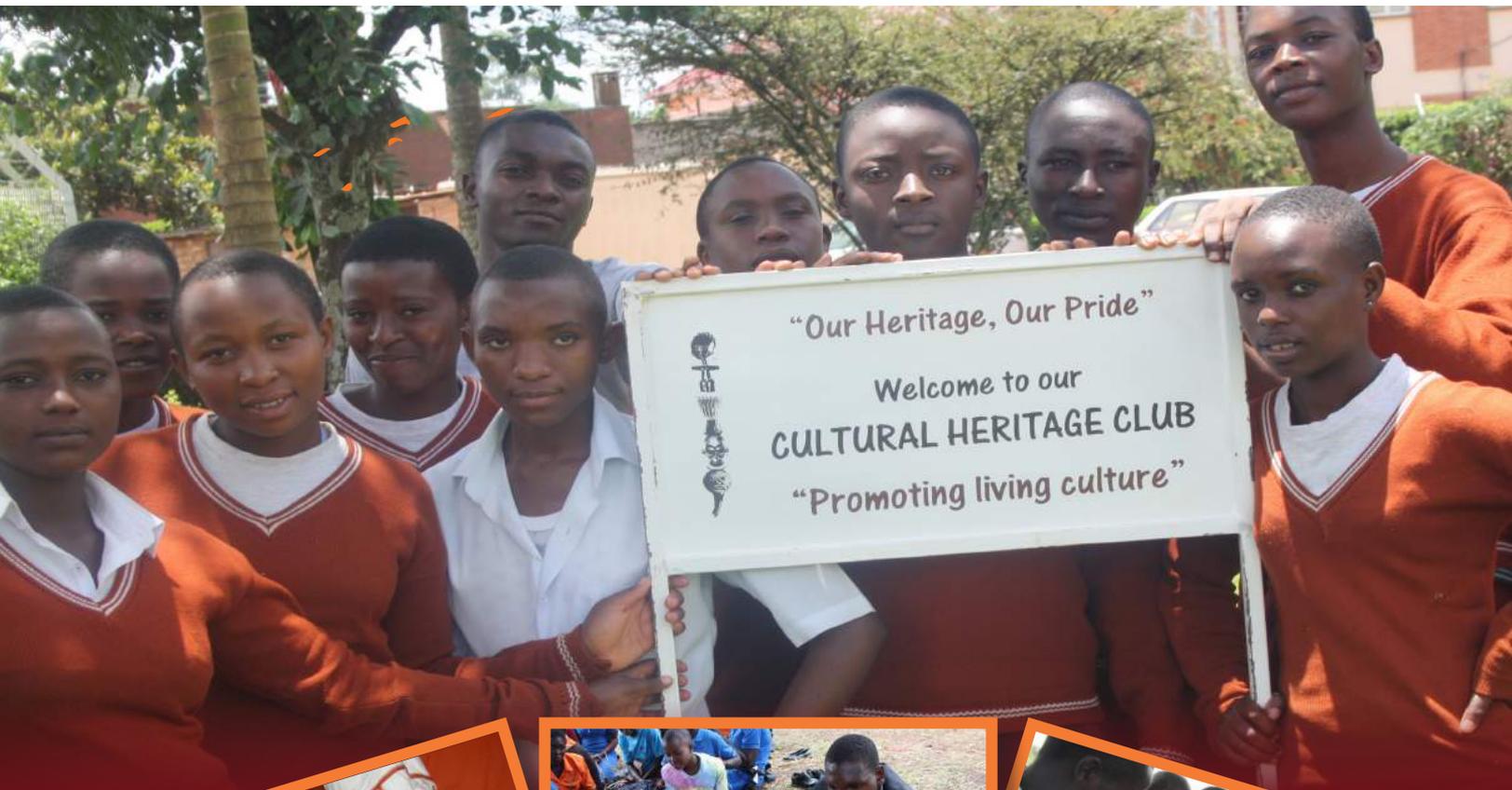


# *The Heritage Education Tool Kit*

*For Heritage Clubs in Uganda's secondary schools and other young Ugandans*



Third Edition, 2019







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*Heritage club members at Kamuronko Secondary School in Kabale district*

## Background

Welcome to the Third Edition of the Heritage Education Tool Kit. This is a resource book to help teachers and patrons run Heritage Clubs in their secondary schools, and to help club leaders in and out of school.

Why this tool kit? Uganda's communities are faced with many survival needs, making heritage conservation and cultural rights a low priority. The forces of globalisation also often threaten Uganda's culture. This publication however reflects a need to raise public consciousness of the value of Uganda's cultural heritage, not only as a source of revenue through tourism and related employment, but also as central to the history and identity of Ugandans and as an essential support for our development efforts.

The kit reflects the conviction that an important way to promote cultural rights and heritage, and their vital role to address Uganda's development challenges, is to work with the young generation. Youth provide the key to embracing the positive aspects of culture, yet heritage education is currently almost non-existent in Uganda's educational system, especially in secondary schools where young people see many of their values most keenly developed.



## The heritage tool kit

The kit has been developed to engage young people in interactive discussions on the value of cultural heritage in present times. It contains activities for youth to explore issues related to personal and community values, and how they can play an active role in preserving their communities' cultural heritage. The Heritage Education Tool Kit is designed to promote reflection, debate and the creation of new knowledge through skills sharing, experiential learning and information from well informed persons (teachers, community museum initiators and managers, parents and other resourceful persons).

The kit reflects a vision of culture as knowledge shared by any group of people that is very valuable. In Uganda, culture is too often dismissed as dance and drama, or as backward and irrelevant to contemporary development challenges. While certain aspects of culture need to be reviewed or even discarded, culture provides a variety of vital resources, including people themselves with their values, knowledge, skills and traditions.

At the heart of this tool kit were 7 themes, each with a section that may be used independently. It contains background information, selected activities and the method of delivering them, as well as a learning point for each activity. Participatory tools are suggested for each activity. Where possible, background information is provided to enhance teachers' knowledge and to support presentations on a given theme, including film support that can be found in the enclosed DVD.

The themes are:

1. My heritage: myself, my family, my clan and my ethnic group
2. Where do I find heritage resources in the neighbourhood?
3. Expressing our culture
4. More heritage resources: Exploring the local community museum or heritage site
5. Using heritage resources to make money
6. Preserving and promoting our culture
7. A grand cultural exhibition

All the themes have been carefully selected but, if time is short, any of these can be skipped – it is however recommended to cover Themes 1, 2 and 3 to start with.

## CCFU's Cultural Heritage Education Programme

The Cross-Cultural Foundation of Uganda (CCFU) is a registered NGO working to promote the recognition of culture as vital for human development that responds to our national identity and diversity. CCFU runs several programmes, one of which is a Cultural Heritage programme. This supports initiatives to preserve and promote our cultural heritage, including support to Community Museums. The Foundation also advocates for the review of policies on heritage development and their implementation.



In 2011, CCFU initiated a pilot Cultural Heritage Education Programme to promote the recognition of the importance of heritage for Uganda’s development among secondary school students. As of 2019, the programme is being implemented in 25 districts (Abim , Arua, Adjumani, Buliisa, Iganga, Jinja, Kabale, Kabarole, Kampala, Kasese, Kagadi, Kibaale, Kitgum, Kyotera, Mbale, Masaka, Mbarara, Mpigi, Moroto, Moyo, Mukono, Nakasongola, Nebbi, Rakai and Soroti), in partnership with 150 secondary schools and 21 community museums (please refer to page 44, for more details on community museums)

Every year, the Programme expands. The toolkit is relevant to all schools in the country where there is a desire to promote interest in our cultural heritage. Activities are especially designed for students aged 13-20 years in Senior 1, 2, 3 and 5 classes, but may also interest other youth, including those out-of-school. Participating teachers receive information on heritage promotion through training and through this kit. They are also encouraged to use the tool kit, where relevant, in their classes. Community museums receive support to implement youth outreach activities in collaboration with the secondary schools. The programme also engages policy makers and implementers at district and national levels to draw lessons and shape future initiatives.

### **Keeping in touch**

CCFU would welcome any feedback on this booklet. As the programme expands, we will also provide support to teachers and students via an electronic newsletter and other teaching aids. Please visit [www.crossculturalfoundation.or.ug](http://www.crossculturalfoundation.or.ug) to connect and share with other Heritage club members across the country. You can also visit our  Facebook page: CCFU NGO or heritage youth connect-Uganda “like it” and follow us on  [https://twitter.com/CCFU\\_NGO](https://twitter.com/CCFU_NGO)

CCFU also runs an exciting annual Heritage Education competition: check details on our website.

### **Acknowledgements**

The development of this tool kit has been made possible with support from education and heritage experts, and other well-wishers. the Ministry of Education and Sports and the National Curriculum Development Centre for their assistance. The Uganda National Museum and the Ministry of Tourism, Wild Life and Antiquities that kindly allowed us to use film excerpts for the enclosed DVD.

We acknowledge with thanks the contribution of our partner Community Museums, We also appreciate the involvement of the teachers, students and school administrators in the vicinity of these 7 museums.

We acknowledge with gratitude Bread for the World for their support in funding the Heritage Education Programme with us.

We thank our peer reviewers whose comments helped us to improve on an early draft of this booklet: Dickson Baseke (Wildlife Clubs of Uganda), Vincent Ngabirano (Uganda National Museum), Prof. Manuel Muranga (Uganda Christian University, Kabale), Mr. P. Kiirya (Busoga Kingdom), Mulindwa Mukasa (Mackay Memorial College, Nateete); Miha Logar (Home of Edirisa, Kabale); Mr. J. Suuna (consultant); Grace Asimwe and Catherine Wanyana (Lohana Academy, Kampala).





*Students visiting the Igongo Cultural museum*

## Starting and running a school heritage club

### What is a School Heritage Club?

This is normally a secondary school club that brings together students with a common interest in promoting and preserving their cultural heritage. This could be in the form of sharing experiences about their cultural backgrounds, learning about cultural heritage in general, carrying out activities to preserve cultural heritage, promoting and expressing their cultural identity and appreciating the culture of others. Interested youth may also wish to form a club out of school.

Our cultural heritage may be tangible (crafts, cultural sites, museum artefacts and other material objects) or intangible (the performing arts, knowledge, spirituality, values, ways of behaving, poems, language, etc.). So it includes people (clan leaders, traditional healers, family heads/advisors), their skills (traditional medicine, managing the environment, farming, fishing, livestock rearing, arts and crafts), and their systems (for social interactions or conflict resolution, for instance).

This heritage may be visible in our daily lives and in our environment, or less obvious. Through their heritage clubs, students will learn to identify and value both tangible and intangible heritage within and outside their school.



The club usually operates during extra-curricular time within the school timetable and programme.

## Forming a Heritage Club

Forming a school heritage club is simple. The promoter or teacher may need to:

1. Establish how much interest there is in heritage promotion and development, for instance by consulting head teachers and students. Heritage may be reflected in school policies, values, motto, code of conduct, and existing extra-curricular activities. It may however be necessary to introduce the subject and to generate discussions with teachers on the value of heritage among young people, highlighting the benefits (see below). It may be wise to merge the Heritage club with an existing one (such as a Drama club) if there are already too many demands on students' time.
2. Recruit students for the club. This may be through an announcement or through an advert for a heritage quiz, including interesting photographs on the school notice board. The PTA may also play a role here. The date and venue for the first club meeting can be communicated, highlighting the content of interesting future sessions. A number of around 20 members may be best, but some schools start with more than 100! If the numbers are large, some of the activities may need adjustment.
3. Hold the first meeting with potential members — discuss the kit, the scheduling of the themes, the club leadership and its management. As much as possible, initially involve the head teacher and school administration, in addition to club members who could elect their peer to lead them.

## Does a Heritage Club need money?

The activities included in this booklet need time, but have been designed so that they require little or no money.

Where money is required, you may wish to plan and seek support (many schools for instance have a fund to support club activities); contributions from members and their parents may be another source. Where your club has been given Heritage Passports and other items, these may be sold to club members to finance club activities. The club may also wish to appoint a treasurer to run its finances and to involve the school bursar for keeping any money safe. Club activities can be used to generate some income, such as performing at cultural ceremonies and festivals.

## Guiding a Heritage Club

1. Approximately 50 hours are needed to deliver all the activities in this toolkit, which can be done over one or two school years. Scheduling activities and good time management are therefore important for the teacher to keep in mind. Some activities can take place during the holidays. Not all activities however have to



be implemented: you may pick and choose, although Theme 1 would be a good starting point.

2. Running a club is different from giving a lesson! Try and be creative, practical and use participatory methods to ensure that all club members are involved in activities and feel valued for their individual contributions. Patrons are especially encouraged to take part in club activities. Motivate members to go through all the themes by delivering the Heritage Club passport (available from CCFU), certificate or badge (see the examples below) and involve them as knowledgeable persons in the following year as Heritage mentors. Ask students to bring interesting cultural objects and other resources from home. A signpost or banner for the club may also be motivating.
3. Invite other teachers and resourceful people in the community to support you and the club. Cultural leaders, clan leaders, managers of heritage sites and community museum can all be useful. Community leaders and other influential people, parents and guardians can also be invited to officiate at some of the heritage activities. Refer to additional resources, such as from the Internet, where possible.
4. Keep monitoring progress and adjust as required: this might involve regularly meeting the club leaders to plan and follow-up on club activities; an anonymous evaluation at the end of each theme (on the theme, tools used, duration, facilitation, etc). Keep a record of student responses, including any information gaps. Devise a simple and transparent system for accounting for money received and used by the club.
5. Keep others informed to sustain the momentum: report back to the school administration on progress and share innovative outputs.
6. In collaboration with heritage club members, develop guidelines, including objectives, to govern the club and its activities
7. Develop an annual work plan for the club and share it with the school administration.

We believe that, by participating in Heritage Clubs, students and their teachers will benefit in many practical ways, including:

- Having more self-understanding, confidence and esteem as an individual, and as a member of a particular community and nationality
- Appreciating cultural heritage at local, community and national levels
- Appreciating different cultures and being better able to interact respectfully with people from diverse cultural backgrounds — nationally and globally
- Having better knowledge, talent and skills that may be a source of future income.
- Providing new perspectives and linkages with curriculum subjects, e.g. History, Geography, Religious Education, Fine Art, and even Mathematics (Omweso is excellent for this!)
- Receiving occasional support from CCFU in the form of teaching aids, training, information and linkages.
- Providing an opportunity to connect with other schools locally and nationally and preparing members for national and other competitions.

## Resources

Example of certificate and badge

**NAMUTUMBA SECONDARY SCHOOL, MUBENDE  
HERITAGE CLUB**

This is to certify that

*Helen Besweri*

has successfully attended a year-long series of Heritage Club activities at Namutumba Secondary School, Mubende, demonstrating her/his interest and skills in preserving and promoting our collective cultural heritage, as a community and as a nation.

Signed .....  
Club chairperson

.....  
Teacher in charge



You can obtain copies of the Heritage Club Passport from CCFU: among other benefits, this may entitle the holder to free or reduced-price entry at selected community museums (see Theme 4 for a list).



## Theme 1

# My Heritage: Myself, My family, my clan, my ethnic group, my country



*Members of the heritage club at Parombo Secondary School in Nebbi*

## Background

Understanding one's identity is important to enhance our sense of belonging, security and self-esteem. It also helps us to appreciate our differences and to relate to others.

All this contributes to our well-being.

This first theme is about self-reflection and discussions on one's identity and values. It involves tracing one's origin and heritage, and discussing how the individual relates to this.

What is identity? Identity refers to the manner in which we express our uniqueness. This may be through the way we look or dress, the language we speak, the food we eat and other forms of expression. Identity is also expressed through values — what we consider as individuals, families or communities as positive and desirable. An individual



or group may also be identified by their family name, clan or lineage. Other forms of identity include religion and other common interests.

In the process of seeking our identity, we draw on the previous generations, as sons, daughters or as members of a current generation. Identity can also be drawn from a wider grouping, as an African, an East African, a Ugandan or as an Acholi, Muganda, Karimojong, Mutwa, etc. depending on the circumstances and the form of identity that is most important at the time. For instance, one's identity as a Ugandan may not be as pronounced at home amongst other Ugandans but this becomes more important as a foreign student abroad.

The activities under theme 1 will help to:

- Develop an understanding of oneself as an individual influenced by culture, by cultural values and as a person belonging to a certain generation or culture.
- Trace one's origin in terms of clan, lineage, tribe and how this relates to heritage.

The following 6 activities are proposed under Theme 1:

1. *Myself* - A discussion on one's cultural identity.
2. *Our origin as a family* - Drawing up a family tree.
3. *My cultural values* - An exercise on establishing individual and group values.
4. *My clan* - Meeting a clan leader.
5. *My ethnic group* - A discussion and quiz on ethnic groups in Uganda.
6. *My country* - Discussing, singing, drawing and writing about Uganda and its identity as a nation



## Activity 1: **Myself**

### Introduction

We are all different from others, in part because of the individual characteristics we inherit from our parents and ancestors. We are identified by our family names, clans, tribes, language and other forms of social identity. It is important to understand who we are, to be aware of the meaning of our identity. This will help us appreciate ourselves, acknowledge our differences with others, and learn to respect and tolerate each other.

### Purpose

The purpose of this activity is to help the heritage club members better understand themselves as individuals, and people belonging to a certain generation or culture.

### Method (approx. 1 hour)

For the first 45 minutes, in groups of 8 — 10 students, one of the club members asks the others (including the patron, if possible) to introduce themselves, using a ball game: a ball - made of crumpled paper if necessary - is thrown to one of the members

and whoever receives it is expected to answer the questions. Introductions should include one's full name, the meaning of his/her surname tribe, clan and totem, and what he/she likes about his clan.

For the next 15 minutes, club members will briefly discuss what, for them, was the most interesting about their introductions. What have they learnt from the exercise?

The teacher or club leader will ask 2 or 3 students to share their experiences with the rest of the group.

Where a club member does not have full information, s/he may wish to seek more information from his/her family and clan.

### **Learning points**

Understanding ourselves is vital in appreciating our identities and that of others. Knowing any story behind our family names helps us to trace our origin as individuals and to identify the values that our parents cherish. Knowing ourselves helps us appreciate our heritage — our language, totems, traditions and norms, as well as individual beliefs.



*Similar but unique: our identities show both diversity and harmony*



## Activity 2: Our origin as a family

### Introduction

A family is a social unit, with parents, children and other relatives living together or not. Families may be nuclear or extended. Nuclear families consist of a father, mother and biological children, while extended families can include grandparents, guardians, cousins, close family friends (ab'omukago — blood brothers) and others.

Most of us have been brought up by a father, mother or family relative. Our relatives are linked to us because we share the same origin as a family. Our families are based on certain values and principles that have been passed on to us by our ancestors. Families therefore provide a sense of belonging. The information we acquire from our family over the years is what we apply in making choices in life.

A close family bond also provides us with refuge when we are insecure, encouragement when we are depressed and experiencing the storms of life. A family helps us to instill trust and hope in the world around us, as well as belief in ourselves.

### Purpose

To help club members trace their family origin and how it relates to others.

### Method (approx. 1 hour)

The club members form a circle and a chair is placed in the middle. One of the students is asked to sit on the chair. The teacher then asks young people to imagine that the person seated is their grandmother or grandfather. The 'grandparent' asks 2 or 3 students to answer the following questions in turn:

1. Do you have grandparents?
2. How important are they to you as a young person?
3. What special knowledge or skills did you learn from your grandparents?
4. What stories do you remember from your grandmother or grandfather? What message did you pick from those stories?

The knowledge, skills, norms, traditions and beliefs that we learn from our grandparents and other adults around us make up our heritage.

Club members can then proceed to develop their *family tree*, tracing their lineage as far back as three generations. The trees below can be used as examples. The teacher can ask each student to make his/her own family tree, at least for two generations, on a piece of paper. 3-4 participants can then be asked to share their family tree and some can be displayed on a board or wall.

The teacher can ask if anyone had difficulties developing their family tree. Did they leave out anyone? What information is missing? What do they need to do to fill in

the missing information? What was learnt from this exercise? If students are not sure about the information, they can consult at home when the opportunity arises, and return with the information at the next club meeting.

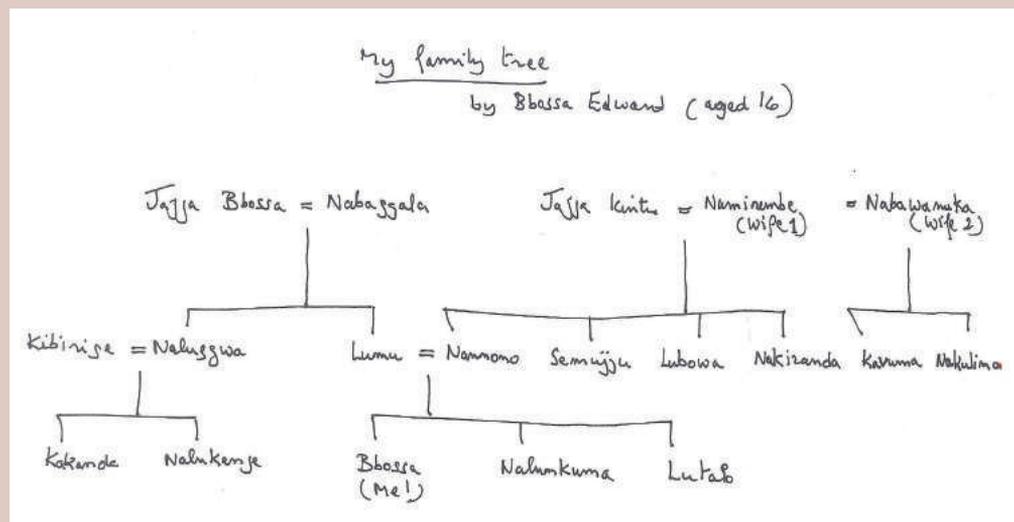
Club members can also review the names given to relatives (see the examples below).

## Learning point

It is important to trace backward the origin of our families so that we can understand where the values and practices we cherish come from. Different families have different stories about their origin and this makes them unique. We need to appreciate our families and respect the heritage they are associated with.

## Resources

### 1. Example of family tree (Buganda)

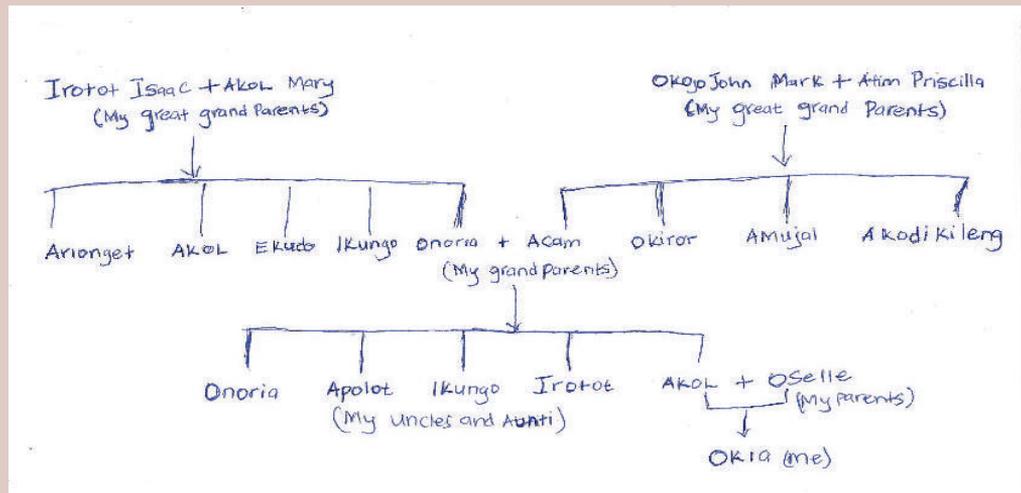


**Drawing a family tree:** use a pen or pencil and a sheet of paper. Start with your oldest known relatives. In the example above, the maternal grandparents (Jajja Bbosa and his wife Nabaggala) and the paternal grandparents (Jajja Kintu who had two wives — Namirembe and Nabawanuka). For each set of parents or grandparents, move on to the next generation, linking then to their respective children (in the example above Bbosa and Nabaggala had two children (Naluggwa and Lumu). Then indicate who they married (Naluggwa married Kibirige). Then indicate their children, and so on.

### Naming relatives in Buganda

1. Father - Taata
2. Mother - Maama
3. Grandfather - Jajja
4. Grandmother - Jajja
5. Paternal uncle - Taata Omuto
6. Maternal uncle - Kojja
7. Paternal aunt - Ssenga
8. Maternal aunt - Maama Omuto

## 2. Example of family free (Teso)



### Naming relatives in Teso

1. Father - Papa
2. Mother - Toto
3. Grandfather - Papa
4. Grandmother - Tata
5. Paternal uncle - Papa
6. Maternal uncle - Mamai
7. Aunt - Ija
8. Brother — Onac
9. Sister - Inac



## Activity 3: My cultural values

### Introduction

Every culture is guided by a set of values, common principles and norms. Values are important ideals that have a strong influence on a person's behaviour and outlook on life. They help us determine what is acceptable or not; establish our priorities and influence the decisions we make as individuals or communities. Cultural values are specific to a particular culture and are often introduced and nurtured in the family.

Later, these may be reinforced by religion, cultural institutions and the State, through education and legislation. In Uganda, despite our cultural differences, there are a number of cultural values that are common to many of our ethnic groups. These include:

1. Harmonious co-existence
2. Respect (for elders and others)
3. Dialogue (willingness to cooperate)
4. Kindness and consideration (compassion for the less fortunate)
5. Tolerance (for those who are different from ourselves)
6. Honesty (in public and private affairs)
7. Hard work and resourcefulness
8. Collective responsibility
9. Etc...

### Purpose

To help the club members reflect on their individual and collective cultural values and how this can foster mutual respect.

### Method (approx. 1 hour)

Because values start with the individual, there are two parts to the following exercise — a group and a personal exercise.

**Group exercise (35 minutes):** Write the values listed above on a flip chart, other piece of paper or black board. Ask the club members if they agree with the cultural values that have been outlined, and why. Ask them to add a few more to the list. Then ask the members to share (in smaller groups) two experiences that illustrate (i) one value that they cherish and is easily achieved (ii) one value that they cherish but is difficult to uphold.

**Personal exercise (Optional) (20 minutes):** Make a list of 10 values that you cherish. Then select 5 values you consider very important. Then choose one value which is your most important - without which your life would be meaningless. Reflect on your choice and write down this value on the 'NOTES' page at the back of your Heritage Passport, if you have one.



### Example: MY TOP TEN VALUES

1. World peace

2. Responsibility

3. Humour

4. Respect

5. Generosity

6. God's will

7. Independence

8. Hope

9. Friendship

10. Humility

### 5 Very Important Values

1. Respect

2. Friendship

3. Generosity

4. ?

5. ?



MOST  
IMPORTANT  
VALUE

**Sharing (20 minutes):** A few of the members share their experiences and explain why some cultural values are easy to uphold and why others are challenging. Do they see any similarities between their values and the values other club members cherish? What have they learnt from the exercise?

### Learning point

Understanding our values is one way to better understand ourselves and the choices we make. Sometimes our decisions are guided by clearly defined values, and sometimes they are adopted as we grow and we are faced with new situations and experiences. In the process we may reaffirm our existing values or discard them in exchange for new ones. It is our responsibility to uphold strong, positive values in our families and communities.

### Resources

The draft "Vision for Uganda 2040" lists our national values as:

**Fairness, justice, respect, truth, responsibility and patriotism**

*Respecting and looking after older people is an important value, part of our intangible heritage.*





## Activity 4: My clan

### Introduction

In much of Uganda, people are organised in clans. Clans are basic social and political units that play important roles in society. Most of us have a surname which identifies us with a clan and therefore with an animal or plant that we cherish and cannot eat or touch. This is the totem. Clans are often distinguished by their totems, drum beats and clan names.

Clan leaders can be very useful in settling disputes, mobilising their members for social and cultural activities, presiding over traditional marriage ceremonies, naming children, providing assistance in times of bereavement and ensuring general discipline among members. In a kingdom or chiefdom, each clan may have a special role to play.

### Purpose

To help young people appreciate the role of the clan system in society and how it operates.

### Method (approx. 1 1/2 hour)

First, invite a clan leader to the club, if possible. The teacher can then start by asking the club members to play a short play on a domestic dispute, with a clan leader helping those involved to resolve the conflict. After the role play, the teacher can ask: *“What caused the violence? How did the violence affect those involved? What role can a clan leader play in such a situation?”*

A club member can then introduce the clan leader ask him to talk about the different clans, their organisation and the roles of a clan leader in society. The guest can then answer other questions, such as about the current role of clans, how totems came about and the special roles played by different clans in the kingdom or chiefdom.

### Learning point

Clans play an important role in society and we therefore need to appreciate how they are organised. Each member of a clan has a role to play, such as promoting the cultural values and traditions of the clan, participating in clan activities, ensuring general discipline in society, providing social assistance to clan people and others, and attending clan meetings. Clans have “do’s” and “don’ts” for their members and we should find out what these are, to keep discipline and harmony among ourselves.



## Resources

### 1. How totems came about — 2 examples

#### 1. Kabaka (King) Kintu of Buganda and the Lion as a totem

*Ssekabaka Kintu left his Kanyanya palace and went hunting lions with his son Sebuganda. During the hunt, the furious lions fought them back but they managed to kill them. They returned with a lot of meat which was cooked and eaten. It made them very sick and Kintu announced that from now onwards, "all my children should never eat lion meat". He wore one of the lion skins and instructed his men to lay another one on the floor as his official rug (Kiyu).*

*It is also said that "When animals were becoming scarce, Kintu, with the general consent of his people, made the rule that certain kinds of animals should be taboo to certain families. Thus those particular species of animals were left to other families, and the animals were given a better chance of multiplying than if every man had been free to hunt every species for food.*

*Each family abstained from that particular kind of animal of which they had partaken with ill results, and that animal was tabooed by them, and became their totem." From: <http://www.mytotem.co.ug/images/slogan.png> "Me and my totem", Taga Nuwagaba.*

#### 2. The Bahinda and the crested crane in Ankole

*The Omugabe (King of Ankole) came from the royal Bahinda clan, The Bahinda have the entuuha {crested crane} as their totem. It came to be their totem because of its beauty. The Bahinda having been the ruling clan, they chose beautiful ladies from other clans. As a result, most of them were considered nice looking people. Their observation was that a crested crane was as beautiful as a muhinda woman. That is how it is said to have become their totem.*

### 2. Some useful websites on the clans of Buganda and Ankole

[www.kkobeclan.com](http://www.kkobeclan.com)

[www.buganda.or.ug](http://www.buganda.or.ug)

[www.igongo.co.ug](http://www.igongo.co.ug)

### 3. Or visit

*... the Igongo Cultural Centre near Mbarara, where the museum illustrates the relationship between wildlife and the clans of the people of south-western Uganda*



## Activity 5: My ethnic group

### Introduction

Apart from belonging to a family and clan, we also belong to ethnic groups. Members of an ethnic group identify with each other, through a common heritage, often consisting of a common culture, a belief that stresses a common ancestry and a desire to marry within the group. The group usually also shares an interest in a homeland connected with a specific geographical area, a common language and traditions.

### Purpose

To help young people identify different ethnic groupings and appreciate differences among them.

### Method (1 hour)

Club members can be engaged in a quiz using the following questions;

1. Which big grouping beyond my clan do I belong to?
2. How many people belong to that grouping?
3. Which common characteristics do we share as a group (e.g. occupation, language)?
4. Which traditional practices make us different from others (e.g. housing style, marriage ceremonies)?

A discussion on staple foods could also be held, identifying the major foodstuffs in the community and how these are produced and preserved. Preparation of the foods could be demonstrated by the club members.

The teacher then presents to club members a pre-drawn blank map of Uganda on a wall and asks young people individually to locate their own and other tribes, using a marker or pinning a card with the name of each ethnic group, using the list under 'resources'. The map on the next page can help as starting point.

### Learning point

We need to appreciate the different ethnic groups and their unique characteristics to co-exist peacefully. We must respect diversity.

### Resources

#### 1. Web resource:

for information on the culture of 25 ethnic groups in Uganda, see [www.uganda-visit-and-travel-guide.com](http://www.uganda-visit-and-travel-guide.com)

#### 2. Web resource:

to download sung versions of anthems from Bunyoro, Alur, Busoga and six others, visit <https://en.Wikipedia.org>

### 3. Uganda's ethnic groups, according to the 1995 Constitution

- |              |                 |                   |                       |
|--------------|-----------------|-------------------|-----------------------|
| 1. Acholi    | 15. Bakiga      | 29. Batuku        | 43. Kumam             |
| 2. Alur      | 16. Bakonzo     | 30. Batwa         | 44. Langi             |
| 3. Baamba    | 17. Banyabindi  | 31. Chope (Paluo) | 45. Lendu (Ndrukpa)   |
| 4. Babukusu  | 18. Banyankore  | 32. Dodoth        | 46. Lugbara           |
| 5. Babwisi   | 19. Banyara     | 33. Ethur         | 47. Madi              |
| 6. Bafumbirz | 20. Banyarwanda | 34. Ik (Teuso)    | 48. Mening (Katebong) |
| 7. Baganda   | 21. Banyole     | 35. Iteso         | 49. Mvuba             |
| 8. Bagisu    | 22. Banyoro     | 36. Jie           | 50. Napore            |
| 9. Bagungu   | 23. Baruli      | 37. Jonam         | 51. Nubi              |
| 10. Bagwe    | 24. Basamia     | 38. Jopadhola     | 52. Nyangia           |
| 11. Bagwere  | 25. Basoga      | 39. Kakwa         | 53. Pokot             |
| 12. Bahehe   | 26. Basongora   | 40. Karimojong    | 54. Sabiny            |
| 13. Bahororo | 27. Batagwenda  | 41. Kebu (Okebu)  | 55. So (Tepeth)       |
| 14. Bakenyi  | 28. Batoro      | 42. Kuku          | 56. Vonoma            |

The Constitution (amendment) Act 2005 added Aliba, Aringa, Banyabutumbi, Banyaruguru, Barundi, Gimara, Ngokutio, Reli and Shana as indigenous Ugandan communities. However some new communities are yet to be included in the constitution such as the Bagabo, Banyara and Bakingwe.

### 4. Location of Uganda's main ethnic groups



*Created  
August 19,  
2005 by Mark  
Dingernanse*



## Activity 6: My country

### Introduction

Apart from identifying ourselves as individuals belonging to a family, clan and ethnic group, we also identify as belonging to a nation. I am a Ugandan!

### Purpose

To help club members appreciate nationality as an important aspect of one's identity

### Method (1 to 2 hours)

A discussion on Uganda, its population, ethnic groups, and cultural activities that are common to all cultures in the country.

Key questions may include:

1. What brings us together as a nation?
2. What distinguishes us as Ugandans?
3. What are the challenges to national unity and how can we tackle them?

Club members can also draw the symbols of Uganda and sing 3 stanza's of the national anthem.

Members can write an article on "my identity as a Ugandan" to be included in the school magazine or newsletter.

### Learning point

We need to be proud of our national identity and the qualities and the symbols of our nation.

### Resources

#### 1. The coat of arms and its meaning

Uganda's coat of arms is its national symbol. Standing on a green mound is a shield with two crossed spears. The green symbolises Uganda's lush, green vegetation. Supporting the shield are the Uganda Kob, symbolising the abundance of wildlife; and the Crested Crane, Uganda's national bird.

*The shield and spears represent our readiness to defend our mother/and against all enemies. Across the top of the shield are the waves of Lake Victoria, the second largest freshwater lake on*





earth. In the centre of the shield is the sun, representing Uganda's glorious sunny days. At the bottom is the traditional African drum, used for dancing, ceremonial rituals, and for summoning people to rally.

Coffee and cotton, Uganda's main cash crops, are displayed on the green mound; together with the River Nile, the world's second longest river; which starts its 8,000 km journey in Uganda. The Uganda motto is "For God and My Country".

## 2. The national anthem

*Oh Uganda! May God uphold thee  
We lay our future in thy hands  
United, free,  
For liberty  
Together we'll always stand.*

*Oh Uganda! The land of freedom  
Our love and labour we give,  
And with neighbours all  
At our country's call  
In peace and friendship we'll live.*

*Oh Uganda! The land that feeds us  
By sun and fertile soil grown,  
For our own dear land,  
We'll always stand  
The Pearl of Africa's Crown.*

## Theme 2

# Where do I find heritage resources in the neighbourhood?



*A rich variety of medicinal plants processed thanks to traditional knowledge*

### **Background**

It is now time for club members to explore heritage resources beyond their families and clans. We now realise that our history as a family or clan member provides a rich resource to understand ourselves better, and the values that go with this history.

Besides clan and family, where else can we look for what makes up our 'heritage'? The answer is: 'everywhere"! This theme is about seeking heritage resources in the neighbourhood of our school and home.

Activities under Theme 2 will help to:

- Better understand our cultural heritage, to identify heritage resources
- Establish the usefulness of these heritage resources in today's life

The following 4 activities are proposed under Theme 2:

1. What is cultural heritage? — A discussion and map-making.
2. Heritage resources around us — Exploring the school and its neighbourhood.
3. Cultural resources in my community and country. Are they useful? - A discussion with a cultural expert.
4. Cultural values vs. modern values — A school debate.



## Activity 1: What is cultural heritage?

### Introduction

‘Cultural heritage’ — these are complicated words. But, by giving examples and sketching a map that indicates where different forms of cultural heritage may be found in the school and its vicinity, club members will realise that we are surrounded by a rich cultural heritage.

### Purpose

To better understand what is meant by ‘cultural heritage’ and mapping where it can be found in the school and its neighbourhood.

### Method (1 hour)

First, a short discussion can be held with club members, on the possible meaning of ‘cultural heritage’, helped by showing the different pictures below.

Secondly, club members, in small groups of 3 or 4 can sketch a map indicating where in the school and in its vicinity, such resources can be found. These resources could include a knowledgeable person, a sacred tree, a historical building, a herbal garden, etc. See the example of a map below.

### Learning point

Cultural heritage takes many forms and can be found everywhere.

## Resources

### 1. Examples of heritage resources in Uganda



*An example of built heritage:  
Kasubi tombs near Kampala*



*A mountain gorilla family in the  
Bwindi impenetrable forest*



*Rwenzori mountains*



*Our heritage in terms of skills:  
bark cloth making*



*Bigwala trumpet of Busoga*



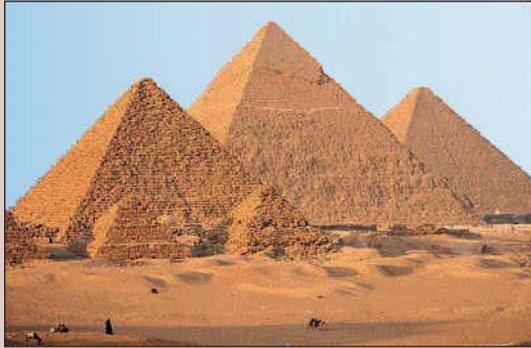
*Male child cleansing in Lango region*



*Empaako naming ritual of the Batooro  
& Banyoro in Western Uganda*

See the film on 'Uganda's Cultural Heritage' and other film clips on the enclosed CD as well as the 'Uganda's Heritage Sites and Community Museums' Map for other examples of cultural resources in Uganda.

## 2. Examples of heritage resources elsewhere in Africa



*Egyptian pyramids*



*Ruins of Great Zimbabwe*



*Ancient rock paintings in South Africa*



*Drummers and dancers in Burundi*



*The Sahara desert in Morocco*



*Sankore mosque, Timbuktu, Mali*

## 3. Web resource

To see the list and map of UNESCO world heritage sites, go to [whc.unesco.org/en/list](http://whc.unesco.org/en/list). Check out the three sites in Uganda.





## Activity 2: Looking for heritage resources around us

### Introduction

We are now ready to explore our school and its neighbourhood and look for ways in which our heritage is kept alive.

### Purpose

Exploring the school and its vicinity to identify and document cultural/heritage resources

### Method (1 to 2 hours)

Starting from the school, and using the sketch map previously made, the club members go on a guided walk to explore cultural resources in and around the school. The map can be amended as and when the walk takes place. Where appropriate, the group stops and asks questions. Club members take notes to document important aspects of the heritage resources that have been identified.

Club members may also visit a typical traditional homestead in the community, and discuss elements of the living heritage i.e. its design, materials used for construction, granary, herbal garden, traditional communal support systems for sanitation and environment protection, etc.

They can also participate in cultural practices such as smoking pit latrines (traditional method), maintaining a road, cleaning a well, helping the elderly, etc.

### Learning point

We are surrounded by a variety of cultural resources, part of our natural environment, built structures and intangible heritage (what we cannot touch - values, skills, behaviour).

### Resources

Watch the enclosed film on CD for an example of intangible heritage: “Tastes of the Source of the Nile” (15 minutes) shows Uganda’s variety of foods and drinks and how to prepare them



### Activity 3: Cultural resources in my community and country. Are they useful?

#### Introduction

The search for cultural resources can be brought closer to home so that every club member realises how relevant they are, wherever they live.

#### Purpose

To reflect on the present-day relevance of our heritage.

#### Method (approx. 1½ hour)

A knowledgeable person is invited to talk about rituals, values and traditions and how these are useful today. This person could be a ssenga or kojja; an elder, a teacher, or other person. It might be a person identified in the course of the guided walk (activity 2). The club members will engage him or her on the usefulness of the heritage, including what they saw in the course of the walk. The club members may also visit the person and have the talk at his/her residence.

#### Learning point

In every community, there are heritage resources that are useful in our day-to-day lives as young people. We should take advantage of the available cultural resources in our midst.



*Traditional skills can be extremely useful, even life-saving: a local ambulance in the remote hills on south-Western Uganda*



## Activity 4: Cultural values vs modern values

### Introduction

‘Culture’ and ‘heritage’ are often the subject of discussion and controversy. Older people generally treasure what they call ‘culture’, sometimes unquestionably. Others only see a dark side to ‘culture’, such as suspect religious beliefs or witchcraft. The government funds few cultural activities because they are not considered ‘high priority’. Is this right? Activity 4 explores this issue.

### Purpose

To highlight the relevance (or not) of heritage to us, as individuals and as a nation, in the modern world.

### Method (1½ hour)

A debate among club members, before a school audience, on the theme: “Is our heritage useful to us these days?” The proposer of the motion is likely to be a club member, while an opposing view might have to be put forward by a non-club member. The debate will need to have well-prepared participants. Three starting statements could include:

- “Cultural values do not promote gender equality between boys and girls”
- “Our culture is essential to define ourselves as Ugandans and to find our right place in the club of nations”
- “Culture is about witchcraft and child sacrifices — we should disregard our culture

Alternatively, club members may have a discussion on cultural identity as a girl or boy. They could use questions like;

1. Which cultural values favour boys compared to girls?
2. Do some cultural values favour girls more than boys? Which are they?
3. How do these cultural values affect the way boys or girls feel about their gender?
4. Which of these values need to be changed or modernised to ensure that boys and girls are treated equally?

### Learning point

‘Culture’ and ‘heritage’ are often said to relate to the past only, and to have little relevance to our modern lives as individuals and as communities, or even to be negative. Yet, our heritage is expressed in many ways, and these are often very relevant. With regard to gender, it is important to promote a sense of pride and self-esteem not only regarding our cultural identity but also to appreciate our gender as a young female or male. We need to ensure that cultural values do not marginalise anyone according to gender.



*Gender and culture: the source of debate. Scenes from Ekisakaate, an initiative by the Buganda Kingdom to nurture young girls and boys into becoming persons who appreciate both traditional and modern values, with emphasis on gender equity.*



*A youth group in Wakiso district demonstrates how culture can provide income*



## Theme 3

# Expressing our culture



*Heritage club members performing the 'Ekikibi' traditional dance from the Rwenzori region*

### Background

This theme explores the different ways in which people express their cultures, such as through story telling, telling proverbs, tongue twisters and singing folk songs. People may also express their culture through dressing, traditional sports, games and dances.

The many languages spoken in Uganda, as well as the dances, food stuffs and other characteristics specific to various groups, highlight the country's rich culture.

Activities under Theme 3 will help club members to:

- Identify different ways in which people express their cultures.
- Appreciate cultural expressions as a source of learning and living together in harmony.

This theme will be explored through three connected activities:

1. How do people express their cultures? — Sharing proverbs and tongue twisters.
2. Let me express mine! — Experimenting with forms of cultural expression.
3. Relating with others and resolving conflicts — A role play.



## Activity 1: How do people express their cultures?

### Introduction

The various ways in which people express their cultures enable persons of different backgrounds to live together in harmony.

### Purpose

To help club members identify the various ways in which culture is expressed and appreciate cultural expressions as a source of learning, self-esteem and peaceful co-existence.

### Method (30 mins)

Club members brainstorm on the different ways in which people express their cultures. They suggest stories, proverbs and tongue twisters in groups of 3-4 members. Each group can then present to the others, in turn.

### Learning point

Whenever we express our cultures, other people learn much about them, appreciate our differences and are therefore able to respect and live with us in harmony.

### Resources

#### 1. Ebyevugo, an example of cultural expression

In Ankole, ebyevugo (poetry, often about larger-than-life characters) is popular and often recited at gatherings and functions. A little like rapping?

Rutabasibwa nibanyetenga  
Nkeetengwa amamanzi na Rugirabwira  
Rutashajuka nkabaizira butunu  
Rutahwerera nk'egamba kyabaki  
*Rwemerubazigu nkashobera Rukuriirikira.*

Rwenzori na Butuku enyonyi ikaraara niigamba  
Emizinga ekatongana ekagambira Kasese  
Ebibira bya Bwamba bikabasibwa Rubandamahwa  
*Abapakasi bu kirembe batoora Muhokya.*

Hima na Busongora ekafurukwa enyamaishwa  
Emitsindo ikarigita ikazingura Kazinga  
Kichwamba na Kyambura ikashororonga niifa  
*Ebibira bikatamba bikazaara MWITANA*

From: Kirindi Patrick, "Ebyevugo n'Ebyeshongoro bya Nkore", Fountain Publishers, Kampala(1996)



This could be translated as:

I, Rutataisibwa, am needed  
I was needed by the heroes with Rugirabwira  
I, who never becomes weak, came for them  
I, who never trembles, overpowered a giant  
*I, who never dreads enemies, surprised Rukuriikira*

In Rwenzori and Butuku, birds chirred throughout the night  
Mortar shells quarrelled and rattled from Kasese,  
The forests of Bwamba were penetrated by he, who treads on thorns  
*The workers of Ki/embe took the direction of Muhokya*

Hima and Busongo were deserted by animals  
They ran and settled in Kazinga  
In Kichwamba and Kyambura carcasses made lines  
*Forests did good and produced MWITANA [the chief warrior]*

## 2. Proverbs from across the country

- Acholi: *Labwor ma kok pe mako lee* (A roaring lion does not catch any prey)
- Bunyoro: *Akarabakatahyo kaimuka n'omukono gwoko* (To lift a gourd you need its handle)
- Buganda: *Ffe bamu, bw'akwaata akamunne ng'assa mu nsawo* (Being very close still requires respect for each other's possessions).
- Busoga: *Amaadi amasabe rigamala ndigho* (Water that has been begged for does not quench the thirst)
- Bukonzoz *Enyonyi ey'obuno bunene siyirithoka erihimba* (The bird that chirps much cannot build).

## 3. Riddles are also common

Acholi:

- I threw my wooden spoon, and it landed on the other side of the Nile.  
Answer: eyes (the eyes can see a long way).
- "Pit pit" under the uryang bush. Answer: needles ("pit" imitates the sound of a needle poking the skin. Uryang is a type of acacia with small needle-like thorns).

Buganda:

- Pass one side, and I also pass the other side, so that we meet in the middle?  
(a belt)
- He built a house with only one pole standing? (a mushroom)

- He goes on dancing as he walks? (a caterpillar)
- He built a house with two entrances? (a nose)
- He has three legs? (an old man walking with his stick)



*Dressing and adornment is an important way to express one's culture — dancers in Acholi*



*An elder woman from Busoga expresses her self through music, dance and drama.*



## Activity 2: Let me express mine!

### Introduction

We are now ready to express our cultures, in all their variety. This may be through traditional dressing, traditional games and sports, drawing, exhibiting traditional foods, performing dances and music, speaking a local language and displaying cultural artefacts.

### Purpose

To help young people appreciate various cultural expressions in Uganda.

### Method (about 2 hours)

Club members are asked to express their culture in a way they choose and to demonstrate it to other members of the club. They will need to have prepared for this in advance, possibly by consulting their parents or other knowledgeable persons.

This activity could for instance include:

- A game of Mweso
- A demonstration of traditional wrestling
- A dressing style or item of dressing
- A traditional musical instrument
- A local dish
- A dance
- A poem or proverb
- A story
- An emblem
- Any other?

### Learning point

We need to appreciate the different ways in which people dress, their games and sports, as well as other aspects of our rich heritage. This will help us preserve our cultural expressions for others to appreciate and to preserve them for future generations.

### Resources

#### Film on the enclosed CD

Watch the film “Traditional Music and Dances of Uganda” (26 minutes) - includes a clip on Ebyevugo — see the previous activity.



## Activity 3: Relating with others and resolving conflicts

### Introduction

Having understood ourselves, the families and the clans we belong to, we need to appreciate those with whom we do not share common characteristics. Among us at school, in the community, district or nation, there are people who don't share our identity. There will however always be situations that require us to work in a group, play different roles together, share thinking and resources, and help others. We must therefore welcome others by communicating effectively with them, establishing personal relationships and managing differences peacefully.

Nevertheless, conflicts emerge in every family or community. Sometimes they are caused by one individual or group seeking to forcefully dominate others. Differences in our cultural and religious values and our beliefs or social upbringing may also cause conflict. Prejudice and stereotypes (when we make general assumptions about other people based on a single experience) also often lead to misunderstanding and

conflict. It is important to be aware of the different causes of conflict which we may be responsible for or which may be created by circumstances around us.

### Purpose

To help club members appreciate the importance of relating with others and how this enables them to benefit from the heritage cherished by others; to help recognise situations of potential conflict, avoid these if possible and/or deal with them in a culturally-sensitive way.

### Method (approx. 1 hour)

The teacher begins by asking club members how they would survive in a foreign land without knowing the local language. *How many languages do we share as club members? What is the advantage of being multilingual? Who knows the most languages and how has this helped him/her?*

This can introduce a role play on young people from different backgrounds (ethnic, urban/rural, religious) expressing common prejudices about each other. The group can then outline the unique positive characteristics of other groups, besides their own, and present them. This should lead to a lively discussion about prejudices and co-existence!

The club members can then discuss two main causes of conflict in their club, class or school and discuss how conflicts are resolved in different cultural settings, such as a clan meeting, within a family, at a community meeting, at school. Is there a time and place for resolving conflicts? Who is involved in resolving the conflict? What normally happens? What can our heritage club borrow from these ways of resolving conflict?

Then a list of actions can be drawn for the club to take, for example

- Identify two trusted club members to receive complaints about any conflict
- Agree on a small group to listen to those involved in a conflict
- Decide when to invite an adult (teacher/parent) to listen to both sides

### Learning point

Relating with others helps us to learn from other cultures. We should look at our differences as a resource, rather than as an obstacle, and therefore use these differences to enhance our relationships with those with whom we do not share a cultural identity. Where conflicts arise, they can be minimised if we understand our differences and identify ways to deal with them in a culturally appropriate way.



*Cultural leaders can play an important role in ensuring peace and co-existence — a clan meeting in Busoga*

## Theme 4

# Where do I find heritage? The local community museum



*Bigwala and other artefacts at Kigulu Cultural Museum in Iganga*

### **Background**

This theme centres on a visit to a community museum, an attempt by an individual or community to preserve the local heritage. There are about 25 such museums across the country and they highlight the desire by Ugandans to promote their culture and history, although the particular reason for setting up such a museum may vary from place to place. Some highlight the culture of the local ethnic group, others have another theme.

If a community museum is not easily available, an alternative can be sought, such as visiting a traditional homestead, a tourist site or other location of cultural interest.

Activities under Theme 4 will help club members to:

- See an example of a determined effort to preserve and utilise the local heritage
- Reflect on what has been seen there.

This theme will be explored through three connected activities:

1. Community Museums and heritage sites: what are they? — Preparing a visit.
2. A visit to our community museum or other site — A guided field trip.
3. What did we see; what did we feel? - Reflection and documentation of the visit.



## **Activity 1: Community museums and heritage sites what are they?**

### **Introduction**

Throughout the country, some inspired groups and individuals have made a great effort to preserve the local heritage. They have established what we can call ‘community museums’. There are also other heritage sites, places where our history has been preserved, that can be visited.

### **Purpose**

To prepare the heritage club’s visit to a community museum or heritage site in the vicinity.

### **Method (approx. 1 hour)**

Someone who works at the neighbouring community museum (or is familiar with a heritage site) is invited to come and talk to the club. This person will be able to answer questions, for instance regarding the reason for setting up the museum, or preserving a heritage site, and what can be found there.

Most community museums also have a leaflet which can be read by the club members and/or explained to them. Key questions for the forthcoming visit can be developed, e.g. *“What is the motivation of the community museum owner for setting it up? (Or preserving a heritage site) What are the most interesting items on view? Why are they interesting?”*

### **Learning points**

Some individuals have invested time, effort and money in preserving the local heritage. There is an exciting visit coming up... and a well prepared visit will be even more rewarding.

## Resources

### 1. Community museums in Uganda

	Community Museum	Location	Contact
1	Ankore Cultural Drama Actors' Mobile Museum	Kagarama, Isingiro	Speranza Kenyina: +256 772 182555 / 752 435 583
2	Ateker Cultural Center	Moroto town	Hannah Longole: +256 789515854
3	Bugungu Heritage and Cultural Information Centre	Buliisa town	Wilson Kiiza, +256 0775548263
4	Cultural Research Centre Museum	Nile Gardens, Jinja	Rev. Fr. Richard Kayaga Gonzaga: +256 434 243962
5	Gombolola Mutuba VI Community Museum	Masaka town	Jude Muleke: +256 701973617
6	Great Lakes Museum	Ntungamo town	Amon Mugume: +256 701512555
7	Ham Mukasa Museum	Nasuuti, Mukono	Alice Gwokya: +256 781733207
8	Igongo Cultural Centre and Museum	Biharwe, Mbarara	Moses Kashure: +256 392722829 / 784 577 131
9	Ik House of Memory	Kamion, Kaabong	John Mark Lomeri: +256 782 911102/0755 911102
10	Karamoja Cultural and Archaeological Museum	Moroto town	Apaja Paul: +256 706748436
12	Ker Panyimur Kwonga Chiefdom Museum	Panyimur, Pakwach	Chief Charles Ombidi & John Jolly Okumu: +256 751319929 & 256 777187137/ 772681155
13	Kigulu Cultural Museum	Iganga town	Abraham Kitaulwa: +256782822462
14	Kiwa Heritage Museum	Kilembe, Kasese	Kule Walyuba: +256 785221569/ 702547186/ 782255 460
15	Koogere Foundation Museum	Fort Portal, Kabarole	Alice Basemera: +256 774500283
16	Kooki Cultural Museum	Rakai town	Dickson Sebyala - Minister of Culture, Heritage and Tourism, Obwakamuswaga Bwa Kooki: +256 782863205
17	Madi Community Museum	Metu, Moyo	Pastore Koma: +256 774052394/+256 751451701
18	National Memory and Peace Documentation Centre	Kitgum town	Francis Nono: +256 772647042
11	Nkwanzu Museum	Kabale town	Ruth Ndyabahika & Andrew Ahumza: +256 704321627 / +256 704545687
19	Obudhingya Bwa Baamba Cultural Information Centre	Bundibugyo, town	Wilson Mubulya: +256 772 966094 / 774 422 322 / 701 368 258
20	Soroti Regional Museum	Soroti town	Catherine Achom: +256 771464791
21	St. Luke Community Museum	Buyambi, Kyotera	Catherine Nakayita: +256 772 490162/ 785-844259
22	Uganda Martyrs University Museum	Nkozi, Mpigi district	Robinah Nakabo: +256 776802981 / 701809816
23	Uganda Rural Development and Training Programme – Cultural Assets Centre	Kagadi town	Anthony Lwanga: +256782922740/ 786-520109

**2. Watch the film on 'Community Museums in Uganda' on the enclosed DVD.**

**3. Consult the map of community museums and listed heritage sites in Uganda (available to all Heritage Clubs from CCFU)**



## Activity 2: A visit to our community museum or heritage site

### Introduction

This is the time for a 'field visit' to a community museum or other site. The neighbouring museum or other heritage site have been expecting visits by secondary schools with a heritage club.

### Purpose

To learn about people's attempts to preserve and share the local heritage

### Method (approx. 1½ hour; excluding travel time)

A guided field trip to the neighbouring museum or heritage site. Where possible photos can be taken, but it is important also to take notes about what has been seen, the history of artefacts on display or any other interesting information.

If an alternative site is to be visited, other questions may be needed: for a traditional homestead, for instance, club members might want to examine its design, construction materials and methods, the mode of life of its inhabitants, etc.

### Learning points

Attempts have been made by people to preserve and share the local heritage. There may be ways in which the school and the heritage club can contribute to such efforts.



*The number of community museums is growing in Uganda. They reflect the desire to preserve our heritage*



## Activity 3: What did we see; what did we feel?

### Introduction

To have any real impact on the club members, the visit to the community museum or other site needs to be discussed and reflected upon.

### Purpose

To document and reflect on important findings from the visit to the community museum (or other heritage site) and to communicate this to the museum, individuals or community concerned to create an on-going relationship.

### Method (approx. 1 hour)

The club members can collectively write a short feedback letter or report to the community museum or other concerned person, indicating:

- What they have appreciated in the course of the visit
- What they have learnt from the visit
- Ways in which the club would like to pursue a supportive relationship with the museum or heritage site

The club members may want to brainstorm on what could be done to improve the community museum or site. *If the club were to run the museum or site, what would it do differently?* The teacher can ask the club members to come up with a list of improvement measures and this list can later be shared with those concerned.

### Learning points

The collections of the community museum will be interpreted differently by club members; they may have good suggestions to improve the museum's reach towards young people and they may want to contribute to the museum in future. In case another site is visited, young people's perspectives may be equally useful.



*Community museums have varied collections*

## Theme 5

# Using heritage resources to make money



*Crafts displayed and sold at the Ugandan National Cultural Centre in Kampala*

## Background

Heritage resources are rarely considered relevant to our day-to-day problems. As someone once said, “Culture does not put food onto the table!”

Yet, there is an increasing realisation that culture and heritage are relevant, not only in ways that have been shown through the previous themes in this tool kit, but also to make money. Tourism, for instance, has become one of the major ‘industries’ in the world. In Uganda, a study by UNESCO has shown that culture, the arts and heritage provide jobs for thousands of people.

This tool kit theme helps club members examine how heritage resources can be a source of wealth and, in particular, how they can be used profitably. The following activities are proposed:

1. Handicrafts and the arts: can they provide income? — Interviewing an invited guest, on making money with handicrafts and the arts or being a knowledgeable cultural spokesperson.

2. Can the performing arts provide us with a living? - A discussion with a cultural practitioner on the performing arts as a career.
3. Does cultural tourism pay? - A visit to a nearby tourism site to examine its income generating potential.
4. Producing handicrafts for sale - An experiment.



## **Activity 1: Handicrafts and the arts: can they provide income?**

### **Introduction**

We have seen in previous club meetings that our cultural heritage is a great source of wealth — of history, values, stories, skills and beautiful objects among others. But can it also provide income? Increasingly, Ugandans find that the answer to this question is 'yes'. One way to make money through culture is by making handicrafts, as an invited guest can explain.

### **Purpose**

To better understand how craft making can be a rewarding, income generating activity.

### **Method (1 to 1 1/2 hour)**

A practising handicraft maker is invited to address club members and to answer their questions. This handicraft maker could, for instance, be a mat maker, potter, or handicrafts dealer. Alternatively, a painter or sculptor could be invited.

In a talk show (imitating a radio interview) led by one of the club members, the invited person may be engaged in a discussion on the following;

- Why did you take up handicraft making (or other skill)?
- Is it profitable? Are there other benefits?
- Is it a respected occupation?
- What are the challenges?
- Are there opportunities for young people, like us?
- Can it be a part-time occupation?
- What does one need to start up?

Where possible, the interview can take place at the person's work place, rather than at school. A list of local craft products with their price tags would also show how rewarding the activity can be.

### **Learning point**

Our cultural heritage can provide a living to people, such as making handicrafts or artistic products although, as with other activities, there are challenges to be overcome.

## Resource

### Film on the enclosed CD

Watch the film “Art and Craft in Uganda” (16 minutes) on the country’s artistic industry.



*Uganda’s growing fashion industry increasingly makes use of our cultural resources, such as bark cloth.*



## Activity 2: Can the performing arts provide us with a living?

### Introduction

Our cultural heritage is a source of inspiration and skills for performing artists and other cultural practitioners. Culture is dynamic and artists are often inspired by what they see in our daily lives. Therefore there will always be something new to illustrate. For some, this profession can be a source of income too.

### Purpose

To discuss, with the help of a cultural practitioner or performing artist, cultural performance as an economic activity.

### Method (1 to 1 1/2 hour)

A knowledgeable person is invited to talk about his/her activity or profession. This may be a traditional dancer, a professional spokesperson officiating at traditional wedding ceremonies or “kwanjula’s”, a musician or other artist.

Some key questions for club members to ask might include:

- How did the guest have the idea of becoming a performing artist or cultural practitioner? What exactly is involved in this career?
- What are the benefits and challenges?
- Are our cultural values reflected in the current media and performing arts? How does one ‘draw the line’ between what is acceptable or not?
- If one of us wants to become a performing artist, how does one go about it?

## Learning point

The performing arts can also provide opportunities to make a living in Uganda; some occupations are closely linked to our traditions, such as becoming a *'mwogezi'* at *kwanjula* or *kuhingira* introduction ceremonies, or presenting recitals such as *'okwevugu'* amongst the *Banyankole*, which also require skill and practice. Others might be considered inappropriate in our cultural contexts, such as with the lyrics and mode of dressing of some contemporary singers and dancers.



## Activity 3: Does cultural tourism pay?

### Introduction

Another source of occupation derived from our heritage is 'cultural tourism'. Cultural tourism is the movement of persons to cultural attractions away from their homes, with the intention to gather new information and experiences to satisfy their cultural needs. As the tourism industry grows in Uganda, more and more people are discovering that cultural resources can provide a good entry point into this industry.

### Purpose

To visit a nearby cultural tourism site and examine its income generating potential. If not available, to identify a tourist site that can be discussed.

### Method (1 to 1 1/2 hour)

Club members visit a cultural tourist site in the neighbourhood, if available. This could be:

- A natural history site, such as a cave, spring, forest
- A historical site (traditional shrine, ancient building, etc.)
- Any other site (exhibition venue, home of well-known person, museum, zoo)

If such a site is not available, the neighbouring community museum (see Theme 4) can be visited again, a discussion on this topic can also be held at school, or a tour guide invited.

While visiting, questions can be asked by the club members on the economic aspect of the site, such as:

- How many visitors come and do they pay to visit?
- What are the costs of running the site?
- How is the site marketed?
- How could the economic benefits be enhanced and sustained?
- What are the prospects?

## Learning point

While the tourism industry in Uganda is still small, it is growing fast. It does not necessarily have to involve foreigners. Ugandans can be tourists too! Cultural tourism can therefore provide another opportunity to earn an income.



## Activity 4: Producing crafts for sale

### Introduction

We can also produce crafts for sale and earn money as individuals or as a club. Some items can be made using materials available in our neighbourhood, in an environmentally sustainable way. Several heritage clubs in Uganda are already doing so

### Purpose

To help club members appreciate the value of craft-making and how this can generate income.

### Method (8 hours over 2 months)

Club members will decide which artefacts they can produce at their school for sale. Having discussed the likely market opportunities, they can make cultural items, such as jewellery, baskets, mats, wooden sculptures and utensils, etc. using local materials. Where necessary, a knowledgeable craftsperson can be invited as coach.

The crafts produced may be sold to the local community or during parents/visiting day or at the community museum/during other community events. They can also be sold during the grand heritage club school exhibition (see Theme 7).

### Learning point

One can earn a living from the sale of crafts, although a suitable market might at times be challenging to find. With a good marketing strategy, high quality and innovative crafts can nevertheless often find a buyer.



*Crafts made for sale by Heritage Club members at Kabale Secondary School*

## Theme 6

# Preserving and promoting our culture



*Artefacts on display at the Great Lakes Museum in Ntungamo*



*Cultural artefacts at the Ateker Cultural Center in Karamoja*

## Background

The first five themes have helped us to understand ourselves and how we relate to others, to explore our cultural heritage, including visiting a community museum or heritage site, and appreciating heritage as a source of income. We now need to think of ways to preserve and promote this important heritage.

In most communities, we can find people who are engaged in preserving our cultural heritage. But what can we do as individuals, as the heritage club, or even as the entire school to preserve and promote this wonderful heritage? It is our collective responsibility, both in and out of school.

Activities under Theme 6 will help to:

- Explore the different ways in which our cultural heritage has been preserved and promoted by our parents and other community members.
- Identify ways in which club members can preserve and promote their cultural heritage as individuals and as a club, as well as planning and implementing preservation efforts in the school.

The following activities are proposed:

1. Preservation efforts by the community - a discussion
2. What can we do in our school? - A club meeting
3. Our plan — Meeting the Head teacher to discuss the plan
4. Let's preserve our heritage — Preservation activities at school
5. Sharing our work — A club meeting to discuss progress



## Activity 1: Preservation efforts by the community

### Introduction

Preserving the cultural heritage is important to society to safeguard its existence and enable future generations to benefit from it. Cultural heritage has been preserved in different ways:

- Parents and community elders teaching and training young people to practice the traditions and beliefs of a specific culture.
- Keeping cultural heritage artefacts in a museum e.g. the community museum we may have visited.
- Protecting and maintaining cultural heritage sites and buildings.
- Writing or recording information about cultural heritage for others to access.
- Sensitising the community on the importance and value of cultural heritage.

### Purpose

To help club members explore different ways in which our cultural heritage has been preserved and promoted by our teachers, parents and other community members.

### Method (1/2 hour)

In groups of 4-5, club members can first discuss the different ways in which cultural heritage has been preserved in the community outside the school. In plenary, each group appoints a representative to present their group findings.

The members can then generate some ideas about possible initiatives at school to prepare the next activity (see Activity 2 below)

### Learning point

Our parents and community elders have preserved the heritage for us; this is why we are able to benefit from it. We, too, should strive to preserve our heritage.

## Resource

Watch the film on 'Community Museums in Uganda' on the enclosed DVD



*Heritage Club members visiting a community museum in Kabale district*



## Activity 2: What can we do in our school?

### Introduction

As a heritage club, we can also do something to preserve and promote our cultural heritage at school, and at home during the holidays, if need be using the preservation work of our parents and elders as examples.

### Purpose

To enable club members identify different ways to preserve and promote cultural heritage as individuals, and as the school heritage club.

### Method (1 hour)

During a school heritage club meeting chaired by one of the club members assisted by the teacher, club members 'brainstorm' on what can be done at school to preserve aspects of the cultural heritage. A list of possible activities can be compiled on a flip chart for every member to see. Examples of such activities include:

- Collecting artefacts for a 'museum corner' at school
- Writing about cultural practices in the school newsletter
- Organising cultural exhibitions and cultural galas
- Holding debates on the value of heritage
- Helping in community activities to preserve heritage
- Preparing a variety of traditional dishes

## Learning point

Each one of us can contribute his/her efforts in preserving and promoting our cultural heritage.



*Regular sharing of information with the club patron is important*



## Activity 3: Our plan

### Introduction

In our last club meeting, members suggested activities that could be done to preserve and promote cultural heritage across the school. The club needs to agree on which ones can be undertaken this term, and how and when they can be implemented.

### Purpose

To engage club members in designing a plan for implementation and discussing their plan with their head teacher.

### Method (2½ hours)

With the support of the teacher, club members agree on activities that can be implemented in the term, and decide on the days and time when this will be done. The plan can be drawn on a flip chart by one of the club members. Club members, with the support of the teacher, can then meet the school head to present their plan and discuss ways in which the school administration will support its implementation. It may also be useful to involve the PTA, if possible.

### Learning point

We need to be organised as a club if we are to successfully implement the activities in our plan. This will enable us to get the necessary support from the school administration.

## Resource

### Action plan format

Heritage club at ..... School

#### Action Plan

Activity	When?	Who's responsible?	Resource needed, if any	Ways to measure progress
1				
2				
3				
4				
5				



### Activity 4: Lets preserve our heritage

#### Introduction

Now that the school administration has embraced club activities and they have agreed to support our efforts, members need to work hard and implement the plan.

#### Purpose

To engage members in the implementation of planned club activities aimed at preserving and promoting cultural heritage at school.

#### Method (12 hours spread over 3 months)

Club members can use one hour every week over two or three months to accomplish planned activities.

As an example, the club may establish a herbal garden with the help of a knowledgeable person (in the backyard or in gardening sacks). Club members may bring plants of medicinal value, plant them, and identify their uses in consultation with parents.

Club members may also develop traditional songs, poems, story telling and use other art forms to preserve heritage.

They can also write articles on heritage preservation, to be inserted in the school newsletter.

Weekly tips on heritage preservation may be shared during school assembly.

Some activities may be carried out at home (preserving old photographs, interviewing elders, preserving an artefact) or to help the community museum (for instance running a labelling competition to showcase its artefacts)

### Learning point

Simple activities can contribute to the preservation of our heritage.



## Activity 5: Sharing our work

### Introduction

Sharing our work as a heritage club will not only help us to learn from each other but also to get feedback from others on our activities. Members may have participated in several preservation activities at school and therefore need to share with others what they have achieved or failed to achieve. This may be an opportunity to involve the whole school as well.

### Purpose

To provide club members with an opportunity to report and share information on activities carried out at school and at home to preserve cultural heritage.

### Method (1 hour)

Club members discuss how they have performed in implementing the club plan, as well as listen to individuals explain what they have done at home to preserve cultural heritage. Two club members with the guidance of the teacher compile a short report on the activities and share it with the Head Teacher and/or have it included in the school magazine, where one exists.

### Learning point

We may have contributed much to the preservation of our cultural heritage. We need to continue with these efforts and enable others to benefit from our work.



*Heritage Club members exhibit their crafts at Kashari SS, Mbarara*

## Theme 7

# A grand cultural heritage exhibition



*The secretary of the Madi Community museum proudly shows their craft pieces displays a Madi*



*pot A youth member from Go Culture Africa exhibits part of their craft work*

## Background

The last theme in the Heritage Club series is about sharing cultural wealth among club members with the rest of the school and possibly beyond.

The school might already have organised cultural galas —these often focus on traditional dances, dress and sometimes traditional foods.

In this instance, however, it is proposed that a grand cultural exhibition be organised by the club and its supporters to provoke interest among and beyond the school community in valuing and promoting our diverse cultural resources.

There are two activities under this theme:

1. Preparing a grand cultural exhibition — Preparing the event for the school community — and possibly beyond.
2. The cultural exhibition - Holding the actual event



## Activity 1: Preparing a cultural exhibition

### Introduction

Heritage and culture are relevant to all of us. It is now time for club members to prepare an event where they can share their work and learning with the rest of the school community— and possibly beyond.

### Purpose

To prepare a cultural exhibition to be held by club members for the benefit of the school community, and possibly parents and other well-wishers.

### Method (2 or 3 club sessions, of at least hour 1 each)

It is worthwhile to start by sharing ideas among club members about what this exhibition might 'look' like, so that the event is innovative, attractive, and goes beyond the usual traditional dance performances. Such an exhibition might for instance include

- Traditional sports (see Theme 3 in this series)
- Story and proverb telling
- Exhibition of artefacts (which could be collected during the holidays of the previous term or are on loan from the community) and artwork depicting cultural items.
- Sampling foods from different areas.
- Exhibition on club activities undertaken in the course of the year
- Games and quizzes on Uganda's culture

It may involve other schools with a heritage club and include inter-school competitions. Detailed planning will then need to follow, possibly during several club meetings, including:

- Agreeing on a date and venue (possibly a school open day/visiting day)
- Getting help, for instance from the community museum, the Government Community Development Office and other local leaders, the local media
- Listing the guests, if any, from outside the school (parents, knowledgeable cultural persons, members of the PTA, representatives from the local media, such as radio stations)
- Developing a budget and a fundraising plan
- Deciding on roles and responsibilities
- Developing a detailed programme, with timing, for the day

### Learning point

The cultural exhibition promises to be an exciting event but, to be successful, it needs careful preparation.



## Activity 2: The cultural exhibition

### Introduction

The grand day has come: this should be a fitting closure to the club's activities for the year or end of term. The exhibition may be held collectively with other clubs in the participating schools in the vicinity.

### Purpose

Holding a cultural exhibition to promote interest in our cultural heritage in the entire school community.

### Method (3 or 4 hours, depending on the exhibition programme)

The methods chosen will depend on the programme and contents as determined by the club (s) through the previous meetings (see Activity 1). The programme might include:

- Exhibitions of artefacts
- Traditional games
- Skills exhibits — basket /mat making, pottery, etc
- Competitions
- Performances — music and drama
- Art exhibition depicting cultural resources
- Story telling sessions
- Heritage quiz
- Photo gallery of tangible and intangible heritage — national and international

The best clubs (in case of a collective exhibition) as well as the 3 best individuals (heritage promoters) can be awarded a badge of honour and certificate on bark cloth/ or any other symbol of culture according to the different regions. Other items like heritage t-shirts and certificates can be given to those club members who have been consistent supporters in the club for 1 or 2 terms.

### Learning point

Culture and heritage are valuable and essential for all of us. But it takes effort and commitment to preserve and promote it!

## After the Heritage Club, what next ?



*Heritage club members performing a drama*

After two or three school terms, a Heritage Club member will have participated in various activities under the different themes listed in this Toolkit. More aware of his/her cultural heritage as an individual, as part of a family, ethnic group and country, he or she will also have become more familiar with various forms of culture, where they can be found and with ways to express and protect cultural heritage. In some cases, a member could have participated in making artefacts that have been exhibited and earned some income from their sale. In this way, the club member's perception of cultural heritage will have been broadened; his/her appreciation of its value will have increased and the individual will have become more comfortable and proud of our cultural heritage. What next?



## Continued contribution to the Heritage Club and to the community

A member who has participated in all the themes and activities can continue to contribute to the club in the following ways:

- Support new members to better understand some of the exercises
- Provide critical feedback on what worked well and what could be improved
- Take on a leadership role as President of a Heritage Club
- Share new ideas on how to keep members interested in club activities — new themes could include culture and protecting the environment; culture and growing up as adults; culture and keeping healthy
- Be an ambassador, speaker and role model of cultural heritage in and outside the school club
- Support the creation of heritage clubs in other schools or in the community or start a small heritage promotion and preservation project
- Participate actively in heritage competitions, locally, nationally and even beyond

## Recognition of Heritage Clubs leaders

Each heritage club has a leader who keeps the club members motivated and involved in various activities. One should recognise contribution. Here are a few suggestions on how to do this:

- Mark the beginning and the end of their term as leaders during club activities
- Have a symbol of cultural leadership that will be passed on from one leader to the next e.g. a stool, fly whisk, robe, badge or other mark
- Mention their leadership role and term of service in club reports or in newsletters, blog, facebook, etc.
- Write a letter of appreciation to the outgoing leader
- Use some of the heritage club fee collections to purchase (or make) a token of appreciation in form of a gift | Award the leader with a certificate of recognition and achievement, as shown below:







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Foundation of Uganda

With Financial Support from

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