

INVENTORY FORM

NAME OF COMMUNITY: The Alur, who are part of the Luo community

Date: 23rd Feb 2021

Background Information

1. Name of respondent(s):

NO	Name	Age	Sex	Location	Status
1.	Jalobo Walter Omot	67	M	Kakawoi Village	High Priest/Site caretaker
2.	Oucha Isaac	64	M	Puvungu Jukaal	Prime Minister
3.	Odong Mandir	49	M	Puvungu Jukaal	Chief/Custodian
4.	Anek Rose	62	F	Kakawoi Village	Community member
5.	Anyayo Juslina	104	F	Kakawoi Village	Community member
6.	Stanislaw OneKalith	84	M	Kakawoi Village	Community member
7.	Odoki Awic	84	M	Wang-lei a	Community member
8.	Okello Ogweng Okwonga	86	M	Puyoo	Community member
9.	Opilo Tomas	88	M	Padyang, Pakwach	Community member
10.	Owira Faustino	83	M	Paten, Wadlaia	Community member
11.	Picho Olarker	85	M	Akuru, Nyaravur	Community member
12.	Avone Mario	102	M	Nyaravur Trading Centre C	Community member

2. Status of respondent as far as the element is concerned (e.g. Practitioner, Custodian, elder etc): See table above

3. Age: See table above

4. Gender: See table above

5. Location: Pakwach

6. Date: _____ **Time start:** _____ **Time end:** _____

7. Facilitator(s):

NO	Name	Age	Sex	Status
01	Okello Nerris	56	M	Data Collector
02	Bedican Patricia	43	F	Data Collector
03	Okumu John Jolly	55	M	Data Collector

PROOF OF FREE, PRIOR AND INFORMED CONSENT OF RESPONDENTS

We have thoroughly informed the respondents about this ICH inventorying exercise and its importance and they have freely given us consent. (*Refer to consent forms No. 1-15_*).

A series of community meetings were held to ensure community participation in data gathering and inventorying of the ICH elements related to the Wang-Lei cultural heritage site. The field

facilitators were identified by the community members during community consultation meetings convened by The Cross-Cultural Foundation of Uganda (CCFU). The facilitators willingly accepted to undertake the tasks assigned to them. Traditional, civic, religious and political leaders mobilized the community to participate in the documentation exercise. The facilitators asked for free, prior and informed consent of the key respondents before conducting the interviews, recording voices and taking photos. The community members willingly identified and located the respondents for the facilitators. The community members also prioritized the safeguarding of Wang-Lei as urgent.

SECTION 1: IDENTIFICATION OF THE ELEMENT

1. What is the name of the element, as used by this community?

Wang-Lei oral tradition of the Alur

2. For someone from outside this community, how would you briefly explain this title? (Probe for the domain under which the element falls.)

The Wang-Lei oral tradition falls under the “oral traditions and expressions, including language as a vehicle of the intangible cultural heritage” domain as stated in article 2.2(a) of the 2003 UNESCO Convention for the safeguarding of the intangible cultural heritage.

The oral tradition of Wang Lei centres around the spot where two Luo legendary figures – Gipir (Nyipir) and Labongo (Nyabongo) separated after a bitter dispute. They took different directions, giving birth to different sub-ethnic groups: the Alur and the Acholi (also spelt as Acoli). The Alur (of today’s Ker Alur or Alur Kingdom) refer to the site as Wang-Lei or Wadhi-Lei. *Wang* referring to ‘where’, *Lei* meaning ‘axe’ and *Wadhi* ‘landing site’. Among the Alur, Wang-Lei is literally translated into “the site where the axe was cast in the River Nile” to symbolize the separation of the two brothers. The Acholi (of Ker Kwaro Acoli) refer to it as Wang-Wat-Latong, with similar meaning.

Located 400 metres off the Pakwach Bridge on River Nile, Wang-Lei lies between latitudes 2⁰ 30” N to 2⁰ 45” N and longitudes 30⁰ 45” E to 31⁰ 10” E. The site is found within the former railway quarters in Wang-Lei A Village, Puvungu East Parish in Pakwach Town Council, Pakwach District.

Legend has it that the Luo people who migrated southwards following the Nile from Bahr-el-Ghazal in Sudan happily lived together and settled in the area where Murchison Falls National Park and part of the current West Nile are located. King Olum, born in the lineage of Opodho and a son of Nyilak, was the father of three brothers: Nyipir, Nyabongo and Thiful (as referred to by Alur). The Acholi refer to them as Gipir, Labongo and Gipul or Cipul. The King was the brother of Ovungu, Atira, Chuwa, Nyangan and others.

Nyilak is said to have been the daughter of paramount chief Kwonga. Her father had envisioned her to inherit the throne upon maintaining her virginity till the tenth millet harvest on the throne.

However, Nyilak fell short of her father's expectations when she got pregnant by one Ocak who lived in the sky. She gave birth to Opodho, the father of Olum.

Nyilak plotted with Opodho to kill Kwonga by the royal spear, installing Opodho as the king, who was later succeeded by his son Olum. Following Olum's death, Nyilak took care of his three children: Nyipir, Nyabongo and Thiful. Another source describes Nyilak as the daughter of King Kyabambi. She reigned after her father at Pajule and was the mother of the three brothers: Nyipir, Nyabongo and Thiful.

Nyipir and Nyabongo conflicted over the throne after the death of their father. Nyabongo had desires for the throne and thought of laying a trap for Nyipir one day. Indeed, his wish came to pass. One day, an elephant with brown tusks devoured millet in Nyipir's garden. Nyipir rushed to his brother's house to borrow a hunting spear. Unfortunately, Nyabongo was not at home. So, he asked his wife, Nyawino, to give him the spear. For fear of Nyabongo's wrath, Nyawino couldn't make such a decision. An impatient Nyipir walked into his brother's house and made off with the spear, which he hurled at the elephant. Unfortunately, the 'beast' ran away with the spear in its body. He attempted to follow it, but in vain.

Upon learning that Nyipir had lost his ancestral spear, Nyabongo grew furious. Nyipir implored Nyabongo to accept a replacement for his spear but Nyabongo utterly refused and wanted his very ancestral hunting spear, and nothing else. Defeated, Nyipir told his wives to prepare him some dry food [roasted peas beans called "*peke*"] and fill his gourd with water. Determined to find the spear, he picked his horn and blew it and told his brother, "*If you hear the sound of this horn, know that I am back with your spear. If you hear nothing, the son of Luo would be dead. Do not moan but beat the royal drum for the ritual ceremony. Stay well.*" Like a wounded buffalo, he was spurned into the danger of following the elephant in the wilderness to get back the spear.

By the evening of his first day in the wilderness, he began to complain of his paining leg: "*Anaku tyenda ee kwe*", meaning: "I have dragged my leg in vain". The place was named Anaka. The sun rose and he continued his journey for days, following the footprints of the elephant till he reached a place full of bats. He lamented: "*An dong awotho bor*", meaning "*I have now moved too far.*" The place was later called Pabo, meaning "*Far away from home.*" There he sat down and made fire on a piece of wood. After lighting the fire, he killed seven bats, roasted and ate two of them.

He continued northwards for days till one day he suddenly saw an old woman – partly human and partly elephant. Nyambogo was her name. "What brings you here, my son," the old woman asked. Kneeling down, he replied: "I am looking for an elephant that ran with my spear." The old woman further asked: "What are you carrying on your back?" He replied: "I am carrying roasted peas (*peke*), the food I am depending on in the wilderness." She requested: "Can you give me some to eat?" Nyipir poured some *peke* in the old woman's pot and gave her two roasted bats. She also requested for some tobacco to smoke. She thanked him and said: "*Apa mini woro muke, awadifo!*", meaning "how good your foot is! It made you to find me. Thank you." And the place was named Apa around Adjumani, meaning 'The place where Nyipir's foot reached to find the spear.'

As she smoked the tobacco, she sent Nyipir to fetch drinking water for her. Then she led him into her hut and told him to pick his spear from those in her room. Nyipir looked around but could see

no spear. As the old woman drank the water to near quenching of her thirst, Nyipir's vision improved that he was able to see the spear.

"Here it is!" he exclaimed with joy, handing it to the old woman. She later handed it back to Nyipir, who swore before Nyabongo never to hurl a spear again at an elephant or else his race would forever be haunted by elephants. This is why hunting of the elephant is forbidden among the Luo. She also gave him some beads (*apaya*) to wear around his neck to guard him against the forest beasts and bad things that may befall him on the throne. She further warned him to keep the beads as one of his royal regalia. Since then, they became part of the royal regalia among the Luo. It took Nyipir three years in the wilderness before he came back with Nyabongo's spear. While there, legend has it that Thiful slept with one of Nyipir's wives and made her pregnant.

As he approached home, he sounded his horns several times to signal to his brother that he was coming back with his spear. Nyipir, recalling the hard time he had in the wilderness, bitterly handed over the spear to Nyabongo and waited for revenge. Days past, Nyipir sat down to fix his beads on a tendon (*fuc*). Nyawino, Nyabongo's wife, came along carrying her baby girl, Nyakwin Tiniri. As she sat to admire the uniqueness and beauty of the beads, suddenly the baby picked one of the beads and swallowed it.

Like fire on a bleeding wound, a fierce quarrel developed as Nyipir took vengeance for Nyabongo's spite against him over the spear. He also demanded for his bead there and then from Nyabongo. Nyabongo pleaded with Nyipir to wait for the child to defecate and search for the bead in her faeces, but it was an offer Nyipir would not accept. So, Nyabongo had no option except to cut his child's stomach to get Nyipir's bead. Legend has it that Nyakwin's stomach was cut at the foot of Nyaryegi hill in Alwi area. Her burial site turned into a permanent spring called Nyakwin.

A big quarrel ensued between the brothers as other clansmen looked on at their uncle (Ovungu)'s place near the Nile banks. Holding spears, the embittered brothers made vows not to meet again as brothers, but as enemies in the battlefield. To conclude the vows, Thiful ceremoniously cast the ancestral axe in the Nile waters, going deep to the bed of the river and splitting the Nile waters into two to allow Nyabongo and his people cross to the east as Nyipir and his people moved to the west. There is, however, contention between the Alur and Acholi over which side of the Nile this happened, with the Acholi claiming it was on the eastern side of the Nile (in the present-day Nwoya district).

3. Apart from this community, which other community (ies) practice this element?

The Acholi, Lugbara [Terego], Kakwa, Logo and the Banyoro communities identify with Wang-Lei.

4. Where is this element practiced/performed? (Probe for special venues).

It is practiced at Wang-Lei, 400m off Pakwach Bridge, west side of River Nile.

5. Briefly tell me how this element is performed/ practiced.

Every Feb 18, all Luo descendants converge at Wang-Lei to celebrate the Thumo Wang-Lei ritual, which is led by the High Priest. The Priest leads the community in offering sacrifices to their spirits as a way of commemorating the separation of Gipir and Labongo. Their separation is taken as a sign of reconciliation as they vowed never to fight again and a reconciliatory meal known as Aroka was served.

Preparations begin months before the 18th day of February annually. All Luo descendants except Puvungu clansmen contribute towards the event. The chief of Puvungo receives the contributions and alerts the high priest to prepare for the rituals. The High Priest position is hereditary and strictly in the lineage of Chuwa who first mediated between Nyipir and Nyabongo. Announcements about Thumo Wang-Lei intensify one week to the date.

Three days before the set date, people along the lake and river on either side of the shore/bank fetch enough water, which their families would use on the set date, so as to observe “the no access to the Nile water” time. On the set date for the ritual, the chief dresses in his royal gown and wears the relics of the past chiefs (*ngisa*); the High Priest dresses in bark cloth, leopard and bush buck skins. The crews to work with the High Priest also dress in bark cloth and carry the ritual items (animals, eggs and hens). The women also dress in bark cloth and sing traditional folk songs for the ritual and carry the other remaining ritual items to the site. After the ritual, Puvungu clansmen eat and dance at the chief’s palace.

Aroka ritual

This reconciliatory system using *Aroka* meal has become part of the Luo culture. Royals assisted by the high priest responsible for the mediation take the middle position between the warring parties. The mediator reminds the parties of the Luo moral code decree on cessation of hostilities after a week or more depending on the calm registered by the side on which the offence has been committed. Once a date is set, the mediation begins with a compensation fee set, usually not more than three cattle: one bull to be eaten by the victim’s clansmen/relatives; two cows each, accompanied by a goat, paid to the affected side [in case the victim died] to be given to a ritually determined young man [not the next of kin of the victim]. This young man would marry and give birth to a child to be named after the dead person. If the dead was a man, it is expected that the young man’s first born would be a boy and the vice versa if she was a woman.

After the “*Aroka*,” the high priest takes a shaker (*sasi*) in his hand and sings a funeral song joined by the gathering. This is intended to invoke the spirit of the dead person to possess one of their relatives in the gathering to speak through them. The high priest asks the spirit to identify him/herself to the clansmen and also reveal who caused their death. Once the spirit has done so, the high priest tasks it to select the young man who would carry the responsibility mentioned above. Finally, the high priest asks the spirit to select the person to receive the compensation price. This is usually not among their next of kin as it would symbolize the sale of the dead person’s blood, hence, haunt the family members to think of revenge, each time they look at the animals they were given.

After the candidate is determined, the compensation of the two cows and the two goats is handed to them for custody until it will serve as dowry at the time of getting married for the selected young man.

Aroka among the Alur means “a drilled hole under the ground at a common path junction with two open sides through which ritual food is exchanged between the offender and the affected.”

The *Aroka* ritual is aimed at “uniting/reconciling” the offender and the affected in the matter of a committed murder or bloodshed of a relative in which the offender is forgiven after pleading guilty, paying a compensation and denouncing the act by the affected side.

Both parties –the offender and the offended’s families prepare the meals for the ritual. Cowpeas (*amul/kafuta*) and a special fish [“*Alakwe*”] are cooked for sauce and millet flour is mingled as the bread. The affected side offers a hen and the offender side offers a lamb. Both sides bring the food, hen and lamb to the junction where the hole has been drilled.

Before exchanging the food, the high priest holds the hen in between the two sides, just above the drilled hole and lets the two side pull and tear the hen into two halves. Each side parts with their half to be roasted and eaten. Next, the high priest invites the offender to hold the hind limbs of the lamb while affected hold the front limbs. The lamb is positioned above the drilled hole. He then cuts the lamb into two from its back. The blood splashes over the hole and each side parts with half of the lamb to be eaten. The blood of the sheep is cool and mitigates the effects of the blood of the murdered person. The food is then exchanged through the hole amidst ritual recitals guided by the high priest. The affected side gives food to the offender and receives food from the offender simultaneously through the hole. The offender says “I am sorry for the act,” and denounces it. “May the effect of my action not continue among us,” he concludes. The affected says: “I acknowledge that sometimes such things happen, but I forgive you. May the effect of your act not continue on among us.”

The high priest mixes the leaves of special plants (*ofut, lapirimit, nyalep acel and angiangia*) with water in a manger for both sides to drink beginning with the offender.

Similarly, it is believed that the first *Aroka* in Luo history was performed by Chuwa for Nyipir and Nyabongo in the presence of their uncle Ovungu and the high priest at Wang-Lei on 18th February 1,427AD. By so doing, the ritual’s intention was: [i] to expiate the effect of deliberately shedding off the child’s blood to get the bead by letting Nyipir and Nyabongo eat together the reconciliation meal prepared ritually [ii] to separate the brothers so that they may not revenge, but live in peace without seeing one another [iii] to ban forever the use of weapons to rise to power [iv] to let Nyipir and Nyabongo make specific statements of commitment regarding annual adherence to the prescribed cleansing rituals at Wang-Lei cultural site down to their posterities. The cleansing rituals became to be known up to today as “*Thumo Wang-Lei ritual*”, among the Alur.

SECTION 2: CHARACTERISTICS OF THE ELEMENT

1. a) What are the materials/implements/tools/props used while performing/practicing this element?

The following ritual items are used while performing the *Thumo Wang-Lei* ritual:

- Two black lambs to be sacrificed to the spirits

- Three black bulls, one for the ritual meal to be eaten by all the clansmen of Puvungu chiefdom, one for the high priest as water entry fee and one paid to the chief of Puvungu as royalty
- A goat for the priestly lineage of Puvungu
- Two white cocks to be sacrificed to the spirits
- Six eggs to be sacrificed to the spirits
- Millet flour for food mixture (*afuru*) prepared by the wife of the chief, handed over to the wife of the high priest to be sacrificed
- Incense from a special tree (*sengi*) for dedicating the site to the spirits before making sacrifice
- Red swamp/spring jelly foam (*palala*) to expunge the effect of the splashed blood of the child
- Ancestral relics of fallen chiefs for the high priest to wear
- A special feather (*okondo abir*) as head gear for the high priest
- Leopard skin for the high priest to wear
- Bush buck skin for the high priest to wear
- Barkcloth for the high priest to wear
- Goat skins for siting
- Cow hides for siting
- Food trough (*odheru*)
- Ritual trough (*ogwedhe*)
- Shakers (*sasi*)
- Special grass (*akondo*) for setting the bed for the high priest to sleep on in the week of the ritual Washing calabash (*agwata logo*)
- The ritual calabash (*agwata tyer*)
- Special tree leaves and herbs: *olwedho*, *okwio*, *nyalep acel*, *angianga* and *ofut*

b) Are the materials/implements/tools/props easily available in the community?

(Probe to establish whether these materials are freely available in the community or are bought from far and whether they are in abundance or scarce.)

Yes, all the materials are readily available. Items gotten from wildlife are highly protected today, but those which have been handed down generations are available to use.

2. a) Are there any special costumes/clothing used while performing/practicing this element?

There are special costumes/clothing used while performing the ritual. They include:

- Ancestral relics of fallen chiefs for the high priest to wear
- A special feather (*okondo abir*) as head gear for the high priest
- Leopard skin for the high priest to wear
- Bush buck skin for the high priest to wear
- Bark cloth for the high priest to wear
- Goat skins for siting
- Cow hides for siting
- Special grass (*akondo*) for setting the bed for the high priest to sleep on in the week of the ritual Washing calabash (*agwata logo*)

b) Are the costumes/clothing easily available in the community? (Probe to establish whether these costumes are freely available in the community or are bought from far and whether they are in abundance or scarce).

The costumes are easily available, apart from those made out of the skin of wildlife which are hard to replenish now, but the ones which have been handed down generations exist.

3. Which are the other ICH elements associated with this element?

There are legends associated with Gipir (Nyipir) and Labongo (Nyabongo) legend, some of them fully-fledged elements and others related activities. They include the indigenous knowledge and skills for performing the *Aroka* ritual, singing the folk songs, drilling the hole at a common path junction, mediating between the parties, preparing, serving and eating the *Aroka* meals, weaving the food vessels, pleading guilty and paying compensation, forgiving offenders, preparing the bed for the high priest, and observing the no access to the Nile and lake during the ritual performance.

4. Which languages are used while performing/practicing this element?

Alur is the language used during the rituals.

5. Is there any special language and phrases used in performing/practicing this element?

Yes, these are exclusively said by the high priest during ritual performance and were not subject for documentation.

6. How did this element originate? (Probe for the individual who is perceived to have started the element, where and when the element is perceived to have started.)

Nyabongo had heard a lot of stories from his grand grandmother Nyilak about the royal spear, which his grandfather Opodho had used to assassinate Kwonga. According to the legend, Nyabongo developed a desire for a hunting spear from the grandmother. Indeed, he got the spear and honoured it very much. He thought Nyipir would also die of the effect of the spear that assassinated Kwonga because there was no cleansing ceremony for it.

One day, Nyipir took Nyabongo's spear in his absentia and hurled it at an elephant which was devouring his millet field. The elephant ran away with the spear in its body. To Nyabongo, the time was ripe enough for him to achieve his desire.

Nyabongo bellowed at Nyipir for losing his ancestral spear and did not accept any replacement. He forced Nyipir to follow the elephant without any weapon at hand and to only come back with that spear. To Nyabongo, that would be ultimate justice done to him. Like a wounded buffalo, Nyipir went on his long errand in the wilderness to follow the elephant and get back the spear. According to oral tradition, Nyipir went as far as Apa in Adjumani in search for the spear. He retrieved the spear from an elephant woman under tense conditions. The elephant-woman gave him white beads to wear to guard him against the forest beasts. The elephant-woman further told Nyipir to guard the beads jealously, as part of his royal regalia, for it would protect him on his throne. Three millet crops were harvested in the field before Nyipir was back with the spear, which he bitterly handed back to Nyabongo.

Prior to this incident, it was a common practice among the Lwo-Nuer people to pay an eye for an eye. This was a big internal weakness among the Lwo that caused unending domestic violence

right after the death of King Ngur I in 775AD. The people of South Sudan kept on gossiping them; “The people of Luo and their chaos.” This was why the name of the Nuer loyal to Luo II changed from Nuer to Lwo in Southern Sudan. Lwo tradition says that before their entry to northern Uganda at Vunga/Bunga Atira [Atira forest], King Chua II made a moral code decree on cessation of hostilities in 1,025AD:

“If someone sheds another’s blood, the two sides shall be mediated by a reputable royal class before a high priest performs a reconciliatory ritual [Aroka] to expiate the effect of such blood shed on the offspring of the two sides. For, if the offspring meet, eat, or stay together, whether knowing or unknowing, untimely death shall occur. After the reconciliation ritual, the parties shall be separated ritually from one another permanently through the symbol of casting a weapon of dread in between them to avoid further occurrence of bloodshed and death between them. And they shall live in peace without seeing one another.”

SECTION 3: PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT

1. Who in this community performs/practices this element? (Probe for name(s), age, gender, location social status, and/or professional category).

Jalobo Walter Omot, 67, who is the current High Priest, leads the *Thumo Wang-Lei* ritual

2. Are there any other people who are concerned with the element? If so, who are they and what is their role in the performance/practice of the element? (Probe for name(s), age, gender, location social status, and/or professional category)

Rwot Odong Mandir, the Puvungu Chief, as the site custodian is in charge of mobilizing the respective communities to contribute towards the ritual. Currently, this role is also being played the Alur Kingdom, specifically under the office of the prime minister.

3. What are the customary values and practices governing the element?

The value of reconciliation after a bitter conflict encompasses all the practices and rituals related to this ICH element.

4. In which ways is the element passed on to the young generation? (Probe for who transmits the element).

A few elders with knowledge about Wang-Lei still exist and can teach the young people about Wang-Lei; the animals for the rituals can be found and used; the hens and eggs can still be found and used; the traditional food vessels can be found or made and used; the animal skins can still be found and used; the grass and herbs for the rituals can be found and used. The heritage resources related to Wang-Lei have been documented and published.

Intangible elements

The High Priest has the knowledge about the herbs he uses for the ritual. The indigenous knowledge and skills of how to perform the ritual and knit the bark clothes required for the ritual is orally passed on from elders to the young generation. The art of composing the music can be learnt; the dancing skills, techniques and styles can be acquired.

5. Which organizations participate in performing/practicing and/or promoting the element and how?

The Alur Kingdom and Puvungu Chiefdom organize the event and mobilize the communities to contribute to the event. The Acholi Kingdom is among those that contribute items to the event.

SECTION 4: STATE OF THE ELEMENT: VIABILITY

1. What challenges and constraints have the community experienced in performing/practicing the element?

A number of factors hinder the viability of the Wang-Lei rituals. The entire Luo communities of Alur and Acholi are either unable or unwilling to contribute the ritual items for the annual ceremonies of Wang-Lei as tradition dictates. The impact of climate change, specifically floods, have resulted in the rising waters of River Nile that threaten to wash away or submerge the site. The railway quarters in which the site is located are currently occupied by the Uganda Peoples' Defense Forces (UPDF). This makes the site inaccessible to the general public. Also, because of the influence of western culture, education, religion and globalisation, young people show little interest in learning about Wang-Lei. Religion equates the site with devilish, satanic and demonic domains. Land ownership (of the space occupied by the site) is still problematic as it is located within the railway quarters owned by the Uganda Railways Cooperation.

2. What challenges and constraints have the community experienced in passing on the element from one generation to another?

There is a generation gap as young people spend more time at school away from their parents, who are also busy fending for their families. The death of fire places in homes make transmission of knowledge about Wang-Lei difficult.

3. Which measures have been taken in safeguarding the element?

Despite the above challenges, there are several measures that have been undertaken to ensure that Wang-Lei is safeguarded.

The 1995 constitution of the Republic of Uganda, Article 37, clause (1) states that: *“Every person has a right as applicable to belong, enjoy, practice, profess, maintain and promote any culture, cultural institution, language, tradition, creed or religion in community with others.”* This legal framework ensures safeguarding, revitalization and recreation of Wang-Lei rituals.

Heritage education clubs have been started in secondary schools to teach young people about their culture. The Uganda National Curriculum Development Center has developed a new secondary schools' curriculum that has taken care of culture as one of the elements to be taught to children. In fact, the story of Gipir and Labongo is embedded in the history lessons.

Other High Priests like Civico Ulindi (Padwot Panyangan) responsible for Acwera Cultural site and Ulei (Palei) responsible for Atyak Wi Naam also practice the rituals related to Wang-Lei. The management of Ker Kwonga Panyimur Museum organizes annual cultural galas and heritage competition among the heritage education clubs in secondary schools and out of school youths to compete in drama, poems, folk song and traditional dance based on the story of Nyipir, Nyabongo and Wang-Lei site. The skills of making the required instruments are also being practiced by the

Pacer craftsmen in Pakwach district and the preservations of the instruments are done by Ker Kwonga Panyimur Museum.

The Cross-Cultural Foundation of Uganda (CCFU) has trained the site managers, documented and published a booklet about Wang-Lei and its related intangible cultural heritage. This booklet has been widely disseminated among the local communities. Due to this increased awareness, Alur Kingdom declared February 18th as the Nyipir/Nyabongo Day to be celebrated annually.

The Ministry of Gender Labour and Social Development has come up with a national culture policy that integrates various government ministries to protect and promote the diverse cultures of Uganda alongside with the national strategy on inventorying intangible cultural heritage in Uganda, a tool to be used by any group, institution, organization or individuals undertaking documentation of any ICH element in Uganda. The Ministry of Tourism, Wildlife and Antiquities promotes Wang-Lei by keeping artefacts associated to Wang-Lei and listing the site as one of the significant heritage sites in the country.

4. Which other measures should be taken to safeguard the element in future?

Documentation and continued research about Wang-Lei should be encouraged. All chiefdoms among the Alur should encourage their subjects to visit Wang-Lei site and retell the story to young children. Byelaws should be made to regulate safeguarding of Wang-Lei. Indigenous trees and grass should be planted to reduce on-site erosion. School children should be encouraged to act the play *“The Mysterious Spear and the Bead”* so as to transmit the oral tradition to the younger generation. A composition of Wang-Lei site management team should be from varied stakeholders.

SECTION 5: DATA GATHERING AND INVENTORYING

1. How would you want this information to be used?

To enable the process of registering the Wang-Lei oral tradition of the Alur on the national inventory of ICH.

2. Would you like this information to be shared with other communities?

Yes

SECTION 6: REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES

1. Are there books or any other documents written about the element? If so, where can I access them?

Gipir and Labongo comic book by Paulette Comics. The book can be found on www.paulettcomics.ug

2. Are there any audio or video recordings about the element? If so, where can I access them?

Some audiovisual material inspired by the Wang-lei legend of Gipir and Labongo have been developed, including in other languages than Alur or Acholi. Some of these can be accessed through the following links:

1. 'Gipir and Labongo', a Ugandan film in the Luganda language: <https://youtu.be/t65cGpNDCYQ> and https://youtu.be/eXBd_zz14vI
2. 'Wan Luo' a rap song by Judas Rap Knowledge: <https://youtu.be/nLY4PKVhxvg>
3. 'Gipir & Labongo' a song by Ronnie Lus: <https://youtu.be/4RoSP0U24z4>