

A. Intangible Cultural Heritage

1. Cwinyaai Atya Richard – founder of the Nebbi Cultural Troupe

Richard was nominated for his “remarkable contribution to the preservation of Alur cultural heritage”.

“In 1993, when Nebbi district authorities were called upon to identify authentic, reliable cultural groups to perform at official ceremonies and represent the district at national and international events, Richard Cwinyaai, a teacher and Sub-County Chief, was selected. As a graduate in Music, Dance and Drama from Makerere University, and interested in promoting culture through the performing arts, Richard handpicked a group of good performers whom he trained and named the Nebbi Cultural Troupe (NCT). NCT initially focused on using music, dance and drama to entertain and promote the local Alur culture, reflecting a belief that much of Uganda’s cultural tradition is essential and sacred, whose positive aspects must be respected and nurtured. The Troupe also incorporated messages on how to address development challenges and draw on cultural diversity as an asset to mobilise people and promote socio-economic development. NCT sought to engage young and old people alike and identified themes relevant to both age groups. They carried out research with elders and clan leaders to better understand the cultural aspects of selected themes, such as the norms, practices, proverbs, dances and songs related to health, gender, sanitation, etc. and their relevance to development especially in rural communities”.



“In 2007 “The Nebbi Cultural Troup has won this year's Northern Uganda Social Action Fund traditional media award. Cultural performing arts groups were encouraged to compose songs, dances, plays and create art pieces to promote NUSAF and rehabilitation in the region. Kagole Kivumbi, the spokesperson for the national taskforce of the Commonwealth Heads of Government Meeting, said the Nebbi Cultural Group will perform at the opening of the international conference in November.”

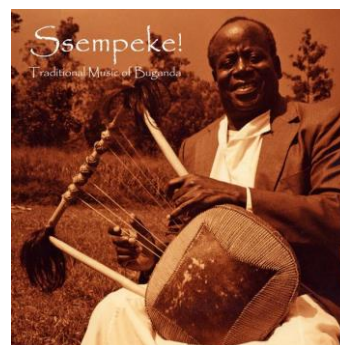
Singing voices (US group) also recognized Richard Cwinya-ai, the Director of Nebbi Cultural Troupe. “The Alur Kingdom Troupe, with every instrument imaginable, was formed in 1993 and is professional, touring Kampala and other parts of Uganda, sponsored by NGOs, campaigning for HIV Awareness, Cultural preservation, etc... They work very hard to be as traditional as possible. The performers are picked from the top villages around the area.”

MGLSD (2015): Report on Inventorying the Intangible Cultural Heritage in Four communities in Uganda: The Ministry Extends Its Greatest Appreciation to (those) who carried out the six month field work and compiled the inventories. Appreciation is due to the Coordinators such as Mr. Richard Atya Cwinyaai of Nebbi Cultural Troupe. In 2005, the Digital Collection of East African Recordings (Vanderbilt University, USA), recorded the Agwara dance in Arua performed by the Nile Sparrow led by Atya Richard Cwinya-ai and Katungi Julius.

2. Dr Albert Ssempeke and family

Albert Ssempeke (RIP) and family were nominated for their illustrious contribution to the preservation and promotion of the traditions of Kiganda music.

At age 11, Albert Sr. began playing the endere flute. He was tutored by the royal flautists and rose as a court musician. He also added the lyre, drums, and the eight-stringed kiganda harp to his repertoire. After the kingdom of Buganda was dissolved, royal music declined because many refused to play it. The reign of Idi Amin led to its further decline. By the 1980s, most people had either forgotten royal music or died, which left Albert as one of the last royal musicians, making him of interest to ethnomusicologists. He worked with his brother, an *endigidi* tube fiddle player, and was able to embark on world tours with his band *Heartbeat of Africa*.



In 1987, with his rare knowledge of musical tradition of the Kingdom of Bugunda, Ssempeke was invited to be a professor at Edinburgh University. It was at the university that he had the opportunity to share his culture by touring in the UK and Europe. On August 24, 2009, Monica Carr, noted: “Music has its own distinct and emotional cultural legacy, and it was composer Dr. Albert Ssempeke who used his knowledge of royal music to capture the essence of Bugunda tradition.”

Dr. Ssempeke's son, Albert Bisaso Ssempeke, and brother, John Ssekitoleko, have kept Dr Ssempeke's heritage and that of the Buganda kingdom alive by continuing to play the rare royal music. Ssempeke, Jr., plays the *ennaga* harp, and with Ssekitoleko, they are both skilled players of the *endongo* lyre. He is a founding member of Percussion Discussion Africa Band and has performed internally, including at the World Harp Congress in Sydney in July 2014 and has visited 40 different cities in Germany. Albert has been a research assistant to many different people studying ethnomusicology and anthropology. In 2015, he began a music camping program at Lutengo which is his home village where different musicians and scholars from the University of Vienna come together for some weeks of playing music and studying new sounds from Uganda.

Music Africa (2015): Albert Bisaso Ssempeke is a Ugandan performing artist and is the son of the former royal court musician of Kabaka Muteesa. His father, the late Dr Albert Ssempeke, was a world-renowned multi-instrumentalist, musician and teacher of traditional music. He was also one of the few contemporary musicians who had knowledge of the former music traditions of the Kingdom of Buganda.

Albert Bisaso Ssempeke began creating his own instruments from local materials at 9 years of age and soon thereafter began studying with and learning from his father. Bisaso has since become an expert on Ugandan and Buganda culture, dance and music. He continues to carry forward the traditions of Kiganda music that have been passed down through his talented family for generations.

Albert plays with a variety of bands and musicians around the city on a regular basis and travels internationally giving lectures, workshops and performances. He teaches a variety of courses and programs in and around Kampala for both adults and youth. His musical

influences include his father, Everesto Muyinda, Temuteo Mukasa, Fela Kuti, and Oliver Mtukudzi.

3. The Ndote Family



The pictures depicting Ndote family workshop in Kalalu and some of the ready-musical instruments displayed.

The Ndote family was nominated for promoting and preserving Kisoga Traditional music by making, playing and training the youth to play traditional Kisoga musical instruments.

This family belongs to the Baise Kaziba clan of the Basoga and hails from Kalalu village, in Bugweri, Iganga district. The Ndote family has been instrumental in the promotion of Kisoga traditional music through generations. The family is currently headed by Ndote David Mukisa. The family has contributed to the music sector through the making of authentic Kisoga music instruments, such as drums, harps, xylophones, fiddles, thumb piano, flute, shakers, lyres, panpipe as well as making dancing costumes.

This indigenous knowledge has been passed down six generations beginning with Musemya Kaziba to his son Birizika Kaziba to Nandala Birizika Kaziba. Ndote Isaac Birizika Kaziba, the son of Nandala Birizika Kiziba constituted the fourth generation that carried on with the practice after the advent of Christianity. He handed the mantle to his son Nandala Sephatia Kaziba who died in 1980 and at the time of his death he had trained all his children in making the various traditional musical instruments and these have continued to promote the traditional musical industry.

The family has not only inherited skills and generated income from their activity, have also trained other community members, for example offering training to young people in the community on how to play the music instruments. They have a group of Kisoga traditional music performers, schools invite them to train their teachers at schools and pupils how to play the musical instruments. They also train school music teachers and pupils how to make simple maintenance and repairs of musical instruments.

Despite ‘modernity’ taking root where people are being overtaken by western music, the Ndote family has ensured that what was stated by their great ancestors centuries ago has been maintained and passed on, with skill and passion. The family’s ability to sustain the creative art of making these musical instruments given the fact that some are made from rare and hard to find tree species and that they have planted trees for this purpose; is a big credit to the Ndote family.

B. Tangible heritage

1. The Madhvani family

The Madhvani family have been nominated for preserving several historical properties owned by the family in Jinja, especially the building on Main Street.



Mayur Madhvani, Managing Director Madhvani Group says the building on Jinja's Main street was constructed in 1922. It incorporates a unique architectural design inspired from India and the United Kingdom, without match anywhere in Uganda. The building continues to house the company offices – and provides an example of a historical building continuing to play an important role in the economic and social life of the present local community, while sustaining the memory of an important Ugandan family.

Below: the building preserved as it stands today.



2. St. Peters' S.S. Nsambya for the "Fort Jesus" building



The proprietors of St Peters S.S. Nsambya have been nominated for the preservation of Fort Jesus building found on the school premises

Fort Jesus building is reminiscent of Roman Architecture (Arches). It was constructed between 1895 and 1907 as the first mission house of the Mill Hill Missionaries on Nsambya hill granted by Kabaka Mwanga. The building served as a church, residence of Fathers and Brothers and an education center before St. Peters Cathedral Nsambya was built in 1951.

The building which still stands over *100 years after construction in (the current premises of St. Peter's SS Nsambya, founded by the Catholic Church) is found on Nsambya hill in Lubaga division. The building was named Fort Jesus in 2007 at the centenary celebration of St. Peter's SS Nsambya for its long stay without modification. The school administration uses the building as dormitory for students*

3. PROMETRA Uganda for the Buyijja Forest and Healing Centre



PROMETRA Uganda was nominated for the preservation of Buyijja forest as a centre for traditional medicine knowledge and healing practices

PROMETRA Uganda was founded in 2000 as a response to poor health conditions in the country and inadequate modern health services. Its focus is on traditional health care, a form of medicine that is comparatively accessible and affordable. The mission of PROMETRA is to promote traditional medical knowledge and practices for the improved health of the people. It welcomes collaboration from other health care traditions. The philosophy of PROMETRA is to harness nature and promote good health, with the vision of a healthy, well informed and productive population.

PROMETRA Uganda has established a Forest School on a plot of land of about 30 hectares, blessed with a forest which acts as a natural pharmacy and a library of raw materials. The garden at the Forest School is not a neat manicured botanical garden in traditional mode, but rather a dynamic physical and social system devoted to healthcare improvement, environmental care and conservation of medicinal plants. A patch of tropical forest of about 10 hectares forms the forest training centre, beds of medicinal plants (cultivated by the students as part of their training), a plant nursery, a demonstration garden of medicinal and traditional food plants, an apiary and fishponds (being developed).

Under the leadership of Dr Yahaya Sekagya, PROMETRA Uganda PROMETRA draws students from Mpigi, Butambala and Gomba districts which host an estimated 4,000 Traditional Healthcare Practitioners (THPs) of which PROMETRA has enrolled 861 into its training programme. This effort has not yet been nationally recognised.