



Progress report

Strengthening national capacities for safeguarding intangible cultural heritage and contributing to sustainable development in Kenya

Benefitting country	Kenya
Type of funding	Earmarked voluntary contribution to the Intangible Cultural Heritage Fund received from the Netherlands
Amount	USD 75,938
Executing field office(s)	UNESCO Regional Office for Eastern Africa
Implementing period	24 months (2022 to 2024)
Reporting date	July 2025

I. Background & Summary

Kenya ratified the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage () in May 2007, signaling its commitment to protecting and safeguarding the country’s rich and diverse living heritage. The National Museums of Kenya and the Ministry of Sports, Culture and Heritage are the primary institutions responsible for managing and safeguarding cultural heritage in the country. Currently, Kenya has five elements inscribed under the Convention: four elements are listed as Intangible Cultural Heritage in Need of Urgent Safeguarding, and one project is inscribed on the Register of Good Safeguarding Practices as of 2025. These inscriptions reflect both Kenya’s cultural diversity and the pressing need to protect elements of its living heritage that are at risk of disappearing.

In 2016-2017, a needs assessment was conducted under UNESCO’s Regular Programme funds to evaluate the institutional and human capacities for safeguarding intangible cultural heritage in Kenya. The assessment, carried out through direct consultations with national stakeholders and UNESCO-trained facilitators, revealed several significant challenges. There was a general lack of public awareness about the 2003 Convention and the importance of intangible cultural heritage, as well as insufficient integration of intangible cultural heritage safeguarding into national legislation and policies. Additionally, the assessment pointed to the need for stronger institutional and professional capacities to effectively implement the Convention and ensure the long-term safeguarding of intangible cultural heritage.

Although Kenya has developed several policy frameworks that acknowledge the role of cultural heritage – such as the National Policy on Culture and Heritage and the National Policy on Traditional Knowledge, Genetic Resources and Traditional Cultural Expressions – these policies do not sufficiently address the specific needs of intangible cultural heritage. They often focus on the relationship between cultural

heritage and tourism or sustainable development, without fully incorporating the principles of the 2003 Convention, particularly those related to community participation, the viability of living heritage, and safeguarding measures. Moreover, the absence of dedicated legislation for intangible cultural heritage has limited policymakers' ability to prioritize intangible cultural heritage within national development agendas, resulting in gaps in resource allocation and policy coherence.

In response to these challenges, UNESCO, with financial support from the Netherlands through the Intangible Cultural Heritage Fund, implemented a capacity-building project in Kenya from 2022 to 2024. This project aimed to strengthen Kenya's capacity to safeguard its living heritage in line with the 2003 Convention and to support the country's alignment with UNESCO's Operational Strategy for Priority Africa and the broader goals of the African Union's Agenda 2063: The Africa We Want, particularly Aspiration 5 which promotes a strong cultural identity and shared values across the continent.

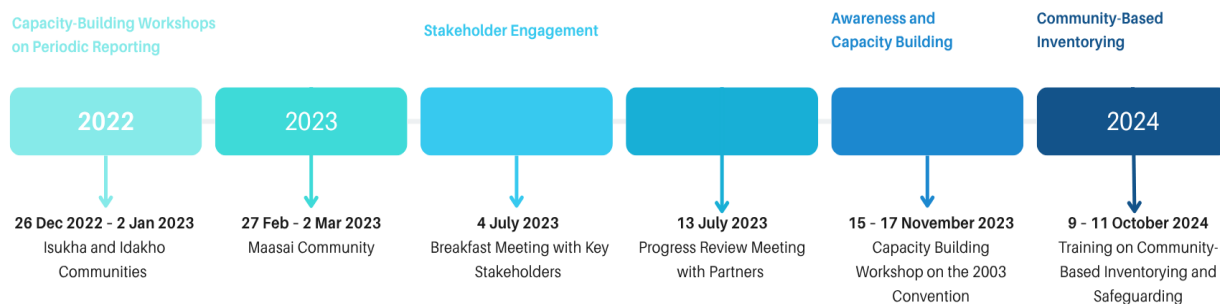
The project focused on several key objectives:

- Supporting the sustainable development of Kenya through the effective implementation of the 2003 Convention.
- Raising national and community awareness about the importance of intangible cultural heritage as a driver of cultural diversity, creativity, and social cohesion.
- Strengthening institutional and legal frameworks to facilitate better protection and promotion of intangible cultural heritage.
- Building the capacity of competent institutions, community groups, and civil society organizations to conduct community-based inventorying and documentation of living heritage.
- Encouraging the active participation of communities in the safeguarding process to ensure that living heritage remains vibrant and relevant.
- Enhancing mechanisms for monitoring and evaluating the implementation of the Convention in Kenya.

The project was implemented through strong partnerships with the Ministry of Sports, Culture and Heritage, the Kenya National Commission for UNESCO, county governments, community groups, and civil society organizations. It aimed to address the gaps identified in a needs assessment carried out by UNESCO in 20217, by equipping stakeholders at all levels with the knowledge, tools, and skills required to sustainably safeguard Kenya's intangible cultural heritage.

Ultimately, this initiative contributes to UNESCO's global efforts to enhance the protection safeguarding of heritage in all its forms and promote the diversity of cultural expressions, in line with the priorities of UNESCO's Programme and Budget for 2022-2025. The project strengthens Kenya's position within the international community as an active participant in the safeguarding of living heritage, while promoting sustainable development through cultural resilience and community empowerment.

II. Implementation of the project for the period under review



❖ Capacity-Building Workshops on Preparing Periodic Reports for Elements on the Urgent Safeguarding Lis



Figure 1 Capacity-Building in Lugala, Shinyalu - Credits: Kenyan Ministry of gender, the arts, culture and heritage, Department of culture

One of the objectives of the project is to enhance the monitoring of the implementation of the Convention and the monitoring and evaluation of the status of the elements that have been inscribed on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding. This activity focused on building capacity on community-based report writing. This objective specifically focused on:

- 26 December 2022 -2 January 2023 for Isukha and Idakho communities of Western Kenya (Practitioners of the Isukuti dance)
- 27 February 2023 - 2 March 2023 for Narok and Kajiado counties (the practitioners of the three male rites of the Maasai community)

1. Isukha and Idakho communities of Western Kenya (Practitioners of the *Isukuti dance*)

The training was held at the Crying Stone View Hotel at Ileshi Market, facilitated by resource persons with knowledge on the *Isukuti dance* and assisted the Department of Culture. The training brought together twelve community representatives – nine men and three women – carefully selected to ensure broad representation across different segments of the community. The group included bearers and practitioners of the *Isukuti dance*, women and youth representatives, and local administrators. The selection process was conducted in collaboration with County cultural officers and ward-level administrators.

There were two sessions held with the practitioners and bearers of the element. The first session was held at Lugala in Shinyalu Market on 28th December 2022, where seven *Isukuti* groups participated, each represented by two members. The participating groups were Kakati, Virunga, Murhanda cultural dancers, Shinyalu dancers, Musembe, Murhanda Generation and Matende Cultural.



Figure 2 Workshop in Khayega - Credits: Kenyan Ministry of gender, the arts, culture and heritage, Department of culture

On 29 December 2022, the trainees conducted data collection from nine *Isukuti* groups based in Idakho and Shinyalu. The session was held at the Khayega Cultural Centre. The groups in attendance included: Balosi *Isukuti*, Tumaini Cultural Group, Shibunama Cultural Group, Busilikwa Dancers, Khayega Dance Group, Jumwina Dance Group, Imachina Dancers, Mwana wa Mbeli Group, and Matende Dancers.

In *Isukuti* dancing, each group operates independently, participating in various events and community activities at different times. Therefore, it was essential to gather information from as many groups as possible to capture a comprehensive picture of the current state of the element.

On 2 January 2023, the coordinating team from the Department of Culture convened a final meeting with the trainees. During this session, the team worked collaboratively to analyze and synthesize the collected information and align it with the required UNESCO periodic reporting format. This process ensured that the report accurately reflected the community's practices, challenges, and safeguarding efforts.

2. 27 – 28 February 2023: Narok and Kajiado counties (Practitioners of the three male rites of the Maasai community)



Figure 3 Capacity-Building in Kajiado

The training was conducted at the Mara Gateway Hotel in Narok town, coordinated by the Department of Culture (National Government) in partnership with the Departments of Culture in Narok and Kajiado Counties, and the Maasai Council of Elders. A UNESCO Global Network of Facilitators expert, supported by the Department of Culture, led the sessions.

The workshop brought together 22 participants, including:

- 10 elders from the Maasai Council of Elders
- 5 women
- 7 youth
- 1 administrator
- 2 representatives from the County Government of Narok

Following the training, status evaluation meetings were held with 17 community representatives from Narok and Kajiado Counties:

- **1 March 2023 – Narok County**
- **2 March 2023 – Kajiado Central**
- **3 March 2023 – Kajiado South**

This element had previously benefited from UNESCO’s Intangible Cultural Heritage Fund (2016), to support the safeguarding measures that had been proposed in the nomination file. The trainees and the informants were already involved in the implementation of the project “Safeguarding of Enkipaata, Eunoto and Olng’esherr: three male rites of passage of the Maasai Community in Kenya.”



Credits: Kenyan Ministry of gender, the arts, culture and heritage, Department of culture

In total, 38 community representatives participated in assessing the status of the element, updating safeguarding measures, setting new timelines, and reviewing projected budgets. The process emphasized broad community representation, considering the traditional leadership structures, including gender, youth, other stakeholders such as non-governmental organizations (NGOs), community-based organizations (CBOs) and local administrators. The County Governments of Kajiado and Narok were equally represented by two officers from each county during the sessions.

The activity sparked strong interest from community members, who expressed their commitment to continuing documentation efforts. Local teams have since been formed in both counties to lead ongoing recording and reporting. Representatives from the communities that participated in the exercise have each established a team that will spearhead the documentation of the elements. Teams agreed to try to keep a record of the ceremonies associated with these elements in collaboration with the Culture Office of their respective counties.

Key Output: Increased capacity to prepare a report on documenting the status and safeguarding of the Maasai male rites of passage. ([Annex 2](#))

❖ **Breakfast meeting (4 July 2023)**

On 4th July 2023, the Department of Culture hosted a breakfast meeting at Bomas of Kenya to review Kenya’s progress in safeguarding intangible cultural heritage. The meeting emphasized the need for stronger community involvement, responsible promotion of intangible cultural heritage in tourism and creative industries, and greater collaboration among stakeholders. The Department called for increased government support, investment in heritage projects, and urged the media to help raise public awareness. The session reinforced the shared responsibility of all partners in safeguarding Kenya’s living heritage.

❖ Progress meeting (13 July 2023)



Credits: Kenyan Ministry of gender, the arts, culture and heritage, Department of culture

On 13 July 2023, UNESCO and key partners, including the Department of Culture and the Kenya National Commission for UNESCO, held a progress review meeting at Bomas of Kenya. The meeting focused on reviewing key project areas, setting objectives, and developing a detailed work plan. An Interim National intangible cultural heritage Team of nine members was established and officially oriented (**Annex 3**). Follow-up meetings were held to refine the implementation plan and ensure alignment with national safeguarding priorities.

❖ **Capacity-Building Workshops to Create Awareness of the Principles and Concepts of the 2003 Convention and its Implementation (15 - 17 November 2023)**



Figure 5 Participants of the Capacity Building Workshop 15th- 17th November, 2023 in Nakuru - Credits: Kenyan Ministry of gender, the arts, culture and heritage, Department of culture

From November 15–17, 2023, the Department of Culture held a three-day workshop in Nakuru to build capacity for safeguarding intangible cultural heritage. The workshop focused on raising awareness about the 2003 UNESCO Convention and its practical application. It brought together experts, future trainers, cultural practitioners, community members, and other key stakeholders dedicated to protecting Kenya’s living heritage.

The workshop had several specific objectives:

- To align the safeguarding of intangible cultural heritage with Kenya’s sustainable development agenda.
- To raise awareness about the importance of living heritage as a driver of cultural diversity, creativity, and national identity.
- To strengthen institutional and legal frameworks to ensure more effective implementation of the Convention.
- To promote active community participation in safeguarding practices.
- To evaluate the status of intangible cultural heritage in Kenya and explore new safeguarding strategies, including the use of digital technologies.

The workshop was facilitated by experienced trainers from the UNESCO Global Network of Facilitators and led participants through various sessions covering the key UNESCO cultural conventions:

- The 1972 Convention on the Protection of the World Cultural and Natural Heritage.
- The 2003 Convention for the Safeguarding of Intangible Cultural Heritage.
- The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Participants were introduced to the main goals of the 2003 Convention, focusing on safeguarding intangible cultural heritage, promoting respect, raising awareness, and encouraging international cooperation. They also received practical training on community-based inventorying, preparing UNESCO nominations, and developing safeguarding plans.

The workshop featured group discussions and hands-on exercises where participants shared local experiences and challenges. The central role of communities in identifying, documenting, and sustaining intangible cultural heritage was strongly emphasized. Cultural practitioners, county officials, and community leaders shared real-life examples, including the significance of local festivals, storytelling sessions, and the use of media in archiving community histories and traditions.

The workshop emphasized the important role of NGOs, media, and cultural organizations in supporting intangible cultural heritage safeguarding and increasing public awareness. It also highlighted the potential of digital tools to document, preserve, and share cultural heritage, especially to engage younger generations.

The workshop reinforced the connection between intangible cultural heritage and sustainable development, recognizing heritage as a key driver of social unity, economic growth, and cultural tourism. By the end, participants had gained practical skills, a stronger grasp of the 2003 Convention, and a shared commitment to community-led safeguarding. The workshop also called for greater institutional support, increased cultural funding, and sustainable, locally driven preservation efforts.

❖ **Trainings on Community-based Inventorying and Safeguarding (9 – 11 October 2024)**



*Figure 6 Participants of the Community-based Inventorying and Safeguarding Workshop in Nakuru, 9 - 11 October 2024
Credits: Kenyan Ministry of gender, the arts, culture and heritage, Department of culture*

A capacity-building workshop and pilot community-based inventorying activity took place in Nakuru from October 9–11, 2024, with 59 participants. The training emphasized:

- Identifying intangible cultural heritage elements.
- Ethical approaches to data collection.
- Developing community-based inventories in accordance with the principles and ethical standards of the 2003 Convention.

Participants actively applied their skills through practical exercises and group discussions. They documented cultural elements like traditional herbal medicine and folk songs, showcasing the richness and variety of Kenya's living heritage in real community settings. Data collection activities were also carried out in the field:

- For the *Isukuti Dance*, information was gathered during community events.
- For the *Maasai rites of passage*, structured interviews and participatory fieldwork provided detailed documentation.

The collected data was carefully synthesized and formatted to align with UNESCO's reporting standards, ensuring both accuracy and community participation throughout the process.



Figure 7 A traditional medical practitioner engaging the participants



Figure 8 Performers of a traditional dance

During the Nakuru workshop on community-based inventorying, participants emphasized the need to establish a national framework to formally recognize cultural ambassadors and to urgently document Intangible cultural heritage elements from endangered language communities, such as the *Abasuba*, to prevent their extinction. They recommended acknowledging the contributions of individuals involved in developing the national intangible cultural heritage inventory, including featuring them on the Department of Culture's website, recognizing them in the national list of heroes, and awarding certificates of participation.

At the end of the workshop, participants gained:

- i. A deeper understanding of the role of National/ county government(s), communities and other stakeholders in intangible cultural heritage inventorying.
- ii. Practical knowledge of how to design and implement a community-based inventory.
- iii. A network of cultural practitioners and experts for future collaboration.

Some of the key achievements of the workshop are as follows:

- i. Developed framework for organizing information on intangible cultural heritage elements within the Kenyan context. (**Annex 4**)
- ii. Enhanced awareness of the importance of intangible cultural heritage inventorying.
- iii. Provided an opportunity for representatives from communities to interact and network with experts on intangible cultural heritage and build synergies on best practices as well as how they strengthen communities on living heritage for sustainable development.

- iv. The participants gained skills and knowledge such as inventory making through experience sharing during group discussions.
- v. Community engagement through group discussion and interactions with government officials and other stakeholders fostered a sense of shared responsibility for safeguarding intangible cultural heritage.
- vi. Enhanced awareness on Traditional Knowledge and Cultural Expressions Act 2016.



Figure 9 Abasuba cultural ambassador presenting traditional salt to Dr. Kiprop Lagat, Director for Culture.

Figure 10 Food exhibition during the workshop



The workshop also recommended nominating the *Murisk*-making skills of the Kalenjin community for UNESCO recognition. Counties were encouraged to make an inventory of at least one Intangible cultural heritage element and regularly update the national inventory, with strong community involvement. Participants also called for increased research to safeguard more cultural elements and boost cultural tourism.

Finally, the workshop underscored that empowering communities and fostering their

ownership is essential to ensuring the sustainability of cultural practices.

III. Challenges and how they were addressed

2022 was a pivotal year politically for the Republic of Kenya, marked by the general elections held on 9 August 2022. The elections resulted in a change of government and the reshuffling or replacement of key high-ranking officials, including Cabinet Secretaries/Ministers. Additionally, the new president, Hon. William Ruto, implemented significant changes in the structure of ministries, merging the Ministry in charge of Culture with the Ministry of Tourism and Wildlife. Consequently, the Culture sector was repositioned under the Ministry of Tourism, Wildlife, and Heritage. These governmental transitions inevitably impacted the implementing partner activities. However, focal points within the Department of Culture actively worked to ensure that the programme's objectives, despite some delays in implementation.

In 2024, the ministry was restructured, separating the "Creative Economy" from "Culture, Heritage and The Arts", causing further challenges to project implementation within this arm of the government. In addition, the Sports portfolio was replaced with Gender, leading to the ministry being renamed the "Ministry of Gender, Culture, the Arts and Heritage". Although structurally, the programme's focal points are still housed within the Department of Culture, the changes have negatively affected the fundamental operations and coordination in the various state organs the culture sector works with.

IV. Direct Beneficiaries, Key Partners and Other Stakeholders

The key beneficiaries of the project are community leaders and members, cultural practitioners, civil society organisations working in the area of intangible cultural heritage and government agencies.

Direct Beneficiaries:

- 1. Practitioners and Bearers of Intangible Cultural Heritage:**
 - Representatives from the Isukha and Idakho communities, particularly practitioners of the Isukuti Dance.
 - Practitioners of the Enkipaata, Eunoto, and Olng'esherr rites of passage from the Maasai community.
- 2. The newly established Interim National Intangible Cultural Heritage Team comprising concerned directorates and departments in the Ministry of Culture**
- 3. Community Members and Youth:**
 - Community members directly involved in the enactment or safeguarding of intangible cultural heritage elements, including women, youth, and local elders.
- 4. Local Trainees:**
 - Individuals trained in community-based inventorying, safeguarding measures, and periodic reporting under UNESCO's 2003 Convention.

Key Partners:

- 1. Department of Culture (National Government):**
 - Coordinated the project's activities and provided an oversight for training and data collection exercises.
- 2. County Governments:**
 - Particularly the cultural officers from counties such as Kakamega, Narok, and Kajiado, who supported the identification and engagement of participants.
- 3. UNESCO Global Network of Facilitators:**
 - Experts like Ms. Deirdre Solani, Mr. Silverse Anami and Mr. George Litswa facilitated the training sessions and workshops.

Other Stakeholders:

- 1. Cultural Elders and Community Leaders:**
 - Played a significant role in ensuring traditional knowledge and cultural practices were accurately represented and documented.
- 2. Local Organizations and NGOs:**
 - Collaborated in training sessions and provided logistical or technical support where necessary.
- 3. Academic and Research Institutions:**

- Assisted in providing knowledge and expertise to facilitate the training sessions and community-based inventorying.

4. **Administrative Structures at Ward Levels:**

- Supported the coordination and mobilization of community members for participation in the programme.

V. Communication and Visibility

At this stage, no communication and visibility materials have been produced.

ANNEXES

Annex 1: [Link to the Photos](#)

Annex 2: [Link to the Report on the Status of an element inscribed on the list of intangible cultural heritage in need of urgent safeguarding](#)

Annex 3: List of interim National intangible cultural heritage Team

No	Name	Institution	Brief profile
1.	Mr. Philomen Nyamanga	National Museums of Kenya	Science Researcher- Cultural Heritage Section
2.	Mr. Julius Mwachunga	KNATCOM	Ag Director, Culture programmes, Deputy Director, Culture and Heritage, member of the UNESCO Global network of facilitators
3.	Dr. Beatrice Isanda	Kenyatta University	Lecturer, Department of Early Childhood and Special Needs Education, She is also a co-associate at Jaslika Consulting and the Country Representative of Philippine-Kenya Education Network. She is a teacher, leader, mentor, advocate and researcher. She is an ardent practitioner in cultural matters
4.	Mr. Jeremiah Kipanoi	Global Media Campaign	Director of communication, Global Media Campaign's efforts to end FGM; Community mobilizer and a promoter of positive cultural values; initiator of the Maasai community cultural website on intangible cultural heritage
5.	Ms. Laura Walubengo	CGTN	Media Community Manager at CGTN Africa, an international journalist with special interest in intangible cultural heritage
6.	Mr. Lewis Musumba	KTN	A producer of "Culture Quest" a programme that documents the intangible cultural heritage expressions of the Kenyan communities.
7.	Ms. Christine Kangwana	Directorate of Culture and Heritage	Legal Officer
8.	Mr. Kizito Wangalwa	COG	Liaison between the National & County Government
9.	Dr. Kiprop Lagat/Representative	Department of Culture	Secretariat

Annex 4a: The revised framework for organizing information on intangible cultural heritage elements for Kenya.

framework for organizing information on intangible cultural heritage (ICH) elements For Kenya

1.	<u>IDENTIFICATION of the intangible cultural heritage element</u>
1.1.	<u>Name of the ich element, as used by the community concerned</u>
1.2.	<u>Definition/ Short, informative title of the ich element (including indication of the ich domain(s) concerned)</u>
1.3.	<u>Community(ies) concerned</u>
1.4.	<u>Physical location(s)/distribution frequency of enactment of the ICH element.</u>
1.5.	<u>Short description of the ICH element (preferably no more than 200 words)</u>
	<u>1.6 Economic and socio-cultural Significance of the ICH element.</u>
2.	<u>Characteristics of the ICH element</u>
2.1.	<u>Practitioner(s)/performer(s) directly involved in the enactment or practice of the ICH element (include name, age, gender, professional category, etc)</u>
2.2.	<u>Other people in the community who are less directly involved, but who contribute to the practice of the ICH element or facilitate its practice or transmission (e.g. preparing stages, costumes, training, supervising)</u>
2.3.	<u>Language(s) or language register(s) involved</u>
2.4.	<u>Tangible elements (such as instruments, specific clothing or space(s), ritual objects) (if any) associated with the enactment or transmission of the ICH element</u>
2.5.	<u>Other intangible elements (if any) associated with the enactment or transmission of the ICH element</u>
2.6.	<u>Rituals associated with the ICH elements/ Customary practices (if any) governing access to the ICH element or to aspects of it</u>
2.7.	<u>Modes of transmission to others in the community</u>
2.8.	<u>Relevant organizations (community organizations, NGOs, others) (if any)</u>
3.	<u>State of the ICH element: viability (see comment below)</u>
3.1.	<u>Threats (if any) to the continued enactment of the ICH element within the relevant community(ies)</u>

3.2.	<u>Threats (if any) to the continued transmission of the ICH element within the relevant community(ies)</u>
3.3.	<u>Threats to the sustainability of access to tangible elements and resources (if any) associated with the ICH element</u>
3.4.	<u>Viability of other intangible heritage elements (if any) associated with the ICH element</u>
3.5.	<u>Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the ICH element</u>
4.	<u>Data restrictions and permissions</u>
4.1.	<u>Consent from and involvement of the community(ies) concerned in data gathering</u>
4.2.	<u>Restrictions, if any, on the use of or access to collected data</u>
4.3.	<u>Resource person(s): name and status or affiliation</u>
4.4.	<u>Date(s) and place(s) of data gathering</u>
5.	<u>References concerning the ICH element (if any)</u>
5.1.	<u>Literature (if any)</u>
5.2.	<u>Audiovisual materials, recordings etc. in archives, museums and private collections (if any)</u>
5.3.	<u>Documentary material and objects in archives, museums and private collections (if any)</u>
6.	<u>Inventorying data</u>
6.1.	<u>Person(s) who compiled the inventory entry</u>
6.2.	<u>Proof of consent of the community(ies) concerned for (a) inventorying the element and (b) for the information to be provided in the inventory</u>
6.3.	<u>Date of entering the data into the inventory</u>

Annex 4b: Sample of inventory presented during the workshop (domain: performing arts)

S/NO	FRAMEWORK FOR ORGANIZING INFORMATION ON INTANGIBLE ELEMENTS		
1	IDENTIFICATION OF THE INTANGIBLE CULTURAL HERITAGE	1. <u>Name of the ICH element as used by the community concerned</u>	Nomwech ng’o Sumenyon Kipsigis Women folk Song among the Kalenjin Community of Rift Valley - Kenya.
		2. <u>Short informative title of the ICH element</u>	It has 42 members

		<p><u>(including induction of the ICH (domains) concerned</u></p>	<p><u>It started in 2009 as a cultural group</u></p> <p><u>It is comprised of grandmothers, mothers and youths</u></p> <p><u>The group deals with culture only</u></p> <p><u>It is registered under community empowerment in making ornaments, singing of songs, making of costumes, exhibitions, exchange programs and advertising breweries in televisions.</u></p> <p><u>They have table banking for economic empowerment.</u></p> <p><u>They realized that singing ministry has benefits like bringing health therapy to their health hence bringing peace and love to the family.</u></p> <p><u>The group has different songs for different occasions.</u></p>
		<p>3. <u>Community(ies) concerned</u></p>	<p><u>Kipsigis group under Kalenjin Community</u></p>
		<p>1.4 <u>Physical location(s)/ distribution frequency of enactment of the ICH element</u></p>	<p><u>They are found in Mogoon - Kapkures-Nakuru West constituency in Nakuru county</u></p>
		<p>1.5 <u>Short description of the ICH element (preferably not more the 200words)</u></p>	<p><u>Name of the song in kipsigis is Nomwech ng'ō Sumenyon</u></p> <p><u>it is sung to widows to encourage them as they take up their role of being pride winners of the family following the death of the man of the house.</u></p> <p><u>During the performance the gourd (Sotek) is handed in to the woman</u></p>
2.	<p><u>CHARACTERISTICS OF THE ICH ELEMENT</u></p>	<p>2.1 <u>Practitioner(s)/ performers(s) directly involved in the enactment or practice of the ICH element (include name, age,</u></p>	<p><u>The group is made up 42 members comprising of women and youths.</u></p> <p><u>Men were excluded because of their busy schedule.</u></p>

		<p><u>gender, professional category, etc.)</u></p>	
		<p><u>2.2 Other people in the community who are less directly involved, but who contribute to the practice of the ICH element or facilitate its practice or transmission (e.g preparing stages, costumes, training supervising)</u></p>	<p><u>Costumes are made by the individuals of the given community. For example, the drums are made by men, while the bead work is done by women and children.</u></p> <p><u>Suppliers are involved in bringing the beads.</u></p> <p><u>Department of culture Nakuru county is also involved for continuity of the culture.</u></p>
		<p><u>2.3 Language(s) or language register(s) involved</u></p>	<p><u>Kipsigis language is used when singing and it is translated by use of Kiswahili language</u></p>
		<p><u>2.4 Tangible elements such as instruments, Specific clothing or space(s), ritual objects (if any) associated with the enactment or transmission of the ICH element</u></p>	<p><u>a) The gourd (sotet)</u></p> <p><u>(1) Dark brown – for men only</u></p> <p><u>(2) Light brown (small) – for women</u></p> <p><u>(3) light brown (big) – for both women and children</u></p> <p><u>b) Sticks (kirotok)</u></p> <p><u>c) Drums (sokutet)</u></p> <p><u>d) Fly whisks (Saruriet)</u></p> <p><u>e) Ceremonial clothes (Koliget – Singular)</u> <u>(koligoik – plural)</u></p> <p><u>Beads (sonoek)</u></p> <p><u>Long sticks</u></p> <p><u>Cowrie shells – used for the decoration of gourds</u></p> <p><u>Leaves</u></p> <p><u>Ornaments</u></p> <p><u>–</u></p>
		<p><u>2.5 Other intangible elements (if any) associated with the</u></p>	<p><u>The knowledge and skills used in making the sticks (that looked like a brush) that</u></p>

		<p><u>enactment or transmission of the ICH element</u></p>	<p>was used when washing the gourd and inserting charcoal to the guard.</p> <p>The painting of the sticks in black and white</p>
		<p><u>2.6 Customary practices (if any) governing access to the ICH element or to aspects to it</u></p>	<p>Only the widow is supposed to wash the gourd of their dead men (the brown gourd)</p> <p>When the man died, the woman in the community performs some rituals. The widow is applied with ash mixed with herbal concoction to welcome her in the widow stature of taking full responsibility as the bread winner.</p> <p>While handling the gourd, the widow is supposed to be kneeling.</p>
		<p><u>2.7 Modes of transmission to others in the community</u></p>	<p>Orally transmitted from one generation to another without looking at age factor</p> <p>Formal – intensive training</p> <p>Informal – apprenticeship</p> <p>Non formal – their children can see it elsewhere</p>
		<p><u>2.8 Relevant organizations(community organizations, NGOs, others) if any</u></p>	<p>County government of Nakuru</p>
3	<p><u>STATE OF ICH ELEMENT: VIABILITY</u></p>	<p><u>3.1 Threats (if any) to the continued enactment of the ICH element within the relevant communities</u></p>	<p>Education, technology and religion (Western Culture)</p> <p>Rural urban migration</p>
		<p><u>3.2 Threats (if any) to the continued transmission of the ICH element within the relevant community(ies)</u></p>	<p>Education, technology and religion (Western Culture)</p> <p>Rural urban migration</p>

		<u>3.3 Threats to the sustainability of access to tangible elements and resources(if any)associated with the ICH element</u>	<u>Education, technology and religion (Western Culture)</u> <u>Rural urban migration</u>
		<u>3.4 Viability of other intangible heritage elements (if any) associated with the ICH</u>	<u>The knowledge and skills of bead making</u> <u>The knowledge and skill of cutting sticks</u> <u>The knowledge and skill of making the gourd (sotet)</u> <u>The knowledge and skill of making the drums</u> <u>The knowledge and skill of decorating the drums and the guards</u>
		<u>3.5. Safeguarding or other measures in places (if any) to address any of these threats and encourage future enactment and transmission of the ICH element</u>	<u>Orally transmitted through oral teaching.</u> <u>Boys are taught by men while children and ladies are taught by women</u>
4	<u>DATA</u> <u>RESTRICTIONS AND PERMISSION</u>	<u>4.1 Consent from the involvement of the community(ies) concerned in data gathering</u>	<u>Consent and involvement was accepted by the group</u>
		<u>4.2 Restrictions, if any, on the use of or access to collected data</u>	<u>None</u>
		<u>4.3 Resource person(s) name and status or affiliation</u>	<u>We met six members who gave us the information and they were as follows;</u> <ol style="list-style-type: none"> 1. <u>Evans Kaya – group coordinator</u> 2. <u>Hellen Tonui – Chairlady</u> 3. <u>Margret Chebyegon - treasurer</u> 4. <u>Winnie Laboso - Secretary</u> 5. <u>Maria Semwa – Member</u> 6. <u>Josphene Mutai – member</u>

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		<u>4.4 Date(s) and place (s) of data gathering.</u>	<u>Watamu Breeze Hotel</u> <u>10/10/2024</u>
<u>5</u>	<u>REFERENCES CONCERNING THE ICH ELEMENT (IF ANY)</u>	<u>5.1 Literature review (if any)</u>	<u>N/A</u>
		<u>5.2 Audio visual materials, recordings etc in archives, museums and private collections (if any).</u>	<u>None</u>
		<u>5.3 Documentary material and objects in archives, museums and private collections (if any)</u>	<u>Orally documented</u> <u>Passed from one generation to another without looking at age limit</u>
<u>6</u>	<u>INVENTORYING DATA</u>	<u>6.1 Person(s) who compiled the inventory entry</u>	<u>MEMBERS OF THE GROUP</u> <u>1. Peter Nyaora - Chairperson</u> <u>2. Florence Ndunda - Secretary</u> <u>3. jaxon shako - Member</u> <u>4. Anne Laboso - Member</u> <u>5. Lilian Akunga - Member</u> <u>6. Julius Shilaho - Member</u> <u>7. Cyril Khamati - Member</u> <u>8. Vivian Kerubo - Member</u> <u>9. Juliet Regina - Member</u> <u>10. Obina Nyambane - Member</u>
		<u>6.2 Proof of consent of the community(ies) concerned for (a) inventorying the element and (b) for the information to be provided in the inventory</u>	<u>Was given and it was free</u>

-	-	6.3 Date of entering data to the <u>inventory</u>	<u>Thursday 10/10/2024</u>
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