



CULTURAL HERITAGE SYMPOSIUM, 27TH -28THFEBRUARY 2020

CULTURE GROWS: BETWEEN YESTERDAY, TODAY AND TOMORROW

HELD AT

THE NAIROBI NATIONAL MUSEUM, BOTANICAL GARDENS

NAIROBI, KENYA

REPORT



CULTURAL HERITAGE FOR INCLUSIVE GROWTH

#CULTUREGROWS

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SUMMARY

The Cultural Heritage for Inclusive Growth Symposium was held in Nairobi on 27th and 28th February 2020 at the National Museum of Kenya. Under the theme, “Culture Grows: Between Yesterday, Today and Tomorrow” the event was a gathering of culture and creative sector stakeholders from Kenya and across the world. It was convened by Twaweza Communications in partnership with the British Council as part of the British Council's programme “Cultural Heritage for Inclusive Growth” – a pilot programme in Kenya, Vietnam and Colombia. The overall aim of the Nairobi Symposium was to explore through a contemporary lens how cultural heritage is valued, safeguarded, shared and learnt, provide inspiration for established actors and key stakeholders as well as young emerging cultural heritage professionals and practitioners, to identify gender dimensions and gaps in cultural heritage practices and offer an opportunity for the exchange of knowledge and ideas as well as for networking.

The Symposium was organized in a manner that allowed participants to engage in knowledge sharing and learning sessions, cultural heritage site visits and practical exercises on safeguarding of cultures. Presenters, panelists and participants sought to answer the question: How do youth involvement, contemporary cultural practices and advances in information technology contribute to the overall potential of cultural heritage and how can they lead to cultural heritage interventions becoming more inclusive and engaging with diverse and non-traditional heritage audiences? How are gender gaps in cultural heritage practices best addressed? There was consensus that cultural heritage can benefit from and influence digital technology and that youth are core consumers and creators of culture in urban and rural areas. Through opportunities availed by technology they can reach local and global audiences.

Several cross cutting issues emerged during the Symposium which are important for continued advocacy, pedagogical and practical work for the culture and creative industries. First, the need to prioritize intergenerational learning where the younger generation is able to learn from older traditional cultural practitioners so that knowledge and skills are passed from one generation to another. This applies, for example, in development of cultural products including traditional herbal remedies and musical instruments and in other areas of life that are important in expressing identities. More youth involvement needs to be prioritized in cultural heritage.

Second and closely related, is deliberate provision of opportunities for knowledge sharing across the various sectors in culture and creative industries as well as intra-sectoral learning. The culture and creative industries are vast and stakeholders may not be aware of what each sector is doing, or what stakeholders in different regions are involved in. An annual cultural heritage convening was proposed as one of the ways practitioners in the cultural and creative industries could get together for knowledge sharing, showcasing of activities and co-creating content. The knowledge sharing would provide opportunities for creatives to find areas of convergence, networking and collaboration.

Funding for the Creative sector came up as a challenge experienced by stakeholders across all countries and communities represented in the Symposium. An exploration of various strategies including audience engagement and an appreciation of the unique

contexts of cultural production were recommended to allow for creatives to access funds for their work. Governments and private sector were encouraged to invest in the sector in order to create jobs and enhance social cohesion through inter-cultural sharing.

1 BACKGROUND

1.1 Culture Grows: Between Yesterday, Today and Tomorrow

The assertion that culture is central to our quality of life, to our unique identity and to our sense of place in the world is indisputable. The strength of this claim resides in the fact that culture not only provides us with a link between the past and present, but it also creates innovative opportunities for Youth and adults in the various cultural spaces including arts and crafts, folklore and religion, clothing, cuisine, medicine, music and languages. Therefore, culture is with us everywhere we look, in our public spaces, performance venues, festivals, and events. It also extends to our creative and cultural businesses and artists. Most significantly, culture is reflected in the great diversity of people that live, work and visit Kenya and the world at large. It is indeed true that culture is key to a vibrant and economically sustainable nation.

We are living in a highly modernised and technology centred world. The aspect of space and time has greatly diminished and is no longer a barrier to mobility of people, information and cultural aspects where integration between technology and social life is the capability of science, industry, and citizenry to see and implement new applications. As such, digitisation and protection of cultural heritage and spaces is key to continued conversations and involvement in cultural activities that foster mutual understanding and relationships with a sustainable impact. The cultural spaces can effectively foster social cohesion. Thus, improving, strengthening and recovering such spaces is critical especially in Kenya where issues of migration - both transnational and rural - are high, becoming settings for isolation, identity loss, social tensions and extremist influences. Conventional cultural spaces (such as museums, theatres, libraries, cinemas, youth and women local centres), informal cultural spaces and innovative cultural spaces (such as regenerated factories, public spaces and community gardens) are indeed a nation's greatest wealth. This calls for coordinated efforts by various partners including government, non-profit organisations, institutions and individuals to enhance conservation and sustainability.

The main aim of this symposium is to explore cultural heritage as a tool for growth to benefit all levels of society. It seeks to interrogate how youth involvement in contemporary cultural practices and advances in information technology contribute to the overall potential of cultural heritage, how youth involvement in such practices can lead to cultural heritage interventions becoming more inclusive and engaging with diverse and non-traditional heritage audiences, and how gender gaps in cultural heritage practices can best be addressed.

Explicitly, the symposium aims to explore, through a contemporary lens, how cultural heritage is valued, safeguarded, shared and learnt in Kenya and beyond. It aims to address diverse aspects of cultural experiences including built heritage, intangible heritage, natural heritage and museums and how technology, youth involvement and community participation can increase access to this heritage and its benefits. It also seeks to address

the potential for cultural heritage to secure livelihoods and enhance social inclusion and gender and inclusivity issues.

1.2 The Symposium Objectives and Expected Outcomes

The Symposium aimed to achieve a number of objectives and outcomes as identified below:

1.2.1 The Objectives

1. To explore, through a contemporary lens, how cultural heritage is valued, safeguarded, shared, and learnt in Kenya and beyond;
2. To provide inspiration for established actors and key stakeholders as well as young emerging cultural heritage professionals and practitioners;
3. To identify gender dimensions and gaps in cultural heritage practices;
4. To offer an opportunity for networking, exchange of knowledge, and ideas.

1.2.2 The Expected Outcomes

1. Enhanced knowledge on the value of cultural heritage and ways of sharing and safeguarding it.
2. Inspired community of actors and key stakeholders as well as young emerging cultural heritage professionals and practitioners.
3. Production of new research and knowledge on gender dimensions and gaps in cultural heritage practices.
4. Enhanced conversations on environmental sustainability and resilience building on the safeguarding of cultural heritage and innovation.
5. Increased effective relationships between actors and key stakeholders as well as young emerging cultural heritage professionals and practitioners.

1.2.3 Structure of the Symposium

The program of the Symposium was divided into two main sections involving presentations by keynote presenters; each tackling a particular theme of the symposium. Each presentation was followed by a plenary discussion by panellists. The floor was then opened for a Q&A session. The presenters made use of power point presentation and written pointers as well as verbal discussions.

2 SYMPOSIUM DAY ONE: THURSDAY 27TH FEBRUARY

2.1 Welcome Address

The Symposium commenced at 9:00am with a word of welcome from Ms. Mwihaki Muraguri of Paukwa who was the lead facilitator for the Symposium. Quoting Margaret Mead's saying; "Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has," she gave an illuminating story of how the National Museum came about. What was started in 1910 by a small group of people collecting specimens and documenting whatever was happening in the world, grew to become the National Museums of Kenya. Today, there are several museums across the country.

The museum evolved from what was initially called East African Nature Society. By 1922, they had gathered momentum, established the first heritage collection and were able to convince the government to put up a museum. The museum, which started in the Nairobi CBD, was relocated to its current location on Museum Hill in 1929. The oldest building was put up in 1930. Noting that there are new opportunities to celebrate and preserve culture, Ms. Muraguri stated that culture sector practitioners and other stakeholders should be mindful of the future and leave behind something exciting for the future generations.

2.2 Opening Remarks by Jill Coates, British Council Kenya Country Director



Jill Coates makes her Opening Remarks

Giving a welcoming address, Ms. Coates acknowledged the presence of various participants including partners from the Ministry of Culture and Ministry of Education, Members of the British Council, partners from Vietnam and Colombia, Trustees, Arts team from London and beneficiaries. Reiterating the importance of the Symposium to the audience, she noted that we are living

in a digital, hyper mediated world coupled with challenges social, economic, political, employment and climate change. It is therefore important to look back at our past, history and culture to identify solutions, shared tools and agendas that can solve these shared problems. While exploring commercialization of culture, there is need to focus on

heritage sites, shared identities and shared solutions to make the world and future generation a more prosperous and stable place.

In explaining the strategic importance of the Symposium to the British Council, Ms. Coates mentioned that the only way we begin to understand people is by sharing each other's stories and histories. It is through understanding that trust is developed. This further explains the need to involve communities in heritage conservation.

The Cultural Heritage for Inclusive Growth program is in line with heritage intervention measures bringing together multiple countries in Africa, Latin America and Asia - Kenya, Colombia and Vietnam. Cultural heritage is any type of focal object or activity that is connected to an individual's history and identity including built environment, food, monuments and songs. Inclusive growth thus refers to growth at every level of the society.

Ms. Coates also appreciated the on-going work at Book Bunk Trust to restore the McMillan Library and to create new libraries particularly for children and youth in shared spaces with fantastic stories by African writers. Together with the British Council, the Nairobi County Government and other partners, Book Bunk Trust is trying to find out what communities want from their shared spaces. They are working on archiving, cataloguing and digitising libraries. The second program by the British Council in Kenya involves creatives, adopting skills, curating and helping youth to tell their stories through their own cultural and heritage artefacts. She further mentioned that the grantees work on a range of heritage projects including traditional Kenyan medicine alongside sharing and protecting Kenyan heritage.

In concluding, Ms. Coates stated that the Symposium was a culmination of the 'Cultural Heritage for Inclusive Growth' pilot programme in Kenya, Columbia, and Vietnam, focusing on exploring cultural heritage as a tool for growth to benefit all levels of society. She further urged participants to share experiences, bring more ideas from their organizations, and to eventually find ways to keep culture growing and evolving in order to achieve the best of our cultural heritage.

“Now more than ever we need to be looking at our cultures, looking at our history and looking possibly to the past to see what solutions, shared tools and agendas we can bring to these modern problems. ”

Jill Coates, British Council Kenya Country Director

2.3 Opening Remarks: Prof. Kimani Njogu, Twaweza Communications

Prof. Kimani expressed gratitude to all the visitors from Kenya and beyond. He emphasized Twaweza Communications' belief that cultural heritage is the past, the present and the future. Twaweza Communications' work revolves around knowledge production, research, publication, culture and policy influencing. In appreciation of the role played by culture and cultural experiences in shaping human experience, he noted that there is value of intercultural understanding. The Symposium presented an avenue for learning, sharing and experiencing something different so that we become richer in our cultural spaces. The Symposium therefore is a journey to humanization.



Prof Kimani Njogu makes his Remarks

He noted the role of the government in heritage conservation, appreciating recent work by the Ministry of Sports, Culture and Heritage to streamline policies to ensure communities are involved in the development agenda. The participation of communities is important because people must be at the centre of every development with culture

as integral to this. Culture, in its dynamic nature, is key to inclusive development. Echoing Prof. Wangari Maathai's assertion, he concluded that culture is the 'missing piece' in development.

2.4 Contextual Speech – Prof. O. Abungu, Okello Abungu Heritage Consultants

Prof. Abungu is a cultural ambassador and has been at the forefront of protecting culture and heritage. In his speech, he recognized the presence of Elkanah Ong’esa, a sculptor from Kisii, and appreciated the British Council, the organizers, and other dignitaries.

The contextual speech themed “The importance of culture and cultural goods and spaces” covered a number of areas including national identity and pride of place, conflict resolution, tolerance and human rights, access to heritage and cultural rights, international cooperation, intellectual debate and knowledge generation, promotion of education and awareness, job creation and poverty alleviation, tourism benefits, and economic well-being through cultural industries.



Prof Abungu gives the Contextual Speech

Prof. Abungu quoted UNESCO, which recognises that *‘cultural diversity is one of the routes of development, as necessary for human as biodiversity is for nature.’* He went ahead to note that there are different typologies of culture- tangible and intangible, movable or immovable and a product with values. Since both practitioners and communities are constantly engaged in its production, culture is dynamic. It

is not a product of the past but one that grows, expands and has both economic and intrinsic value in the society.

Culture is about the people. Therefore, there is a need for inclusivity in advancing culture and heritage because they are about the people. Communities must be at the centre of any cultural discussions. Africa is rich in all kinds of heritage which are great sources of inspiration. Culture and nature are intertwined and cannot be separated. Creators of works and those that protect heritage spaces and cultural artefacts such as artists must take the ownership. Kaya elders from Coastal Kenya, for example, create cultural landscapes that are celebrated by local people and beyond. Cultural spaces like Kayas are sacred places used for different purposes, and are also avenues for learning.

Artists are the leading purveyors of culture. In Kenya, artists like the Kenge-Kenge Orutu group, Makadem, and Susan Owiyo have used musical instruments to break cultural barriers. Susan Owiyo used the Luo musical instrument- Nyatiti, which is traditionally viewed as masculine, to tell stories and give authentic African sounds. Prof. Abungu acknowledged the place of artists and their ability to transcend space and cultures as has been demonstrated by works of artists such as Picasso (Spanish painter, sculptor, printmaker, ceramicist, stage designer, poet and playwright), and the internationalisation

of reggae music, which has roots in African art forms. African art has therefore continued contributing to world knowledge and creativity.

To ensure continuity in culture and heritage, there must be deliberate efforts to empower different players including those in the margins, especially women and youth. There are lessons that can be borrowed from countries such as Mauritius, which are empowering women and youth through music and art. In Kenya, women and young people's work in culture and heritage can be promoted by formation of learning groups and convening spaces such as symposiums where people can actively engage. Investing in the youth is a practical way to bring out our cultural heritage through storytelling, research, art and music. It is also a way to create generational continuity.

There is also the need to empower children to make decisions about their own career choices. Parents should deviate from encouraging the traditional orientation towards popular professional directions while discouraging cultural and heritage related careers like music, art and food. By creating an environment of choice, those that opt for cultural and heritage paths end up promoting their conservation.

**“We have to go back and see how the past inspires,
Africa is rich in all kinds of heritage.”**

**Prof O. Abungu, Okello Abungu Heritage
Consultants**

What next for Culture and Heritage?

There is need for people and communities to be open minded and receptive to change. It is critical that those in the culture and heritage space work to detribalize and de-ethnicize culture so as to enhance creation and innovation. They should learn from other systems like STEM (Science, Technology, Engineering, and Mathematics) on how to address inclusivity and gender issues. Communities need to work towards the positive side of culture and heritage by embracing their own strengths and acting as the mentors for the next generations, who become the custodians.

3 SESSION TWO

3.1 Panel 1: Audience Development Strategies

Panellists:

Ngugi Waweru, Wajukuu Arts
Fardowsa Jama, Awjama Cultural Centre
Emily Drani, Cross Cultural Foundation-Uganda
Sarah Lanchin & Jason Davis, National Lottery Heritage Fund's Kick the Dust project

Moderator: Joy Mboya, GoDown Arts Centre

3.1.1 Presentation by Sarah Lanchin & Jason Davis, National Lottery Heritage Fund's 'Kick the Dust' project

Sarah Lanchin and Jason Davis' presentations were based on the 'Heritage Lottery Fund' established in 1994 to invest money raised by National Lottery players in heritage across the UK to help create positive and lasting change for people and communities. The 'Kick the Dust' Project targets a wide range of audiences, partner organizations, community leaders and community organizations. It focuses on the young people who seem to be underrepresented yet they are the future of our cultural heritage. Young people value heritage but are faced with many challenges such as lack of training opportunities and lack of diversity and inclusivity in the sector.

The presentations captured audience development strategies and challenges faced in audience development as follows:

Involve – listening and including the voice of the communities i.e. community involvement.

Consult – working with young people makes them believe and see their place in cultural heritage.

Collaborate – enhancing collaboration with young people so that voices can be heard.

Co-produce – this brings in the aspect of inclusivity and joint production of cultural heritage.

Challenges in audience development include the gatekeepers, sector related struggles and time where reaching new audiences and newer communities involves developing relationships thus it takes time to get the right contact and right networks. Others include lack of capacity, fears and negative assumptions held by the people

The presentations highlighted the need to create consistencies and build trust as a way of enhancing participation and acceptance by the people. Young people have valid voices that must be appreciated as one of the key strategies in audience development. Building audiences in cultural heritage therefore is a combination of involving, consulting, collaborating and co-production.

3.1.2 Presentation by Emily Drani, Cross Cultural Foundation-Uganda

In her presentation Ms. Drani gave an overview of the work of the Cross Cultural Foundation of Uganda as an organization that focuses on heritage and diversity. With a large population of young people of about 70% and about 65 ethnic groups, heritage is faced with challenges of managing such diverse population, alongside competition.

Yesterday, Today and Tomorrow

Yesterday

- Ethnicity was very strong and knowledge was centralized and people would get knowledge around the fireplace
- Youth were recipients of knowledge and were expected to take on responsibility through inheritance

Today

- The youth are struggling with finding their cultural identity but are actively constructing their own identities through heritage collection and knowledge generation
- Identities are complex, national, ethnic and shared interests such as in sports and other shared spaces. Youth are inquisitive, constantly challenging culture and contesting information.
- The youth have their own voice and mind. It is no longer automatic for youth to be custodians of cultural heritage, it has to be created through collaboration.
- Structures such as education have changed, bringing new knowledge to heritage conversations.
- Youth are searching for cultural information in digital spaces as opposed to fireplaces. Though they are modern, they are still rooted in the culture, holding onto institutions such as traditional marriages.
- Strategies take modern forms such as formal and non-formal training, exhibition, symposiums, festivals for youth & community, and youth clubs, but the content is the same.

Tomorrow

- Engagement with the government sector to develop heritage education course where Youth are can study and do exams in cultural heritage.
- Involvement of Youth by communities and heritage sites such as museums to produce young people who are informed and professionals in heritage conservation. This will empower them to take on leadership in heritage matters from the elders.
- Exploring the hybrid where it's no longer about identities or nationalities only but also being part of the global group.
- Exposure of Youth and virtual heritage experiences e.g. museums and site visits will help in restoration and reinvention of the functionality of cultural heritage identity and history in a global arena and in the Youth in particular. The balance of these dynamics depends on us and how we are going to engage the Youth of tomorrow.
- There is need for bridging of knowledge between the rural and urban Youth through homogenization of culture and understanding the dynamics that are influencing the Youth.
- Cultural identity remains an important anchor in guiding discussions even as the young people protest religious and education systems in relation to what is in the world.

3.1.3 Presentation by Fardowsa Jama, Awjama Cultural Centre

The Awjama project in Eastleigh started in 2013 to provide youth with space to play, share, and engage with their culture, particularly the Somali culture. The space has since evolved into make-shift libraries and a Cultural Centre dominated by Somali culture, known for culture and artefacts. The project is special because it deals with a special type of population, dealing with special challenges within the urban setting. Somali youth have strong diasporic connection and have to deal with negative aspects of counter-terrorism and violent extremism. The project works to reviving Somali culture among the youth, build capacity and enhance skills through workshops and other activities, hold forums for the youth to learn, engage and get practical knowledge such as traditional Somali weaving and embroidery.

The Centre emphasises economic value and employment creation as a way of enhancing sustainability. It also seeks to create awareness on Somali culture through events such as the 5th Anniversary where youth were involved in their own art and showcasing Somali culture. To this end Awjama Centre sees culture as an opportunity for knowledge production and sharing where youth connect with artists, storytelling and learn from other people. Over the years of work, Awjama Centre has noted that inclusivity is experienced when people come together, learn from each other, work and get to know others' perceptions.



Fardowsa Jama speaks on promoting Somali culture

The Awjama project has now spread to Somalia and it is ensuring that Somalis don't forget their cultural artefacts. It is bringing together to a popular space, what people used to do in the yesterday and encouraging players to invest in culture.

3.1.4 Presentation by Ngugi Waweru, Wajukuu Arts

Wajukuu Arts is a community-based organisation founded in 2004 by a group of artists in Mukuru slums to train, search markets and build a culture in Mukuru. Wajukuu is therefore a voice of the informal sector striving to build art as a way of life. The project is a testimony of resilience amid economic struggles, poor or non-existent amenities, challenges such crime rate and violence. The organisation appreciates art as the backbone of culture and a means to empower youth to connect with the earth.

Wajukuu has used arts to show the life of people in Mukuru, people who are in the margins and in the process, creating their own heritage. Art is acknowledged as one of the solutions to problems such unemployment, thus reducing social vices such as drug

abuse, violence, sexual abuse and assault. Art is being used to empower and connect with heritage, bringing a present culture in the given location. Through arts, the marginalized communities have found their own voice.

Plenary Discussion

Key highlights

- Appreciation that heritage is not just about the past but the life we live daily.
- Heritage can be created in some circumstances, responding to the needs of communities.
- People have the right and ownership to cultural heritage as one that belongs to all. In the same breath, people have the right to be involved in the creation diversity in spaces they belong to and share heritage.
- There is a need to leverage networks in heritage conservation and to bring people together to talk about art and culture in different forums that fit the community in question.
- Coordination through heritage movement can enhance sustainability
- It is possible to create a hybrid in culture and heritage, combining what was then, and what is now, to capture audience interests.
- Overall, connecting, engaging, inviting participation are key in audience development.

4 SESSION THREE

4.1 Panel II: Creative and Strategic Partnerships between Cultural Heritage and Technology

Panellists:

Dr. Laura Gibson, Kings College London

Tayiana Chao, African Digital Heritage

Andiswa Bukula, South Africa Centre for Digital Language Resources - South Africa

Moderator: Nanjira Sambuli, Internet Policy Analyst

4.1.1 *Presentation by Andiswa Bukula, South Africa Centre for Digital Language Resources*

Ms. Bukula's presentation was based on South Africa Centre for Digital Language Resources (SADiLaR) project in documenting and developing South African languages. The Centre is a research infrastructure started in 2017 with an aim of developing South African indigenous languages. Such languages as the *SeSotho sa Leboa* language spoken in Limpopo are at a risk of becoming extinct. In their research, they established that in South Africa, which has about 17 dialects, some of the dialects only had up to 12 speakers thus the need for conservation. There are also opportunities for technology to enhance cultural heritage experiences.

There is funding for projects that are language related by researchers, scholars, lecturers and anyone working with languages and on language development. Researchers have the opportunity to work in such projects e.g. recording speech data to preserve dialects of the indigenous languages.



Andiswa Bukula makes her presentation on languages

She noted that digitisation of speech and literature as part of heritage has been prioritized especially since most literature is hardly available. This provides researchers with data that they can analyse and use in their cultural studies. There is opportunity to celebrate indigenous language working with prominent creatives such as authors, which helps create

awareness of their work and also think how it can enhance development of the language as a heritage.

Ms. Bukula state that collaborations and partnerships have been instrumental in their work at SADiLaR. She mentioned notable examples including collaborations with stakeholders like University of South Africa on one hand to showcase culture in terms of music, clothes, art and poetry and with museums on the other hand, some of which only have tangible heritage to digitise their work and text thus preserve for future generations.

SADiLaR works to enhance gender equity and cultural inclusivity by recognizing women who are actively involved in heritage conservation e.g. dance groups and other cultural activities by women.

SADiLaR promotes use of technology to advance languages and research in this area. By partnering with universities that work on development of languages, like the Nelson Mandela University, technology firms can help advancing these languages. There is training and capacity building in institutions on newer forms of technology such as use of software for analysis of cultural material and language in particular.

One key lesson that has been learned is the need to develop our cultural languages so that the digital systems can also be recognize indigenous languages, making them more accessible.

4.1.2 Presentation by Tayiana Chao, African Digital Heritage



Tayiana Chao speaks on digitisation of culture

Tayiana Chao is a digital heritage strategist working on an intersection of technology and culture. She took the audience through her journey to discovering heritage. She focused on finding a link between the past and the future i.e. the British railway and the Chinese railway. Starting from documenting heritage through taking photos of railway stations from Kisumu to Nairobi to Mombasa, her project moved from focusing on buildings to the people. African Digital Heritage main project with British Council was 'Skills for Culture' which involves designing a skills program for African institutions and cultural practitioners. Technology is critical in African cultural industries beyond digitisation, as it is also about access, engagement, dissemination and participation.

The digitisation as a process of heritage conservation helps to provide access to history and create dialogue. African Digital

Heritage has mapped and digitized some of the detention camps in Kenya thus making information about them available to the public.

Ms. Chao noted the importance of combining technology, documentation, and active participation by the people in historical documentation and conservation. The use of technology in creating interactive digital assets of cultural heritage material can also make the most of cultural heritage assets for the benefit of the community.

Ms. Chao recommended the use of current digital spaces and platforms such as social media platforms in the context of museums and archives to enhance awareness and access. To provide engaging content for online audiences, she proposed comprehensive research to understand the needs and contexts of audiences who consume cultural products. It is important to recognise that audiences also need skills, just like the practitioners, thus a need to continuously create workshops that bring people together to talk about culture and what it means to them. Through aspects such as digital capacity research, digital skills training, visualizations and more, technology can be beneficial in responding to issues facing cultural industries in Africa.

4.1.3 Presentation by Dr. Laura Gibson, Kings College London

Dr. Gibson's presentation focused on the rapid innovation and change in Humanities; Computing and Digital Humanities. There is increased emphasis on the role of partnership in heritage work and the use of technology to capture cultural moments to assure their preservation. There is an acknowledgement of literacy and linguistic barriers among the cultural practitioners and creatives.

She pointed to the need to map cultural information and related challenges such as what information to digitise and how information is shared thereby using technology to increase access and resolve these challenges. This also helps to understand what technologies are applicable depending on what is to be digitised.

Research involves looking at old catalogue files, archives, and collected information, to be able to use technology to create them in the digital spaces. Collaborations can be built with communities on what stories to capture and how digital technologies can help to record inclusive stories.

There is also need to conduct rich audience research to understand the challenges that users face in using technologies such high costs of data bundles. This will help tailor digital solutions to respond to audience issues. Finally Dr. Gibson noted that there are opportunities to use technology to resolve racial and gender disparities through increased awareness and participation.

Plenary Discussion

The panel dissected the intersection between cultural heritage and technology and captured the following:

- Digitisation is a step by step process that is continuous. There is need for change of notion that technology is always going to be expensive. This will help stakeholders approach technology with an open mind in cultural heritage issues.
- Online spaces are key in sharing and raising awareness of cultural heritage. Social media and other digital platforms are critical in sharing heritage information today
- Training is important to ensure cultural practitioners have technical skills thus bridging the current gap between technology and culture.
- Collaborating with other organizations including those running digitisation projects is important especially in cost sharing and reducing financial burden.
- There is need for inclusivity in heritage and technology particularly among marginalized communities in the society.
- Language must be appreciated as part of the heritage thus documentation of language development over the years is important, including sign languages.
- Digitisation process should be audience driven. There is need to consider who the audience of these technologies are and how to make the information more accessible to them as a community.
- The value of cultural heritage lies on its sustainable and economic value both to the practitioners and the communities involved.
- Challenges such as censorship and public resistance can slow down the digitisation process of cultural heritage.
- Gender disparities still exist with the male figures still being viewed as key to heritage as opposed to the female. This hinders access to some cultural heritage sites where the female needs to be accompanied by the male.
- The involvement of both the older and younger generation helps in making the production and sharing of knowledge as inclusive as possible. Cultural heritage for inclusive growth should be reinforced as a human rights issue.

5 VISITS TO CULTURAL HERITAGE SITES / INITIATIVES

5.1 McMillan Library Tour – Book Bunk Trust

The session was coordinated by Syokau Mutunga, the Research and Digital Manager at Book Bunk Trust, who introduced the Book Bunk team while also recognising the founders; Angela Wachuka and Wanjiru Koinange. She introduced Book Bunk as a Social Impact Organisation, founded in 2017, that works on restoring libraries with a belief that shared spaces like public libraries can be steered to become more than just repositories, acting as sites of knowledge production, shared experiences, cultural leadership and information exchange, thus a place where the public can rethink their identity and engage with other professionals such as lawyers and doctors. Book Bunk is currently working on restoring the McMillan library (the oldest in Nairobi and Second Oldest in Kenya) which has hardly evolved since its inception in 1931 by Lucie McMillan in memory of her husband William Northrup McMillan.



Participants at McMillan Library

Key highlights of the tour included the recognition of:

- (i)** The strategic value of the McMillan Memorial Library on Banda Street as:
 - Repository of 840 historic photographs symbolising important events in the Kenyan history such Roosevelt’s visit (former US President) to Kenya Colony in 1909, Tom Mboya’s funeral photos; Photos of older cultural communities like the Kavirondo among others.
 - The existence of significant historic objects such as the lion statues donated by Mc Millan’s cousin.

- The Africana room within McMillan library, opened as the only Africanist library of its kind.
- The rich newspaper collection dating back from 1880's e.g. the unique Mombasa Herald publication that features stories about Mombasa.
- The existence of a Trust to take over the library. She emphasised that Lady Lucie McMillan ensured that the McMillan Library, apart from being the only building in the city protected by an Act of Parliament, also had a Trust to manage it thus preserve the memory of her husband.
- The focus on general interest thus capturing the intellectual needs of busy Nairobi citizens.
- The existence of an old catalogue of books in the library that is currently being transformed into a digital catalogue, with 137,000 books inclusive of newspapers already catalogued in Excel format.

(ii) Kaloleni Library

The unique cultural and historic aspects of Kaloleni as the place where notable politicians spent some time and also where the first parliament of Kenya was situated. There is also a strong cultural and sports memory of Kaloleni with its unique boxing history.

The area has an association with World War II with many residents in Kaloleni having had relatives who fought in the Second World War.

The area's unique building and neighbourhood currently a great heritage site, was built with quality material and an open space neighbourhood with social space (library and sports) at the centre.

The Kaloleni Library focuses on children's literature noting the need to broaden education beyond just books to works of art, music and events.

(iii) Makadara Library

The library is strategically located at the Huduma Centre building, a 1970s building, making the centre a public hub centre. The focus on teenagers with content relevant to the young adults. The Makadara library hosts about 180 young readers a day thus highlighting their demand for literary services.

The Book Bunk Tour pointed to areas of further action including

- The role of public libraries beyond just being repositories to sites of knowledge production, shared experiences, cultural leadership and information exchange; and sites of heritage, public art and memory.

- The acknowledgement of the value of shared spaces to our collective Kenyan imagination which can be supported by research in establishing gaps and identifying audience need in terms of the use of public spaces such as libraries.
- The need for restoration of public spaces by modernizing the amenities and renovating abandoned public spaces; and the need for repatriation of cultural heritage like books which we taken by the British during the colonial period. Comprehensive stock taking and inventorying of heritage material is key to restoration and continuity of spaces.
- The appreciation of the strategic (i.e. volunteer) and financial role (i.e. Donors) of partnership in heritage conservation.
- The recognition of threats to heritage conservation such as tear, floods, humidity and theft. Incorporation of digitisation as a way of conservation, enhancing public access and continuity of heritage sites. The recognition of children and youth as key part of heritage conservation.
- The existence of gender disparities in heritage work mentioning great women such as Lady Lucie McMillan who is hardly mentioned despite her immense contribution in history with visibility centred around McMillan.

5.2 DreamKona Tour, Uhuru Gardens

The session was coordinated by Eric Many, the creative curator at the Trust for Indigenous Culture and Health (TICAH) and Suzanne Mieko Thomson, the Arts Director at the International Outreach. They introduced DREAMKONA as a public arts space located within Uhuru Gardens envisioned by artists and created through a partnership between TICAH and the National Museums of Kenya. The mentioned that it derived its name from its purpose as a place for music and art, creativity and dreaming dedicated to traditional culture, temporary art, creative practices, and artists. Symposium participants were also introduced to a labyrinth, 'Elephant Family' sculpture by Mzee Elkanah Ong'esa, a mural wall, a traditional music performance, and '#beatpollution' installation.

Key cultural heritage at DreamKona included:

(i) The Labyrinth

The labyrinth which was created through the help of Maasai elders as a way of incorporating culture is a wholesome representation of health, culture and art. It is a space for meditation, healing and reflection. People from diverse religions take off their shoes then step into the space to walk through the labyrinth. Different park visitors have been using the space for prayer and meditation.

Key cultural heritage features at the Labyrinth include:

- The Mahali pa Umoja mosaic floor, a large circular garden that holds a labyrinth marked with stones, next to the Mugumu tree that contains a large mosaic that points to the four directions - east, south, west, north, in honour of all the lands and communities that are part of Kenya.
- The Elements of water, fire and air are drawn towards the end of the circle.
- The footprints of a baby, mother and father to show a family set-up, and a horn and shield as part of culture.
- The Senna plant drawn at the centre of the labyrinth and used as a traditional medicine. Mzee Elkanah Ong'esa helped in elaborating the value of Senna plant (calling it omobeno in Kisii language) as one used to treat wounds after radiotherapy process. He recalled how he once went through radiotherapy, but the modern medication given could not heal his wound thus he applied the traditional medicine (Senna plant) and he got healed.

(ii) A Sculpture of the elephant family by Elkanah Ong'esa

- A sculpture of an elephant family by Elkanah Ong'esa stands tall within Dream Kona. Mzee Ong'esa made the 12 tonne sculpture in two months when it would normally take him two years. The Elephant Sculpture was to be exhibited at the Smithsonian FolkLife Festive in Washington DC in 2014 but this did not happen. The sculpture now has a home at DreamKona where it was installed in 2018.

Mzee Ong'esa, who was in attendance, explained that the piece was made to embody the 'Hands Off Our Elephants' Campaign a call to protect Kenya's elephants. He invited participants to reflect on their own role in conserving wildlife which is another aspect of the country's natural resource and heritage

(iii) The Mural Wall

- Every quarter of the year, artists work on a piece from any art form and showcase it. Currently, there is a mural of a woman leading a group of people. The visual piece was created after the recent death of former President of Kenya Daniel Arap Moi by two leading artists Peterson Kamwathi and Solomon Luvai who work on the concept and then involved other artists to its completion.
- After three months, the piece will be painted out and a group of other artists would work on a new piece. The space serves as a platform for artists to create art that responds to topical issues.

(iv) The Traditional Music Performance

- As part of a workshop convened by Zamaleo Arts, traditional music artists from Kwale, Bungoma and Siaya Countues were performing traditional music in a session on intercultural learning. Short discussions were held after every performance to allow artist from other areas to comment or ask questions about the performances they had just seen. The artists were using music traditional instruments like kayamba, nyatiti and litungu. Symposium participants were able to watch a few performances from artists from Siaya who used the Nyatiti and incorporated responsive singing between the soloist, who also played the instrument and a group of about five singers.



A musician performing at DreamKona

- Participants learnt that in their discussions the traditional music artists had decried the declining appreciation of traditional music but were working together to explore how to promote their art to the next generation. This would serve to develop a new generation of traditional music artists and build audiences who appreciate this aspect of Kenyan culture.

(v) The ‘#BeatPollution’ installation

The words ‘#BeatPollution’ were created from metal. Plenty of plastic bottles were stuffed into each letter of the word to drive the point home of environmental conservation.

5.3 Permanent Presidential Music Commission (PPMC)

The participants were welcomed by Dr. Abbey Chokera PPMC who traced the origin and formation of the Permanent Presidential Music Commission (PPMC) of Kenya to a 1988 gazette notice and recommendations of the McKay and Kamunge Commissions. PPMC operates as a government Commission initially serving as a government entertainment commission, but has since evolved to serve a much larger mandate. Since 2008, PPMC has been working under the Ministry of Sports, Culture and Heritage to promote the development and preservation of music and dance in Kenya. The Commission collaborates and partners with communities, government ministries and other strategic partners to provide guidance, coordination and regulation of music and dance in Kenya; identification, nurturing and promotion of development of music and dance; and the documentation, preservation, conservation and dissemination of music and dance heritage among others.

While explaining the importance of digitisation of music heritage, Dr Chokera highlighted a 3 months' digitisation project in partnership with the British Council and HEVA Fund which resulted in the successful digitisation of 500hrs of music and dance, particularly the vulnerable ones. He recalled that PPMC had footage dating back to 1994 with about 25,000hr collection of music and dance thus the need for phase II of the digitisation work.

Key highlights of this session included:-

- A need to rethink ways of conserving heritage and incorporating the use of digital technology and strengthening stakeholder role in heritage conservation
- Digitisation and heritage conservation is a journey not a one-off activity, calling for learning (not limited to just culture, music but other aspects of digital space) and change of strategy as required.
- There are challenges of equipment, software, staffing and information gaps, where some information is missing, thus becoming a set back to the digitisation and heritage preservation process.
- There is need to include data from pre-colonial years as part of the digitisation plan. It was assuring to learn of the conversations ongoing with the Kenya Broadcasting Corporation (KBC) who have footage dating back to the pre-colonial era.
- Youth are part of heritage preservation efforts and reaching out with tailored strategies such as Afro fusion resonates with them. Children are also included in heritage work by opening spaces for school children to view, interact with and learn traditional instruments, music and dance.
- The appreciation of local communities and further working with them as part of devolution of culture and heritage work, noting that culture in itself is devolved.
- There is need to bridge gaps between religion and culture which may affect heritage documentation. This calls for encouragement of such practices as part of our heritage and continuous documentation of the outdated cultural practices that still happen but rarely for example the Kilumi dance (Rain dance by Kamba Community) and some Mijikenda dances.

6 SYMPOSIUM DAY TWO: FRIDAY 28TH FEBRUARY

6.1 Session One: The Recap



Mwihaki Muraguri receives feedback on the Site Visits

The second day of the Symposium commenced with a word of welcome from the Symposium Facilitator Ms. Mwihaki Muraguri of Paukwa, who gave the audience a chance to talk about their experience during the previous day's tour to the three cultural heritage sites in Nairobi; McMillan Library, Permanent Presidential Music Commission and DreamKona in Uhuru Gardens. She summarised the session, highlighting that public

spaces are not only centres for music and arts, but a source of inspiration. She further emphasized on the need for more engagements and consolidated efforts in preservation of cultural heritage sites noting that looking back over time, people will realise its value.

The key issues highlighted out of the visits were:

- Kenya's public spaces have the potential to grow beyond mere repositories and act as sites for knowledge production, shared experiences, cultural leadership and information exchange.
- Research and inventorying are central aspects in all heritage conservation work.
- Collaboration with key stakeholders like government, museum bodies, non-governmental organisations and individual volunteers is necessary for the success of conservation work.
- The heritage sites are beginning to embrace digitisation as a strategy to enhance accessibility and future of the cultural heritage.
- There is a need for capacity building, knowledge and skills transfer to nurture young people and ensure continuity.
- Corruption is a major hindrance to heritage conservation work.

Overall, the contribution of cultural heritage to social, economic and political development is undoubted.

6.2 Session Two - Panel III: Cultural Heritage for Inclusive Growth Programme in Kenya, Vietnam, Columbia

Panellists:

Mama Nancy Milena Tumiña Muelas - Columbia

Mama Lucy Clemencia Trochez - Columbia

Dr. Nguyen Bao Thoa - Vietnam

Syokau Mutonga – Kenya

Moderator: Nikki Locke - British Council

- The panel deliberated on Cultural Heritage for Inclusive Growth based on the pilot programmes running in Kenya, Vietnam and Columbia. The four panellists provided diverse perspectives in relation to their projects under the Programme. Their contributions highlighted the following key issues :-
- There is a widespread recognition on the need to restore and conserve cultural heritage with various programmes and projects committed to this effort. The Book Bunk project in the Kenya's McMillan Library is such as example and it focuses on restoring the library, digitisation of content and enhancing access of such cultural materials to the public.
- There is collective and general understanding and feel across board on what cultural heritage entails. At the same time, it is also difficult for people to define or describe the specifics, hence the need to rethink cultural heritage and talk about it as the cultural experiences that make people feel at home or those that bring joy to the people.
- There is no present without the past. As a result, it is important that people and communities appreciate and celebrate the past as part of their everyday life. It is the values bequeathed to generations that shape who peoples are today. To realise this, it is imperative that to transform historic libraries, create stories around them and work with young people as a key generation in continuity and sustainability of cultural heritage.
- In the face of globalisation, one can easily be lost among so many other cultures and backgrounds thus it calls for teamwork and collective responsibility in strengthening our cultural heritage. Also, there is a need for cultural practitioners to strongly undertake their role as the voice of the people on cultural matters.
- Cultural and heritage space requires inclusivity whose achievement calls for engagement with relevant individuals and communities to foster economic growth and social welfare. Cultural and heritage processes demand for people centeredness through fostering positive discussions with local people, supporting local communities initiatives, listening, responding and learning from their cultural practices.
- The panel also emphasised that cultural heritage is distinct, unique and relevant to each particular part of the continent. This creates the need for passing the skills

on to younger generations to better understand generations that came before them and embrace their own history, which is essentially where they come from.



Panellists and the Moderator after the Discussion

6.2.1 Value of Cultural Heritage

The panel included a discussion on the value of cultural heritage stating that:-

- The appreciation of the unique value of cultural heritage including stressing the fact that it is the only treasure. Bringing people together to think culture, deliberate on how to preserve cultural heritage and inspire others is important.
- As different communities and people bridge existing gaps and build connectedness, it is important to acknowledge cultural heritage as valuable tourist attraction even for local tourists. For example, Colombia has 107 communities creating great potential for local tourism. Countries are also diverse with varied beliefs and representation, thus creating value for tourists.
- Heritage contributes to different aspects of learning and education, outside examination processes. For example, learning musical instruments provides an identity among a people who identify with the sounds. Musical sounds helps people to relax. Musical instrument skills is an asset that can be monetized, in that be passed on and generate income to every generation.
- In doing cultural work, there is need to appreciate the intrinsic value derived from working together in a coordinated manner. For example, in Columbia, communities are divided in zones and work together in highlighting traditional knowledge. Finding ways of holding the knowledge in both tangible and intangible forms will help strengthen cultural heritage.
- Cultural programs, especially in the current era where young people are prone to losing their values, provide a space for preservation and learning. Creating opportunities for local communities to learn and experience the importance of heritage in their lives helps to shape people's cultural heritage and build value-driven agenda in protecting and preserving heritage.

Recommendations:

- Co-creation – involving all people, including the local authorities and allowing them to see value in cultural heritage.
- Working together and in harmony with nature. There is need to appreciate nature as our master in a world where no one is superior to the other.
- Unity and trust – cultural and heritage drivers need to always be agreed upon through consultation with communities to achieve positive results on cultural initiatives.
- The need for extensive research on audience needs and available cultural assets.
- The power of building strategic partnership and alliances to ensure success of cultural heritage projects
- Utilise methodological approaches such as ethnography. Workers and researchers could live in the community of people with whom they are working on a cultural heritage project.

6.3 Session Three - Panel IV: Contemporary Approaches to Programming for Cultural Heritage

Panellists:

Makame Juma - Zanzibar Stone Town Heritage Society

Judy Ogana - UNESCO

Ngartia – Story Zetu, Kenya

Moderator: Mwihaki Muraguri - Paukwa

6.3.1 *Presentation on Zanzibar Stone Town Heritage Society by Makame Juma*

Mr. Juma's presentation was based on various projects undertaken by the Zanzibar Stone Town Heritage, a membership-based organisation that has been in operation since 2002. The organisation uses contemporary approaches to enhance cultural heritage awareness and restoration. He defined such contemporary approaches as current or modern techniques employed to impart cultural knowledge and skills to community members with an aim of creating awareness as well as helping them understand the value and need to safeguard cultural heritage.

- The Zanzibar Stone Town Heritage Society uses printed materials like brochures. The heritage resource book currently under development is intended for extracurricular use by the Ministry of Education and Vocational Training. This will create awareness to both members of the communities and children.
- They use modelling, fashion and design particularly traditional dressing, highlighting how they have managed to take advantage of the cosmopolitan nature of the Zanzibar society with people of different origins, to showcase different traditional dressings thus enhance conservation of heritage.
- They use artists and curators as instruments in contributing to the preservation of heritage as well as economic development through job creation and income generation.
- They foster intergenerational knowledge transfer through education and awareness programmes that bring traditional experts on fields of art alongside youth and children, thus create public will centred on cultural heritage. Such programmes involve activities such as drawing competitions and use of experts to teach children certain traditional skills.
- Composition and use of heritage songs where they use a mix of traditional music and contemporary music is used to portray cultural information to the elders and educate the young people on cultural heritage.
- Use of digital platforms especially social media noting that such platforms usually come with speed and flexibility in spreading awareness messages on cultural heritage.

- Capacity building and training locally and internationally emphasising on their carpentry and masons project where they have trained over 100 Youth leading to restoration of historic buildings. The trained youth further open other cultural and conservation avenues like the current Conservation Youth Brigade established by the 100 trained youth.
- They work to break gender barriers in conservation of heritage. Women are actively involved in restoration of traditional sites.

The Zanzibar Stone Town Heritage Society demonstrates that it is possible to have community driven efforts, borne out of the recognition of the central role of heritage in people's everyday lives. It is also possible to use heritage based activities to build tangible and respected skills that transcend traditional gender roles and whose value goes beyond the heritage activities.

6.3.2 Presentation by Judy Ogana, National Programme Officer- Culture, UNESCO

Judy Ogana's presentation was based on various initiatives undertaken by UNESCO and centred on conservation of cultural heritage during conflict and climate change. She emphasized that heritage and personal creativity are central to UNESCO. Heritage conservation encompasses ancient archaeological sites, intangible cultural heritage, oral collections, museum collections, oral technicians, creativity, innovation and dynamic cultural sector. Conservation of cultural heritage is an activity which can be undertaken by every member of the society. Over time, UNESCO has come up with various instruments, in the form of conventions, in order to safeguard cultural heritage.

UNESCO Conventions

- Conventions on normative instruments that deal with conservation as means of prohibiting transfer of ownership of cultural heritage.
- Convention on conservation of intangible heritage such as rites of passage like those present among the Maasai community in Kenya, music such as reggae as one of the inscribed intangible cultural heritage from Jamaica, etc.
- Convention on protection of diverse cultural expressions. This convention supports governments in a global scale even though they have their own national policy frameworks.
- Convention on the protection of underwater cultural heritage. The need for protection of any life existence that lay under water including whales which are part of our cultural heritage further quoting that 'The seabed is actually one of the biggest museums across the world.'
- Convention on protection of cultural property in the event of armed conflict. Ogana mentioned that cultural sites are considered a symbol of national identity; centre for resource and development, dialogue and social cohesion, thus often a primary target during conflicts. She further lamented that the danger of such disasters is that it may

never be possible to bring back what was built long ago once it's destroyed thus the need for protection.

- Convention on protection of the world cultural and natural heritage. The need for disaster risk preparedness strategies to mitigate against destruction.

The presentation pointed out that in recent years, there has been actions that threaten different UNESCO-identified World Heritage Sites, some fuelled by factors such as conflict and climate change:

- In 2012 in Timbuktu, Mali was affected by a major crisis where armed troops destroyed 42 shrines and mausoleums built in the 15th century
- In March 2010, the Kasubi Tombs in Kampala Uganda, the site of the burial ground for four Kabakas (kings of the Buganda people) and other members of the Buganda royal family was destroyed by fire.
- In March 2019, fires that razed through Mt. Kenya affected about 150,000 hectares of the mountain destroying wildlife and forests. The fire resulted from hot weather and dry conditions caused by climate change.
- The erosion at Fort Jesus in Kenya caused by rising of sea levels.
- In April 2019, fire was experienced in Ethiopia's Semien Mountains and Barley National park.

The UNESCO World Heritage Sites in Danger are fragile and need to be protected. Some of the key intervention measures include:

Disaster risk preparedness to ensure smooth restoration and preservation.
Developing strategies on disaster management to mitigate against hazards.

- Proper signing of and adherence to conventions to ensure communities experience the benefits of such agreements.
- Raising awareness in communities to ensure they can come together to support heritage site restoration efforts.
- Organising national and international youth forums to foster increased engagement of communities, youth and elderly members.
- Training in collaboration with universities and use of multimedia education resource materials to educate and enhance volunteer initiatives.
- Encouraging projects that involve children to travel and enjoy their heritage.
- Capacity building and empowering Youth on community cultural inventorying, crafting interviews, telling their own stories, and archiving.
- Partnering and working closely with strategic bodies such as museums and governments.

6.3.3 Presentation by Ngartia – Sauti Zetu

Ngartia's presentation focused on the use of storytelling to create awareness, for education and to conserve cultural heritage. Storytelling techniques he demonstrated include using popular football-style commentary to celebrate and recognize footballers who have put Kenya on the world map. Some are celebrated today and have been immortalized as legends, highlighting the prowess and traits that made them stand out. Ngartia's stories were delivered through comedy and focused on individuals and other details such as what, when, where and with/against what the character did. On what makes a legend, he concluded that the bigger the story, the bigger the legend. Key highlights of legends in his story included:

- Joe Kadenge regarded as the best footballer Kenya has ever produced.
- Mahmoud Abbas' regarded as the best goalkeeper Kenya has ever produced. Elijah Lidonde's, lethal right foot lore that is said to have caused the death of a goalkeeper. After that tragedy, Lidonde was banned from using his right foot.
- For Kenyan football international, Dennis Oliech's exploits at Kakamega High School, famed to have once caused a metal crossbar to snap with a shot he fired from the halfway line.

Ngartia and Story Zetu's work have has used storytelling to speak about Kenyan history in comical yet captivating ways, covering different stories of varying magnitudes. They include colonial histories and atrocities, past political assassinations and luminaries in the post-independence social, economic and political struggles. They have told stories of women, bringing them to the fore from the margins of histories. They build settings that are both historical and contemporary, making it possible for audiences to bridge and identify with different realities.



Panellists and the Moderator after the Discussion

6.3.4 Plenary Discussion

Following the presentations, the plenary discussion revolved around:

The need for involving youth in cultural heritage conservation, which cannot be gainsaid. There is a tendency to lament against youth and disregard their own emergent culture, yet they are rarely taught or given a chance to learn what is considered traditional. The basis of the identity crisis that youth face is also a product of the stories that were never told.

- a. The reality is that culture is not static but dynamic with the younger generation serving as the caretakers of tomorrow. Involving the youth is a way of enabling their understanding on how culture impacts on them in their lives. It is also a process that allows them to be carriers of culture and heritage, which they can bequeath to the generations that come after.
- b. There are different ways of opening cultural conversations among the youth, including through projects such as symposiums and national youth conferences. This is important in first building audiences and telling stories in ways that youth are more inclined to respond.
- c. Digitisation provides an opportunity to curate culture and there's need to engage with the youth and younger generation as a whole in communicating cultural heritage issues in a way that resonates with them. Approaches may include animation of traditional games for young people to access in their digital spaces and encouraging young people to develop digital applications of traditional games, thus capturing their imagination.

Recommendations

1. Build collaborations and partnerships with key people and organisations both in government and non-governmental organisations.
2. Create a framework for ensuring awareness, support for safeguarding heritage and putting a spotlight on the cultural heritage sites.
3. Encourage community engagement as custodians of that particular culture in the process of research, inscription and sharing of cultural messages.
4. Bridge the existing gaps between youth who are much more interested in western culture and their parents who are conservative. This can be done by use of a combination of contemporary music and folk culture to capture young people's attention and eliminate the feeling that they are forced into this culture, a potential cause of intergenerational conflict.
5. There is need to understand that every person is a custodians of culture, thus get to determine what culture means to us today while appreciating the fact that people are prone to find fault with the generation that comes after them.
6. There is need for extensive consultations with the communities to understand their culture and stay in agreement with audience.

7. Build capacity in communities with a rich cultural heritage like Maasai and Samburu in Kenya on archiving, auditing and producing digital maps of activities done in those communities.
8. Plant and propagate indigenous plants to ensure they are reproduced across generations.
9. Gazetting of heritage sites including those pertaining to the rites of passage to enhance their protection.
10. Recognize and appreciate communities with heritage sites since they are at the centre of all safeguarding measures through media coverage and presenting certificates.

6.4 Session Four - Panel V: Cultural Heritage and Entrepreneurship

Panellists

Dr. Nguyen Bao Toa - Vietnam
Dr. Akati Khasiani - HEVA Fund
Harriet Chebet- Harriet's Botanicals
Eugene Mbugua – Young Rich TV

Moderator: Wangari Nyanjui - Peperuka

6.4.1 Presentation by Dr. Nguyen Bao Toa - Vietnam

Dr. Toa Nguyen's presentation was based on projects undertaken by the Vietnam Rural Industries Research and Development Institute (VIRI). VIRI is a non-governmental organization established in 1997 by the Ethnology Association and licensed by Ministry of Science and Technology in Vietnam. It is a formal Business Support Organization of the World Fair Trade Organization (WFTO) in Vietnam. The project approach recognizes that rural industries play a prominent role in rural socio-economic development thus VIRI is actively involved in diversification of rural income sources especially through non-agricultural activities.



Dr Nguyen speaks on rural industries in Vietnam

The project promotes gender equality by empowering women and enhancing their role in the family and society. It emphasises on enhancing sustainable development of rural industries in Vietnam among other community development programs and projects. The project recognises the importance of using local material, skills and promotion of willingness by local people to support heritage activities.

The project has discovered the need to identify with local heritage and support sustainable production and consumption of local products such as herbal medicine and

handcraft value chain. It recognises the obligation of supporting use of local forests for livelihood improvement and biodiversity.

6.4.2 Presentation by Dr. Akati Khasiani of HEVA Fund

Dr. Khasiani shared on the work undertaken by HEVA fund centred on cultural heritage and entrepreneurship. The HEVA Fund offers dedicated finance, business support and knowledge facility for creative industries in Africa. With the belief that the creative sector is central to the creation of new cultural experiences, they support creative practitioners in the fashion, digital content and television, live music and gaming value-chains industries with tailored financial solutions. HEVA conducts one on one meetings and trainings to enhance knowledge and insights of creative practitioners.

Partnerships are important in heritage projects and HEVA has partnered with the British Council to launch a cultural heritage seedbed in Kenya. Cultural heritage and entrepreneurship can coexist, although there's need for democratisation and flexibility of policies alongside adoption of diverse languages to enhance access to such heritage projects.

As part of celebrating success of heritage conservation activities, HEVA Fund has supported a number of projects within the culture and creative industries, for more on this see <http://www.hevafund.com/three-funds>

Dr. Khasiani indicated that stakeholders can contribute to the development and support of cultural heritage businesses and activities by honouring the source or origins of various works of culture. This enables creatives to get promoted and earn a living from their work. With regard to business skills, she noted that finance institutions and funders can assist in crafting business models and financial plans to help creatives who often lack such knowledge.



Dr. Khasiani makes her presentation

Provision of and organising spaces for meetings, rehearsals and other activities serve to strengthen conversations on cultural heritage, build capacity of artistes and build appreciation of cultural heritage. This also applies when developing archives and resource centres for cultural heritage. Dr. Khasiani stated that strengthening digital aspects including digitisation is key in increasing efficiency and enhancing access to creative works.

6.4.3 Presentation by Harriet Chebet, Harriet's Botanicals

“There are cultural practitioners but they are not entrepreneurs, and they are not interested in becoming entrepreneurs.. so people like us who are cultural entrepreneurs bridge the gap.”

Harriet Chebet became a cultural entrepreneur by accident as she sought to find her own menstrual health solution. Culture is an important pillar in people's life. Whenever faced with challenges and everything else fails, people always go home. Going home symbolises going back to cultural roots. In heritage projects, passion and inner drive are important ingredients in driving success of heritage projects. Many creative people miss the business aspect as a key factor to sustainability. There's a need to strengthen entrepreneurial skills of cultural practitioners through education and training.

Cultural based businesses can face stigma which becomes a hindrance in accessing markets for cultural products as local alternative medicine. It is important to build infrastructure for practicing cultural entrepreneurship including functional customer service, online platforms, legal issues and documentation.

She recommends that creatives and cultural entrepreneurs should learn from other sectors in order to strengthen their business skills and make their art sustainable.

6.4.4 Eugene Mbugua – Documentary Reality TV

Documentary Reality TV produces shows that target African audiences. The production house has gone through different cycles before finding a proper footing in the TV industry. Among the shows produced by Documentary Reality TV are *Our Perfect Wedding*, *Being Bahati*, *Get in the Kitchen* and *Foods for Kenya* show. The *Get in the Kitchen* show is unique in that it turns around gendered roles with women challenging men to get to the kitchen. This is atypical of the traditional African man and in the process, it challenges the dominant social norms while making it fun and entertaining for men to take up the cooking role. Notably, the original idea of the *Foods for Kenya* show did not get positive reception from media houses. However, growing conversations around healthy living spurred by an increase in cases of cancer turned the sentiment around.

The Documentary Reality TV production is rooted in the African culture, which in the face of modernity is subdued in the television representation by western images and styles. These are considered more hip. The production builds appreciation of gender equality and inclusivity in cultural heritage and entrepreneurship. There is acknowledgement of the role of media in cultural transmission and influencing societal norms as audiences began to grow after it was aired on KTN channel. There is also a growing appreciation of

local communities as key contributors in gathering data on cultural practices and activities.

The Documentary Reality TV experience suggests that heritage oriented media products need to be tailored towards the audience sensibilities, speak more beyond entertainment by speaking to health and identities. Also, traditional material should be handled with dignity while maintaining their origin and authenticity.

“The real value we give them (communities) is that we acknowledge them, we tell their story, we see their faces on TV, we see the food they eat, the clothes they wear and take pride in... Because we are creating content where people are able to see themselves they are watching in droves and that means we can commercialize the content.”

Eugene Mbugua, Documentary Reality TV

6.4.5 Plenary Discussion

There exist gaps in creating commercial value in cultural heritage commodities, while at the same time working to maintain palatability and maintaining the most authentic forms across diverse audiences. To improve on these, a number of recommendations were made:

Recommendations

- The formation of support organisations as well as active participation by parents and elders to help create willingness among the young people around cultural heritage.
- The de-stigmatisation of cultural products.
- Developing and tailoring cultural heritage products to solve real life problems as people are beginning to go back to culture to find solutions to their challenges.
- The need for creating a balance between commercialisation and conservation of cultural heritage.
- Educating and providing of information on value of culture in all spheres of political, social and economics.
- Pursuing partnerships, both for support and sponsorship to offer targeted resources to people involved in such practices.
- Regular community engagement programmes, workshops, symposiums and sharing of digital resources to enhance awareness and participation.
- Open communication to encourage the youth engagement in cultural arts and creativity job creation.
- Proper documentation and adherence to national and international law.
- Conduct extensive research on strategies for improving cultural businesses for enhance sustainability.

7 SESSION FIVE

7.1 Workshops: Sharing Of Practical Experiences/Initiatives

The fourth session comprised of practical workshops that addressed a number of issues that are central to culture and heritage.

Four workshops (were held in two sessions, with two workshops running concurrently. These were:

1. Intellectual National Trusts Organisation (INTO)
2. International Inventories Program (Goethe Institute)
3. Intellectual Property and Cultural Heritage – CODE IP Trust
4. Digitising Heritage – African Digital Heritage

7.1.1. International National Trust Organisation (INTO) by Alexander Bishop - Deputy Secretary General of INTO

INTO's presentation was based on their cultural heritage conservation. INTO is a global membership organisation for national trusts with a common interest in conservation of both tangible and intangible shared heritage. INTO uses a shared approach, including skills sharing between heritage trusts, creation of new trusts, incubating trusts and adapting others where needed. To be an INTO member, the trust must be heritage owned or managed by an NGO. It was noted that this model may appear unusual in many places because heritage work is largely seen as a role of the government.



Alexander Bishop speaks on establishing National Trusts

INTO has various types of membership:

1. Transactional membership, which earns INTO money for use in conservation activities while members earn complimentary benefits, such as free entry into heritage sites.
2. Value membership which works on ensuring history is brought to life across our world.
3. Legacies, where members of the community donate heritage property to the national trust to ensure it is preserved for future generations.
4. Green Spaces given to the national trust for preservation.

5. Conservation of cultural heritage which include repairing and caring for cultural heritage sites.
6. Community engagement to create lasting awareness and information, holding onto such cultural aspects for future generation.
7. Volunteering where some members of the community offer work at the heritage without expecting any remuneration for their services e.g. to direct people through the heritage sites, participate in raising awareness among others.
8. Commercial aspect by creating income generating opportunities e.g. cultural shops.

The session emphasised the need for people and communities to participate in cultural and natural heritage conservation. INTO acts to facilitate this by creating opportunities for people to collaborate, learn and share experiences thus enhancing conversations on how to preserve heritage sites. It also engages in public education, public advocacy, and raising public awareness about the benefits of conserving the heritage. Advocacy activities allow members to deliver the messages that they want to pass through to those who are responsible for making heritage related policies. Other activities include helping to grow and create new heritage sites, empowering women to take up roles on heritage sites, and creating emotional appeal among community members on cultural heritage.

Participants in the session also gave their own examples of heritage based activities, including the Nigeria Railway Museum and Tabata Community Soapstone museum. These are initiatives that are purely driven by the public and culture and heritage enthusiasts.

7.1.2. The International Inventories Program (IIP) and Goethe Institute): George Ondeng'-National Museums of Kenya , Jim Chuchu and Dr. Njoki Ngumi – The Nest Collective



Discussions on repatriation of cultural heritage

This session addressed the ongoing efforts of repatriation of cultural objects. This is a conversation that has already begun across the world. In Kenya, IIP is working together with German partners and Goethe Institute, to create inventions of cultural object that were illegally and irregularly taken away, and finding ways to bring them back to where they belong—to the people. This session started with a skit aimed at bringing out the complexities involved in the process. It involved owners of artefacts having to surrender them to someone else, and having to figure out how to get them back, generations later.

There is a growing appreciation of the milestones in the process, with many players demanding their artefacts, many which were taken during the colonial period. However, it is a complicated process with a noted lack of cooperation and reluctance to release the objects by countries involved.

Repatriation as a way of conserving heritage is about individuals who pass the objects along to others, thus honesty is critical in obtaining information on the availability of the cultural objects. There is immense ancestral value placed on the cultural items and there's need to consider involving relevant communities in preservation of repatriated objects.

There are various challenges, including political and power dynamics with the high authority nations feeling more resistant to repatriation discussions, which also hinders stock taking of cultural objects and their exact locations. There are risks of losing both strategic and financial key partners of the nation owing to repatriation disagreements that may arise.

Repatriation is not an end in itself because the objects obtained require proper preservation and storage once they are received back. To be adequately cared for demands creating physical space, training, and capacity building focused on bridging technical gaps by site managers. The process requires commitment to extensive research and learning, including interrogating databases to trace stolen objects such as those that were part of military connections. The challenge of restrictive policies and tedious legal requirements across nations have resulted in slow progress of the repatriation process.

There is a realisation that when an object is moved, it leaves a void among the people associated with it. There is a need for advocacy efforts to strengthen conversations and create awareness of the need to fill the void that communities have lived with for a long time. There is growing recognition and appreciation of the role of media in framing of repatriation issues and creation of cultural stories in an authentic way to attract public will and enhance access to funds for such projects.

Other challenges include corruption and political vices leading to mishandling of repatriated cultural objects. One such incident was witnessed in Kenya where some of the repatriated objects were reported stolen at the port of entry.

Moving forward, there is a need for policy influencing and implementation of legislative framework to govern repatriation. Governments' involvement and support are also necessary since the efforts are cross-national.

7.2.1 Intellectual Property and Cultural Heritage – Alex Gakuru, CODE IP Trust

Mr. Gakuru began with a brief case study of Google Arts & Culture, a not-for-profit initiative that partners with cultural organizations to bring the world's cultural heritage online. Google Arts & Culture's online portal has more than 7 million curated artefacts from 80 countries, over 6,000 expert exhibits and more than 1,800 partners from around the world. As a digital platform for cultural institutions, there are over 11,5000 immersive exhibits and tours. Globally, the Google Arts & Culture has attracted over 370 million views.

Mr. Gakuru then went on to speak about the role that Intellectual Property plays in Cultural heritage. He noted that protection of cultural heritage may encounter challenges when one terms certain products or practices as belonging to the community, as registration of intellectual property is usually done by a registered entity. He posed the question 'who then is the owner of culture, language?' He noted that the ambiguities which occur in community intellectual property rights need to be clarified.



Alex Gakuru makes his presentation on Intellectual Property

He noted with concern that Africa, while producing a lot of content, generates the least revenue from works authored and developed on the continent. This pointed to the need to the culture and creative industries to begin to engage in formal registration of their works.

In his closing Mr. Gakuru noted that awareness and education on intellectual property rights is a priority for Africa and establishing a harmonious intellectual property rights regime will builds trust and understanding worldwide

From the session, a number of issues came out:

- Intellectual property rights and cultural heritage is an area that attracts conflict. Kenyans are protective of cultural heritage yet when it comes to areas such as music, piracy is rampant.
- Some cultural artefacts tend to gain worldwide popularity. The Kente is traditionally a ceremonial, hand-woven cloth among the Akan people of Ghana which is popular worldwide today.
- There are legal ways to use cultural heritage for profit as long as the originator, inventor or author of the information is rewarded and granted exclusive rights. Objects like plants and seeds, traditional medicine, traditional knowledge and folklore, and tribe secrets such as recipes, should be credited to their inventors.
- Cultural heritage is a product of generations. It is hard for one generation to claim ownership as it is continually passed down. Culture is also dynamic, with some aspects borrowed from other cultures in its evolution.
- Culture is a common product while Intellectual Privacy Rights (IPR) are private and still new to Africa and to a large extent the creative and culture sector. A Rwandan newspaper published an article about the copyright infringement that Africa faces, but it highlighted incidents from other continents.
- It is acceptable to monetize cultural heritage as long as they give credit and honour to the inventor. Practitioners can find business models that makes cultural heritage financially sustainable.
- Digitisation presents opportunities for conserving cultural heritage, making it easy for people from different parts of the world to interconnect. Online documentation makes cultural diversity and cultural heritage come alive.

7.2.2 Digitising Heritage – Tayiana Chao, African Digital Heritage



Participants do a digitisation exercise

The session was held at the Museum Amphitheatre at the Nairobi National Museum and facilitated by Tayiana Chao. Tayiana began by noting that digitising can be the beginning of the process when it comes to determining the access to information about an object. Being critical and imaginative is a big element of the process.

The practitioner took the audience through a practical experience of digitising cultural heritage. The audience was divided into four groups. Each group was given a form to fill in the digitising process, and an object. A 1985 East Africa Railway station map given to workers, a gourd from Baringo County given to the

speaker as a gift five years ago, a Pokot traditional necklace from Baringo County, and a traditional small gourd were the cultural objects to be digitised.

The first step was to understand the objects that the groups were working with. The speaker made it clear that there could be gaps in knowledge of the object such as its traditional name and the date it was made. The participants were guided to think about the attributes they can use to describe the object in its specificity. Are there any other languages related to this object? Should the content be digitised in ethnic languages? If there are gaps in understanding the object, where would a practitioner go to- is it the archives or to the local community?

One significant part of digitising is to understand the process of community involvement. When sharing their findings, the group which had a gourd from Baringo said that their sources for information would be the one who was gifted the object and the people living in Baringo. Participants were asked to take a picture of the object and to record the data within the data (metadata). The camera used to digitise, the person who recorded, where and what time the content was digitised, and the format of the picture was recorded too.

In the group which recorded the East African Railways map, they were asked to take pictures of sections of the object. The map was very detailed and taking pictures of four sections separately would make the names of the towns and stations visible. It was a clear indication that digitisation process is unique to the object a practitioner has before them. The other objects only required one picture for the record.

The third process was sharing of the data and making it accessible. Digital information is relevant if it is shared. Questions like; who is your audience? Where are they? How do they access digital information? should be considered during the information sharing stage.

From this activity, key lessons included:

1. Everyone can be involved in the digitisation process. People in technology and in other fields can be part of the conversation and to challenge, create and digitise cultural materials.
2. There are different metadata standards for different objects. Cultural practitioners are encouraged to build their own data catalogue too.
3. Digitisation costs a lot of money. Few years after digitisation process, the data may not be available. An audience member asked which format endures time in the digitisation process and how researchers can adapt metadata to be relevant years to come.
4. Practitioners can digitise content using open source format of the highest quality and not tied to a particular digital company.
5. The people in the technology industry were challenged to put structures into place to save the digitised content and to ensure there is a budget put aside for regular maintenance of the systems.

7.2.3 *Presentation by Mzee Elkanah Ong’esa, a Visual Artist from Kisii County in Kenya*

Elkana Ong’esa is a world renowned stone sculptor who mainly uses soapstone and granite in his work. He works from his home village of Tabaka, Kisii. Mzee Elkanah began by affirming the challenges of repatriation, recalling an artwork he had once done for the government in the early 90s. He added that the government did not compensate him, and that the artwork was later handed over to UNESCO as charity. He has donated some of his work to the American embassy. He noted that one challenge that artists face is that they may lose access to their own work as barriers emerge and artistic products assume larger identity beyond the artist.

Elkana and a team of sculptors have built his work in Tabaka, Kisii centred on heritage conservation and capacity building of the young people. They also hold an annual cultural festival, in 2020 the event will be held in August. As an advocate of culture, Mr. Elkana noted that a number of actions are critical in its preservation:

- Appreciation of cultural activities and encouraging young people to carry it forward. The work produced in the past is always relevant years later.
- It is critical that prominent people come out and support young cultural artists in both financial and social means to help them realise their dreams.
- Art is powerful when shared with the rest of the world. By sharing, audiences are shaped and influenced by the art. Sharing works of art with the rest of the world is key to conserving such cultural ideas.
- Locally, people need to be encouraged to buy artwork from young artists/sculptors. The local market can enhance cultural entrepreneurship.
- Training and passing on of skills in the creation of works of arts need to be supported. There’s also the need to create more opportunities for children to travel across the world, learn from others and get inspired towards heritage conservation.
- In Kenya, corruption in public institutions remains a hindrance for creatives and artists, including creating barriers that makes it hard to exhibit their cultural work across the world.

8 PLENARY DISCUSSION/ NEXT STEPS

8.1 Closing Remarks by Maureen Anzaye, Cultural Heritage for Inclusive Growth at British Council in Kenya

After two days of sharing, deliberation and learning, the symposium came to a close at 5.30pm on Friday the 28th of February 2020, with closing remarks from Maureen Anzaye-Kubai, Project Manager, Cultural Heritage for Inclusive Growth at British Council in Kenya.

The Symposium was an experience to share cultural diversity and heritage conservation efforts and experiences from different parts of the world. The Symposium brought to the fore the role of each individual in heritage conservation, the many forms of heritage and heritage sites, ongoing projects on heritage conservation, diversity of culture beyond ethnic communities, similar conservation efforts from other regions, new strategies and digital forms of heritage conservation and economic opportunities available on various cultural practices.



Maureen Anzaye-Kubai gives Closing Remarks

8.2 Recommendation for strengthening heritage conservation projects and conversations:

1. Organise similar cultural symposiums with live streaming of content which can also be published and circulated not only to the participants for detailed and future referencing but also to general public to enhance knowledge and awareness.
2. Create more forums for engagements and conversations for policy advocacy on repatriation as a key factor in heritage conservation.
3. Partnerships and collaboration with key stakeholders such as local community members, governments and non-profit organisations are vital for the success of cultural heritage initiatives. Working at grassroot levels particularly important because the communities are central to the various heritage sites. Government support in tackling political issues such as corruption among others that may hinder success of conservation projects is critical.
4. There is need for training and capacity building for local communities and heritage site managers not only on inventorying and preservation but also disaster preparedness and management.

5. Creation of awareness of cultural entrepreneurship with economic and financial value on cultural activities such as art, music, traditional medicine among others. This will enhance sustainability of heritage conservation efforts.
6. Digitisation and creation of more authentic stories in ways that young people can connect with to eliminate generational gaps.
7. Explore combination of indigenous and contemporary methods of heritage conservation that will enhance the value derived from cultural heritage by diverse groups.
8. Incorporate language in conservation measures as an integral part of culture.
9. Create a balance between religion and culture to enhance co-existence since the two have a unique relationship.
10. Consider both financial and emotional investments in cultural heritage conservation to ensure its sustainability i.e. do not compromise the unique value of culture with drive for money.
11. Involvement of young people in taking responsibility for the protection of cultural heritage as the first basis for the formation of national identity. Young people learn about world heritage sites, the history and traditions of their own and other cultures, ecology and the importance of protecting biodiversity. They also become aware of the threats facing the sites and discover how they can contribute to heritage conservation and make their voices heard.
12. The role of media in cultural transmission and influencing societal norms particularly in framing of cultural heritage conservation issues. By putting such issues on spotlight, it will generate awareness, interest and support across the board.
13. Policy influencing and development centred on heritage conservation alongside devolution to enhance implementation and success.

ANNEX: MEDIA COVERAGE

The Symposium received coverage in the media and also inspired some articles, links below:-

<https://www.nation.co.ke/lifestyle/weekend/Cultural-heritage-can-contribute-to-inclusive-growth/1220-5464404-mke5mz/index.html>

<https://www.theeastafrican.co.ke/magazine/Young-people-live-out-cultural-heritage-on-their-phones/434746-5488294-dg1lxu/index.html>

<https://www.businessdailyafrica.com/lifestyle/art/Forum-focuses-on-growing-appreciation/3815712-5479848-8u5pse/index.html>

<https://businesstoday.co.ke/kenyas-first-international-cultural-symposium-launched-in-nairobi/>

<https://www.nation.co.ke/lifestyle/weekend/My-new-look-on-culture/1220-5490074-l22q37/index.html>

<https://www.mobilejournalism.co.ke/unique-cultural-heritage-initiatives-in-kenya-fostering-inclusive-growth/>