



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Le 01/07/2013
N° 0289

**LIST OF INTANGIBLE CULTURAL HERITAGE
IN NEED OF URGENT SAFEGUARDING**

**DEADLINE 31 MARCH 2013
FOR A POSSIBLE INSCRIPTION IN 2014**

*Instructions for completing the nomination form are available at:
<http://www.unesco.org/culture/ich/en/forms>
Nominations not complying with those instructions and
those found below cannot be accepted for examination.*

A. State(s) Party(ies)

For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.

Kenya

B. Name of the element

B.1. Name of the element in English or French

This is the official name of the element that will appear in published material.

Not to exceed 200 characters

Isukuti dance of Isukha and Idakho communities of Western Kenya

B.2. Name of the element in the language and script of the community concerned, if applicable

This is the official name of the element in the vernacular language, corresponding to its official name in English or French (point B.1).

Not to exceed 200 characters

Isukuti

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

N/A

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

The communities concerned are the Isukha of Kakamega East district and Idakho of Kakamega South district. There are many clans amongst the mentioned communities. The clans in the Isukha community are Bitsende, Bamilonje, Bamakhaya, Batsunga, Bayokha, Barimbuli, Bamalia, Basakhala and Bakusi. In the Idakho community, the clans include; Bakondi, Bamusali, Bashimuli, Bamachina, Bamasaba and Bashiangala. The Isukha and Idakho are farmers who specialize in the growing of both food and cash crops such as maize, millet, beans, cassava, sorghum, tea and sugarcane. They also rear animals such as cattle, goats, and sheep for subsistence purposes. Kakamega County covers an area of about 3,224.9 square kilometres with a population of 1.6 million; Isukha community covers an area of 445.5 square kilometres with a population of 176,247 while Idakho community covers an area of 148.6 square kilometres with a population of 115,677.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territories of the submitting State(s), indicating if possible the location(s) in which it is centred.

Not to exceed 150 words

The element is practised in Kakamega County of Western Province of Kenya particularly Shinyalu constituency of Kakamega East District, Ikolomani constituency of Kakamega South District and Lurambi constituency of Kakamega Central District. These areas are mostly inhabited by the Isukha and Idakho ethnic communities of the larger Luhya community. The Idakho and Isukha people are part of the Luhya and speak two of the eighteen dialects of Luhya language. The region has fertile highlands, with tropical rain forest. Rainfall ranges between 1,250-1,750 mm per annum. The people of Kakamega are agriculturalist who produces Maize, Beans, millet, bananas, sweet potatoes, traditional vegetables, Sugarcane, Tea, Sunflower, peas and Soya beans. They also keep livestock and poultry which they value as wealth. Because of urbanization, many people from these communities have settled in other parts of the country including cities and towns where the element is also practiced.

E. Domain(s) represented by the element

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'others', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

F. Contact person for correspondence

Provide the name, address and other contact information of the person responsible for correspondence concerning the nomination. If an e-mail address cannot be provided, indicate a fax number.

For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination and for one person in each State Party involved.

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1. Identification and definition of the element

For **Criterion U.1**, the States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

This section should address all the significant features of the element as it exists at present, and should include:

- an explanation of its social and cultural functions and meanings today, within and for its community,
- the characteristics of the bearers and practitioners of the element,
- any specific roles or categories of persons with special responsibilities towards the element,
- the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- that it provides communities and groups involved with 'a sense of identity and continuity'; and
- that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Not fewer than 750 or more than 1,000 words

Isukuti dance is a traditional celebratory performance amongst the Isukha and Idakho communities of Western Kenya. It is a fast paced, energetic and passionate dance that reverberates to all generations. Its performance permeates all occasions and stages in life including child births, initiations, weddings, funerals, commemorations, installation of leaders,

religious functions, cheer leading at sporting events and other public congregations.

The dance derives its name from the drums used in the performance, and which are normally accompanied by a metal ring, an antelope horn and other assorted metal rattles. Isukuti drums are made of logs of wood chopped from the Mukomari tree, scientifically known as *Cordia Abbyssinica* and covered on the wider open end with a hide of the monitor lizard, referred to in local dialect as Imbulu.

Isukuti drums are played in a set of three; the big drum, the medium and the small drum which culturally symbolizes trinity and unity of a family, (father, mother and child). The father drum which is the biggest is low pitched and directs the dancers' steps and movements. The way a father takes charge of the family and directs them in life. The mother drum is medium pitched and is played during climaxes to incite dancers and intensify their movements. This illustrates the flavour which a mother adds to the family as she keeps working to ensure the rest of the family is fed. The child drum is high pitched and is the timeline from which the other two drums get their pattern and keeps their pulse. The fact that this high pitched drum has to be played constantly means that children are very important in a family.

The dance is led by a soloist who sings thematic texts which are met with single line common responses by the singers. The singing goes in tandem with the rhythm of the drumbeats as the dancers take to their steps continuously until the soloist brings the performance to an end. Dancing is mostly done in two lines, one for men and women separately and is characterized by synchronized energetic body movements, many of which are inspired by the surrounding environmental features and have been carried on from past generations.

SOCIAL AND CULTURAL FUNCTIONS OF THE ELEMENT AND MEANINGS TODAY

Isukuti dance develops friendly relationships between the Isukha and Idakho as well as within village groups who invite each other for performances. The dance is used to promote reconciliation and harmonious existence between different communities. The lyrics of the song revolve around peace, unity and reconciliation.

Isukuti dance is a recreational activity which is ever present at events such as bull fighting, football, and cultural festivals. The dance involves expending of energies not just in the drumming but also in the singing and dancing.

Isukuti dance is performed during bull fighting, a unique event which was originally held to commemorate the death of a prominent member of a community. During this occasion, known as Shilembe, bull fights are held at the homestead of the bereaved as a honour and tribute to the fallen hero.

Being the greatest weapon of mass mobilization amongst the Isukha and Idakho, Isukuti dance is an effective tool of oral transmission and preservation of the community's cultures, language, beliefs and philosophies especially through the lyrics of the accompanying songs. The songs tell the history of the communities through texts on past rulers, outstanding individuals, significant periods and events. Isukuti drum beats speak in a language which all members of the community understand and rhythmically respond to. The sound of Isukuti is so conspicuous that it can be picked from many miles away. Whenever it is played, it alerts the people who willingly follow the instrumentalists towards the destined area of performance.

THE CHARACTERISTICS OF THE BEARERS AND PRACTITIONERS OF THE ELEMENT

The bearers/practitioners of Isukuti dance are men and women whose moral character is outstanding. They are persons of sobriety, integrity, visionary, wise, respectful, eloquent, energetic, flexible, cooperative, disciplined, obedient, diligent, honest, patient with the ability to reconcile others and acceptable to the community.

ROLES OR CATEGORIES OF PERSONS WITH SPECIFIC RESPONSIBILITIES

The roles or categories of persons with specific responsibilities of Isukuti dance include the dancers, drummers/instrumentalists, vocalists and composers who are the youth, men and women. The dancers respond to the rhythm of the drum beats and come up with body movements and dance patterns to suit the occasion. The instrumentalist ensures that the instruments are in good state, provides for their safe custody and avails them when needed. The vocalist leads and tones the song into context. The composer comes up with lyrics and songs relevant to the occasion. The group leaders mobilize the performing troupes for different

occasions. Some bearers produce instruments for Isukuti dance and transmit the knowledge to younger generation.

CURRENT MODES OF TRANSMISSION

The performance of the Isukuti dance has been passed on to the young ones through mass participation while the art of playing Isukuti drums is transmitted to the next generation through family inheritance. A practitioner or bearer can hand over the knowledge and art of production of instruments to his son, grandson or nephew. There are families in which this art has been and will forever be part of their lives. In many instances, members of these families do train their peers in this art while at diverse levels like schools, colleges and in performance troupes. Although Isukuti dance was learnt informally from parents to children, currently pupils and students in schools learn the dance through the music festivals. This has ensured continuous presentations of Isukuti at all Music Festivals in Kenya. At the same time the students who have learnt the dance from their parents pass the skill on to the fellow peers. However, Isukuti dance is not part of the school's extracurricular activity and is only performed during special occasions and events.

Since both formal and informal transmission is presently weakening, efforts should be put in place to mitigate against the threats and hence the need for Urgent Safeguarding.

2. Need for urgent safeguarding

*For **Criterion U.2**, the States shall demonstrate that 'the element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned'.*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Identify and describe the threats to the element's continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, but not a generic cause that would be applicable to any intangible heritage.

Not fewer than 750 or more than 1,000 words

The performance of Isukuti dance is decreasingly losing its frequency in social and cultural functions due to the following;

1. The use of contemporary outdoor entertainment systems like discos in social and cultural functions such as weddings and funerals have reduced the frequency of the performance of Isukuti dance which hitherto dominated such events.

2. The use of Television media, radios and videos as modes of entertainment is a threat to the continuation of Isukuti dance. Currently most people prefer to sit in their homes and watch television or videos than to go and dance, train or watch Isukuti dance. As a result, watching television is becoming the entertainment of choice for all age groups. The time spent in watching movies and listening to contemporary music is greater compared to singing and dancing of Isukuti thus weakening its transmission. This clearly threatens the future of Isukuti dance, and its transmission to the younger generation.

3. According to the Kenya National Bureau of Statistics (KNBS), the population of Isukha people in 1989 was 90,000 while the Idakho people was 65,000. Presently the population of the two communities have almost doubled whereby the Isukha are projected to be 176,247 while the Idakho people were projected to be 115,677 by 2013 (KNBS, 2010). The increase in population has in turn necessitated to human settlement encroaching on the spaces where the element was practised.

4. The bearers from specific families where Isukuti dance originated are dying with their knowledge and skills. Many of the bearers who happen to be teachers/trainers having a wealth of knowledge of Isukuti dance are elderly without any successors for passing on their knowledge. They have little contact with children who spent most of their time in schools to receive formal education. Furthermore, many of the young generation move to towns and cities or other counties to further their education. At the same time, urban culture is penetrating the

villages through electronic media such as TVs, Videos, CDs and the internet. Through this scenario, the frequency of Isukuti performances is decreasing. Therefore, efforts to inventory and prepare teaching materials of Isukuti dance are urgently needed.

5. Due to commercially oriented Isukuti performances, transmission of knowledge and safeguarding of Isukuti dance values is threatened. For instance, the songs accompanying the dance which were part of the oral tradition and expression are decreasingly composed. The youth have taken to the composition of contemporary songs which bear a more commercial value than the Isukuti songs which have more social and cultural value.

6. The raw materials used to make the instruments that accompany the dance are disappearing or difficult to get. For example, the indigenous trees that are used to make the drums such as 'Murembe', 'Mung'oma' and 'Mukomari' are in serious danger of extinction. The few trees which are remaining are mainly found in Kakamega forest and are protected. The velvet monkeys from which the head gear and costume donned by performers is made are also endangered. The monitor lizard skin is a rare commodity because the streams where the lizards were found are drying. Other instruments that accompany the drums e.g. Imbati shisiliba (horns) are no longer available. These were special wind instruments made from animal horns and are no longer in use because the animals are rarely found. The remaining few are under the protection of the Kenya Wild Life Services. Other accompaniments like jingle and metal gongs are almost extinct because the blacksmiths are dying without passing on the skills to the young generations. The costume that was worn by the players was a head gear and a breastplate and a back plate made from the velvet monkey skin. These monkeys are also an endangered species and under the protection of the Kenya wildlife service.

7. Lack of Funds is a threat to safeguarding of Isukuti dance. A complete set of Isukuti dance drums, the accompaniments and costumes are expensive to get especially for the upcoming dance troupes. In addition, Isukuti dance performances, especially those to far off places require transportation and funds for other logistical purposes. Holding a community cultural festival or a competition of Isukuti dance for a day or two requires considerable resources.

Isukuti dance is part of the cultural heritage of both the Isukha and Idakho communities. During the open air forum held on 9th December, 2008, an overwhelming number of those in attendance admitted that Isukuti dance is part of their traditional system and cultural expression. They agreed that the dance gave them a feeling of cultural identity and a sense that they were carrying on the cultural heritage of their ancestors.

Although there are fewer and fewer opportunities of inducting the youth, for many years, members of the Isukha and Idakho communities have devoted their time in transmitting Isukuti dance to young people especially children thus ensuring viability of the element. An inscription of Isukuti dance on the urgent safeguarding list would strongly encourage members of the Isukha and Idakho communities, their successors and all the bearers of the element to continue with its transmission.

3. Safeguarding measures

*For **Criterion U.3**, the States shall demonstrate that 'safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element'.*

3.a. Past and current efforts to safeguard the element

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. Describe past and current efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element.

Describe also past and current efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

Not fewer than 300 or more than 500 words

According to Mr. Clement Akhura Abulala (92 yrs) and Mr. Henricos Shitsiri Mabai (83 yrs) the traditional bearers of the element, who have been observing Isukuti dance since their youth, noted that although Isukuti dance inspires the community and appears viable, in reality it is endangered because the frequency of its performance has been declining and needs urgent

safeguarding. However, despite the decreasing frequency of Isukuti dance in social and cultural functions, a spot check conducted in a recent survey (February, 2013) indicates that there are efforts by the government of Kenya and the communities of Isukha and Idakho to safeguard Isukuti dance by incorporating the dance in cultural functions including child births, initiations, weddings, funerals, commemorations, installation of leaders, religious functions, cheer leading at sporting activities, Kenya Music and cultural festival competitions, national public holidays, and other social events.

Due to the diminishing of materials for making Isukuti drums and the accompanying instruments, the community is turning to alternative ways. The community members have started growing the indigenous trees in their homesteads and instead of using a hide of a monitor lizard a hide of a cow is used. The non-availability of the trumpets made from animal horns has made the communities to use plastic water pipes. Since the art of making metal rattles is almost extinct, the communities have resorted to the use of worn out bearings from vehicles and other machines.

In order to enhance the performance of Isukuti dance, the Isukha and Idakho communities have taken an initiative to form Isukuti dance troupes. The Department of Culture also is encouraging every clan to have its own Isukuti dance troupe. These cultural troupes are expected to grace social and cultural forums as a way of ensuring continued enactment of the dance. It is in such forums that Isukuti dance knowledge is transmitted to younger generations informally by observation or hereditary during performances. During such fora, there is active participation by the elderly members in the community who give advice on how the dance was performed.

The Government of Kenya through the Department of Culture in 2008 conducted an inventory of Elements from Western Kenya which forms part of the National Inventory. The Department of Culture and Ministry of Education has also made deliberate efforts to document the Isukuti dance during the Music festivals and other occasions for reference, preservation and posterity. The Department of culture has sponsored several Isukuti dance workshops with the participants being drawn from the two communities. The local Provincial Administration has also started incorporating the Isukuti dance in state functions.

The Government of Kenya through the National Policy on Culture and Heritage reaffirms its commitment to supporting dances so that they can operate in an enabling environment, reflect aesthetic principles and ethnic values of the communities that create them. The policy underscores the significant role music and dance play safeguarding and promoting the cultural values, and aspirations of the Kenyan Communities. The above efforts will guarantee continued enactment and safeguarding of Isukuti dance.

3.b. Safeguarding measures proposed

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could respond the need for urgent safeguarding and substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- a. What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- b. What are the key **activities** to be carried out in order to achieve these expected results? Describe the activities in detail and in their best sequence, addressing their feasibility.
- c. Describe the mechanisms for the full **participation of communities**, groups or, if appropriate, individuals in the proposed safeguarding measures. Provide as detailed as possible information about the communities, in particular, practitioners and their roles in implementing safeguarding measures. The description should cover not only the participation of the communities as beneficiaries of technical and financial support, but also their active participation in the planning and implementation of all of the activities.
- d. Describe the **competent body** with responsibility for the local management and safeguarding of the element, and its human resources available for implementing the project. (Contact information is to be provided in point 3.c below.)
- e. Provide evidence that the State(s) Party(ies) concerned has the **commitment** to support the safeguarding effort by creating favourable conditions for its implementation.
- f. Provide a **timetable** for the proposed activities and estimate the **funds required** for their implementation (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Not fewer than 1,000 or more than 2,000 words

As from August, 2008 the Department of Culture, UNESCO Nairobi office in collaboration with Isukha and Idakho communities undertook a survey to identify the ICH elements of the two communities. On 9th December, 2008 an open air forum at Muliro gardens in Kakamega was jointly organized by the Department of Culture and UNESCO Nairobi office whereby the communities endorsed the elements in the inventory and the nomination of Isukuti dance for possible inscription into the UNESCO's List of elements in Need of Urgent Safeguarding. Since then, a series of consultation meetings, telephone conversations and workshops have been organized to sensitize the communities and gather more information about the elements identified during the survey.

The Isukha and Idakho communities, the bearers and practitioners of the element, the Isukha Mulindi Peace Museum (CBO) and the Department of Culture in various forums jointly participated actively in developing measures and formulating plans to safeguard Isukuti dance. The following primary objectives and key activities will be addressed in order to achieve the expected concrete results:

3.b.1. Research, Documentation and Publication of Intangible Cultural Heritage of Isukuti dance for future transmission.

Objective: To research, document and publish all the movements and sung verses used in Isukuti dance, especially from elderly teachers/trainers, to be used as basic material for safeguarding especially for transmission to the younger generation.

Currently the written sources, audio and video recordings and publications about Isukuti dance are limited. Therefore, an all-inclusive research on Isukuti dance about the movements, dance notation, and the verses sung by Isukuti players need to be documented, recorded and published.

Expected Results: Detailed documentation of research results regarding all aspects of Isukuti dance in the form of written records, photos, videos and books so that Isukuti dance may be preserved by record. Research results will be published in the form of teaching materials, books and videos, to be used for transmission to younger generations and for human resource development of Isukuti dance trainers.

Time Frame: 2 Years (2013 – 2014)

Total Budget: USD 16,110

Funding Source: Government of Kenya (GOK)

Executing Organizations: Department of Culture, Permanent Presidential Music Commission,

County Cultural Officer, Isukha Mulindi Peace Museum, Isukha and Idakho communities, the bearers and practitioners of the element.

Details of Key Activities:

Recording, filming and photography of Isukuti dance

Budget: USD 5,000

Editing and production of the film

Budget: USD 1,205

Inventory, recording and translation of sung verses of Isukuti dance

Budget: USD 1,250

Publication of Isukuti dance sung verses

Budget: USD 1,050

Publication of teaching materials

Budget: USD 1,400

Publication of Isukuti dance DVDs

Budget: USD 1,300

Subsistence

Budget: USD 1,200

Fuel for GK Vehicle

Budget: USD 2,500

Dissemination of documented Isukuti dance information

Budget: USD 1,205

The above activities are intended to research deeply about the Intangible Cultural Heritage of Isukuti dance and to disseminate the element within the Isukha and Idakho communities and its environs.

3. b. 2. Transmission of Isukuti dance by holding seminars and training sessions for Isukuti trainers (Training of Trainers).

Objective: To enhance the process of transmission of Isukuti dance skills from existing bearers to younger successors through training/apprenticeship programmes supervised by the Department of Culture in collaboration with the existing bearers. This will strengthen, revitalize and empower the Isukha and Idakho communities with knowledge and skills relevant for the enactment of the Isukuti dance through teaching and performing of Isukuti dance which was formerly continuous but has now become rare.

Expected Results: The traditional methods of transmission of Isukuti dance in villages will be strengthened. Transmission of Isukuti dance in schools will be stimulated so that Isukuti dance is not only performed on public days but also during other normal days. The knowledge and competence of Isukuti dance trainers regarding movements, verses and systematic teaching methods to the younger generation will be enhanced.

The two communities have taken an initiative to form Isukuti cultural teams. The Department of culture and other sponsors will provide funds for a five days workshop while the bearers and practitioners of the element will give technical expertise for Isukuti dance workshops with the participants being drawn from the two communities.

Time Frame: 4 Years (2013 – 2016)

Total Budget: USD 65,730

Funding Source: Government of Kenya (GOK), Sponsors

Executing Organizations: Department of Culture, Isukuti dance troupes, Isukha and Idakho

communities, schools, County Cultural Officer-Kakamega County.

Details of Key Activities:

Hold TOT workshops of 30 participants on choreography for five days

Transport reimbursement@ USD 25 x30 x 2 communities x 5 days

Budget: USD 7,500

Per Diem @USD 60x 30 x2 communities x 5 days

Budget: USD 18,000

Hire of Venue @USD 200x5 days x 2 communities

Budget: USD 2,000

Facilitation for 3 facilitators @ USD 120 x 3x 5 days x 2 workshops

Budget: USD 3,600

Communication @USD 200x 2 workshops

Budget: USD 400

Stationary@ USD 250x 2 workshops

Budget: USD 500

Per Diem for four officers @USD60 x4 x 5 days x 2 workshops

Budget: USD 2,400

Fuel for one GK Vehicle for 5 days x 2 workshops @USD 125 x 5 x 2

Budget: USD 1, 250

Assistance for 16 groups which still safeguard Isukuti dance

Budget: USD 16,000

Incentive for bearers/trainers of Isukuti dance

Budget: USD 2,040

Schools which carry out transmission of Isukuti dance

Budget: USD 10,000

Training of Trainers for Isukuti dance trainers/teachers

Budget: USD 2,040

3.b.3. Isukuti Dance Cultural Festival

Objective: Initiate Community Cultural festivals specifically on Isukuti dance in order to create a forum to gather together Isukuti dance troupes to compete amongst each other. Isukuti dance has been presented at the Kenya Music and Cultural Festival for many years, but there have never been Isukuti dance Festivals at the community level. The objective is to motivate Isukuti dance troupes to strive to present the best Isukuti dance which they may not do unless they get a chance to perform regularly.

Expected Results: Isukuti dance Festivals at community level will be organized. This will stimulate Isukuti dance troupes at the village, community and County levels. Eventually, the entire community will have the best Isukuti dance troupes with the knowledge of the Intangible Cultural Heritage of the Isukuti dance. The overall result will be an increase in community and public awareness of Isukuti dance as part of the cultural identity of the Isukha and Idakho communities.

Time Frame: 4 Years (2014 – 2017)

Total Budget: USD 11,000

Funding Source: Government of Kenya (GOK), Idakho and Isukha Communities, Sponsors

Executing Organizations: Department of Culture, County Cultural Officer, Isukha Mulindi Peace Museum, Isukha and Idakho communities, the bearers and practitioners of the element, Isukuti dance troupes and Schools.

Details of Key Activities:

Organizing Annual Isukuti Dance Festivals among the Isukha and Idakho communities at three levels:

Isukuti Dance Festival for Isukha Community

Budget: USD 2,750

Isukuti Dance Festival for Idakho Community

Budget: USD 2,750

Intercommunity Isukuti Dance Festival (Isukha and Idakho Communities Competition)

Budget: USD 5,500

3.b.4. Incorporate Isukuti dance into school curricula as local content or extracurricular activity.

Objective: Revitalize and enhance Isukuti dance informally in villages and formally through local content and extracurricular activities in schools so that Isukuti dance may be effectively safeguarded.

Expected Results: Informal education in Isukuti through training under Ministry of Education in conjunction with Ministry of State for National Heritage and Culture will be reactivated. Isukuti will be taught at all levels of education as local content or extracurricular activity in Kakamega East and Kakamega South districts.

Time Frame: 3 Years (2014 – 2016)

Total Budget: USD 4,000

Funding Source: Government of Kenya (GOK), Idakho and Isukha Communities, Sponsors

Executing Organizations: Ministry of Education, Ministry of State for National Heritage and Culture, Isukha and Idakho communities.

Details of Key Activities:

For a period of 3 years, the focus of revitalization of Isukuti dance will be as follows:

Revitalization of the function of the Isukuti dance in villages all over Kakamega East and Kakamega South Districts.

Budget: USD 2,000

Teaching of Isukuti dance as local content or extracurricular activity in primary schools, secondary and tertiary institutions.

Budget: USD 2,000

3.b.5. Establish a stock of raw materials

Objective: To establish a stock of raw materials used to make Isukuti drums and the instruments that accompany the Isukuti dance.

This will create income-generating opportunities for those involved in the manufacture of Isukuti drums, including butchery owners and tree growers (who supply the raw materials), craft persons who are skilled in making the drums, accompanying instruments and the practitioners themselves.

Expected Results: Availability of Isukuti drums and instruments that accompany the Isukuti dance in the form of the jingles, bamboo trumpets, horns, hides of a cow and other assorted metal rattles.

Time Frame: 4 Years (2013 – 2016)

Total Budget: USD 12,500

Funding Source: Government of Kenya (GOK), Idakho and Isukha Communities, Sponsors
Executing Organizations: Ministry of forestry, Ministry of State for National Heritage and Culture, Isukha and Idakho communities.

Details of Key Activities:

Plant the indigenous trees that are used to make the drums such as 'Mukomari', 'Mung'oma' and 'Murembe' at homesteads.

Budget: USD 3,000

Purchase raw materials used to make the instruments that accompany the Isukuti dance.

Budget: USD 4,500

Train the youth to prepare complete sets of Isukuti dance drums, the accompaniments and costumes using available alternative materials for the upcoming dance troupes.

Budget: USD 5,000

3.b.6. Construction of Kakamega Cultural Centre

Objective: To establish a community Cultural Centre at Khayega Market which is the hub of Isukha and Idakho communities to be used as space and place for the enactment of Isukuti dance.

The decreasing frequency of the performance of Isukuti dance is a cause for concern. There is lack of space for the performance and training of Isukuti dance. Therefore, several community members suggested the establishment of a Cultural Centre at Khayega. Based upon the above information, the establishment of Kakamega Cultural Centre as a plan for safeguarding Isukuti dance is ongoing at Kahayega Market through funding from the Government of Kenya.

Expected Results: The Isukha and Idakho communities will be able to know about Isukuti dance, get training on Isukuti, develop Isukuti dance as a performing art, and also know about other related arts, in a place with suitable and complete facilities.

The construction of the cultural centre at Khayega is ongoing and has cost the Government of Kenya USD 75,582. Already the administration block is completed while the construction of the multipurpose hall has reached lintel level and the project will be implemented within a time-frame of Four years. It is anticipated that it will cost USD 98,837 to complete the remaining project. The target visitors will be mainly school going youths, who can visit the centre as part of their studies. The general result expected is an increase in public awareness about Isukuti dance, especially among the younger generation.

Time Frame: 4 Years (2013 – 2016)

Total Budget: USD 179,609

Funding Source: Government of Kenya (GOK), Sponsors

Executing Organizations: Department of Culture, County Cultural Office, Isukha Mulindi Peace Museum, Isukha and Idakho communities, the bearers and practitioners of the element, Isukuti dance troupes and Schools.

Details of Key Activities

Construction of Kakamega Cultural Centre

Budget: USD 174,419

Collection of Isukuti dance musical instruments and traditional costumes

Budget: USD 2,050

Training of Isukuti dance troupes

Budget: USD 3,140

The above safeguarding plan, if executed, would guarantee transmission among the younger

generation and increase of public awareness as demonstrated by the commitment of the Government of Kenya and the involvement, support, willingness, and participation of the Isukha and Idakho communities, on an ongoing basis as evidenced by their safeguarding efforts in the past.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Isukha Mulindi Peace Museum

Name and title of the contact person: Mark Murengu-Chairman

Address: 411-50104- Khayega

Telephone number: +254 723 843 530

Fax number: N/A

E-mail address: mulindi@yahoo.com

Other relevant information: N/A

4. Community participation and consent in the nomination process

*For **Criterion U.4**, the States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others.

Not fewer than 300 or more than 500 words

The Isukha and Idakho communities have been involved in the process of nomination of Isukuti dance as follows:

I. The Department of Culture, Isukha Mulindi peace Museum and UNESCO Nairobi office started a series of consultations with the Isukha and Idakho communities' representatives and the provincial administration to undertake a survey aimed at identifying ICH elements of the two communities in August 2008.

II. The Isukha and Idakho community members were invited to various meetings and were fully involved in the team which drafted Isukuti dance nomination file.

III. Thereafter, consultation meetings and workshops were organized to sensitize the communities and gather more information about the elements identified during the survey.

IV. On 9th December, 2008 an open air forum at Muliro gardens in Kakamega County was jointly organized by the Department of Culture, Isukha Mulindi peace Museum and UNESCO Nairobi office whereby the communities endorsed the elements in the inventory and the nomination of Isukuti dance for possible inscription into the UNESCO's List of elements in Need of Urgent Safeguarding.

V. From 30th May, to 5th June 2010, the Department of Culture and Isukha Mulindi peace Museum undertook a field work survey on the Isukuti dance whereby the Isukha and Idakho communities were involved. During the field work, the communities gave detailed information concerning the proposed element and even performed the Isukuti dance before a big crowd at Khayega Stadium to mark the Madaraka Day celebrations which was graced by the Local District Commissioner among other dignitaries.

VI. The Department of Culture and Isukha Mulindi peace Museum organized for a stakeholder's workshop and field work from 6th to 12th February 2011 to further gather more information from the community in regard to the nomination of the element. Among those who attended were the Chiefs and Assistant Chiefs from Shinyalu, Ikolomani and Lurambi constituencies where the communities involved are predominantly found and where the element is mainly practised.

VII. Field research among the bearers and practitioners of the element in Isukha and Idakho communities was conducted from 21st to 26th February, 2013. The interviews were random and entirely voluntary designed to get views about the element.

VIII. Representatives of the Isukha and Idakho communities from Shinyalu constituency in Kakamega East district and Ikolomani constituency in Kakamega South district attended a verification Seminar (21st February 2013 at Khayega, Kakamega County) and gave their input in form of additions and corrections.

IX. The above mentioned Isukha and Idakho communities' representatives have signed statements of participation and free, prior and informed consent to the nomination file. The signed statements are annexed to this nomination file.

X. While in Kakamega, a team of officers from the Department of Culture, Isukha Mulindi peace Museum and Isukha and Idakho communities' representatives present at the Verification Seminar on 21st February 2013 discussed, filled the nomination form and signed a Declaration of mutual respect and cooperation to safeguard Isukuti dance. Subsequently, a number of field visits were made to involve a wider majority of the concerned communities.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimen of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing and what form they take.

Not fewer than 150 or more than 250 words

During the open air forum which was held on 9th December, 2008 at Muliro gardens in Kakamega County, all in attendance by acclamation were of the opinion that inscription of Isukuti dance on the List of elements in Need of Urgent Safeguarding will help the safeguarding of Isukuti dance and related elements as well as increase public awareness of Isukuti dance.

On 10th February, 2011 during a workshop held at Khayega, the representatives of Isukha and Idakho communities signed a consent for the nomination of the Isukuti dance as illustrated in the video clip taken.

On 21st to 25th February, 2013 during a verification Seminar which was held at Khayega, the Isukha and Idakho communities issued a certificate to demonstrate their free, prior and informed consent for the nomination of Isukuti dance for inscription on the UNESCO's List of the Intangible Cultural Heritage in Need of Urgent Safeguarding. They affirmed their participation in all stages of the nomination process of the file.

Evidence of free, prior and informed consent is in the form of written statements, signed by

representatives of the Isukha and Idakho communities from Shinyalu constituency of Kakamega East district and Ikolomani constituency of Kakamega South district in Kakamega County who attended the seminar. Evidence is also presented in the form of film documentation of the verification seminar. The statements signed in both English and Kiswahili by members of the Isukha and Idakho communities; and the practitioners and bearers of the element are annexed to this nomination file.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

According to the traditional customs of the Isukha and Idakho communities of Western Kenya, Isukuti dance is performed generally by both energetic men and women with outstanding moral character. There are no customary restrictions to the access and practice of Isukuti dance and regarding who may watch Isukuti dance. There are also no secrets which may not be known by the public regarding Isukuti dance. This was confirmed by recent interviews conducted during the verification seminars.

4.d. Concerned community organization(s) or representative(s)

Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, that are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.

Organization/ Khayega Art Gallery
Community:

Name and title of Peter Lubulela- Chairman
the contact person:

Address: 411-50104- Khayega

Telephone number: +254 722 489 970

Fax number: N/A

E-mail address: khayegartgallery@yahoo.com

Other relevant N/A
information:

5. Inclusion of the element in an inventory

*For **Criterion U.5**, the States shall demonstrate that 'the element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12 of the Convention'.*

Indicate below when the element has been included in the inventory, its reference and identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate below that the inventory has been drawn up in conformity with the Convention, in particular Article 11 (b) that stipulates that intangible cultural heritage shall be identified and defined 'with the participation of communities, groups and relevant non-governmental organizations' and Article 12 requiring that inventories be regularly updated.

The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Documentary evidence shall also be provided in an annex demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence may take the form of a functioning hyperlink through which such an inventory may be accessed.

Not fewer than 150 or more than 250 words

In August 2008, the Department of Culture, Isukha Mulindi peace Museum and the concerned communities with the support of UNESCO Nairobi office conducted a survey to identify and document Intangible Cultural Heritage elements of the people of western Kenya. The identified ICH elements were put in a draft inventory which was submitted to the communities on 9th December, 2008 at an open air forum at Muliro gardens in Kakamega County for verification. The communities present during the forum unanimously agreed to have their Intangible Cultural Heritage elements inventoried.

This inventory is kept by the Department of Culture in the Ministry of State for National Heritage and Culture. It is the sole government custodian with the mandate to prepare, maintain and regularly update the inventory.

Since then the inventory has been updated several times. This is in compliance with the requirements under Articles 11 and 12 of the 2003 UNESCO Convention which states that each State Party shall draw up one or more inventories of the Intangible Cultural Heritage present in its territory with the participation of communities, groups and relevant non-governmental organizations. These inventories shall be regularly updated.

The Department of Culture intends to intensify the process of documenting and updating Kenya's National inventory of Intangible Cultural Heritage elements countrywide. The Isukuti dance and related ICH elements appear on page 40 of the National inventory whose copy is hereby attached.

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of examining and evaluating the nomination. The photographs and the video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of concerned community is other than English or French
- documentary evidence of the inclusion of the element in an inventory (except if a functioning hyperlink to a webpage providing such evidence has been provided)
- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- cession(s) of rights corresponding to the video recording (Form ICH-07-video)

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

N/A

7. Signature on behalf of the State(s) Party(ies)

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Robinson M. Kanyenze

Title: Ag. Director of Culture

Date: 28/03/2013

Signature:

