

Emti bag no tinap

documenting the intangible with the
diaspora and the homeland

Kabo Kabo

Welcome welcome

Emti bag no ba tinap sought to create dialogues and exchanges to learn and reminiscence about Salone Krio culture via online space (Zoom). This doc was developed for three reasons: to summarise the project; act as a report to the funders; and a working doc to collect developments that come from the project

contents

In the spirit of the project, English and Krio are used. Where Krio is used a translation or interpretation is provided.

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*Funders required components

*Wetin mek Krio culture not as widely understood or practiced?

*Why do you think that Krio culture is

Everybody speaks Krio in Freetown and it is our main vernacular as maybe not seen as something separate, for example, the Mendes speak Mende and are known as a group of people who speak Mende. The creole people have also intermarried and left Freetown and have travelled therefore the numbers have dwindled. Our ancestors died with a lot of our traditions and have not been passed down. I also believe that we have not valued our culture enough.

Because we don't talk about it too much. We don't engage with people about it a lot. By people, I mean the general public in general. Historically, we have been westernized for a long time. It is only now that people are beginning to learn about the culture.

Due to lack cooperation and individual ideas.

This is unfortunate because 1 we need to generate the interest in this culture therefore consistently create an awareness especially with the new diasporans whose parentage is mixed 2. There are loads of Krio people who do not know these cultural aspects of the creole or their knowledge is limited.

The size of the Krio group? Krios are a small group with layered and complex groupings. I also don't know whether it is practiced in a way that is understood outside of the city/country.

Wetin Emti Bag?

The idea behind Emti bag no ba tinap was to produce reflective dialogues on Krio cultural changes, current practices, and ways to document it. The project worked with the Krio Heritage Foundation (KHF) (based in the UK) and the Freetong Players International (based in Sierra Leone). As video conferencing platforms (Zoom, MS Teams, Google Hangout) are more accessible, these platforms presented a chance to connect and collaborate with those back in Sierra Leone to learn and share past and current practices of Krio culture.

A loose English interpretation of Emti bag no ba tinap is "You cannot work effectively if you are not properly equipped".

The project consisted of 4 events covering four cultural elements: music, attire, spoken word/ storytelling and ceremonies. The events were open to the public and conducted in Krio. Held on Zoom, registration for event was managed through the [KHF's Eventbrite account](#).

GOOMBAY & MARINGA MUSIC

SATURDAY 18/09/21
 WITH FREETOWN PLAYERS
 Time: 16:00 BST (4pm London Time) / 3:00 PM Freetown, SL (11:00 AM EST)

Join us on **ZOOM**
 You can register with our eventbrite link <https://tinyurl.com/4n2h5aaz>

A Charitable Company (Limited by Guarantee) Company No: 13484611

Posters were designed by Freetown-based content producer and designer, Thomas Sawyerr

Put Stop The Engagement

SATURDAY 21/08/21
 WITH FREETOWN PLAYERS
 Time: 16:00 BST (4pm London)

Join us on **ZOOM**
 You can register with our eventbrite link <https://tinyurl.com/2rw7dt52>

ITEMS TO BRING:

1. Bible	4. Fabrics (Clothes material)
2. Money	5. Thread & Needle
3. Ring	6. Salt
	7. Kola nut

Annual Heritage Soirée

KEYNOTE SPEAKER - MR NIGEL BROWNE-DAVIES

TOPIC: There is a departure from prominent entrepreneurship roles by the Creoles? An historian's perspective.

ENTERTAINMENT: Freetown Players International's 'Evolution of the krio print style.'

TIME: 4:00 PM London Time / 3:00 PM Freetown, SL / 11:00 AM EST

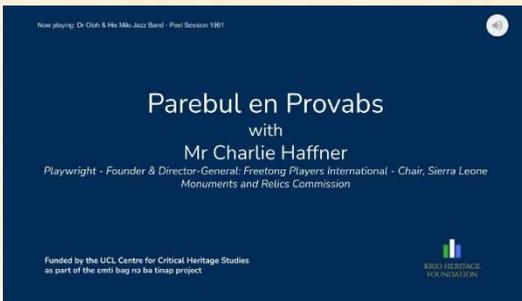
Join us on **ZOOM**
 Please register with our eventbrite link <https://bit.ly/3iuzP3J>

Saturday 30 October 2021

Parebul en Provabs 24-7-2021

Led by Mr Charlie Haffner, Parebul en Provab was a lively discussion on the history and use of Krio proverbs.

Mr Haffner is the founder and director-general of the thirty-three-year-old performance troupe known by its working name as the Freetong Players, and currently chairs the Sierra Leonean National Monuments and Relics Commission. As a playwright and traditional communicator, he has worked extensively to use drama as tool for education and development and to advance Sierra Leone's drama, cultural and theatre industry. Charlie Haffner is the main character in the film *SING FREETOWN* showing/screening at the Picturehouse cinemas and others all over the UK from 25th June 2021 to 2nd July 2021. His most recent play is the epic historical drama, *A Nation's Journey*. (OHIO University Press)



Welcome slide. Credit: Krio Heritage Foundation

Event jottings:

Parables are short stories that convey value, meanings and something learnt, that are linked to humans, animals and objects. Proverbs are short sayings learning about life.

Put Stop

21-8-2021

Krio culture and heritage is sprinkled with unique ways to mark life's milestones. The Put Stop is the marker before a marriage is made. It is a chance for the joining families to meet and is intertwined with inner cultural cues linked to social and economic standing.



Freetong Players. Credit: Thomas Sawyerr

Event jottings:

The bride as a rose.

As the bride has been cherished and raised lovingly to become a beautiful rose, for the married to be agreed upon the groom and groom's family must agree to treat the bride in the same fashion. If the groom's family does not uphold love and care for the bride, the bride's family will retrieve their rose from the groom.



Welcome slide. Credit: Krio Heritage Foundation

Some of the materials and equipment required:

Kola nut - one white and one red as symbols of peace and respect
Calabash - used to dish food and received by women. Found in the calabash: bible, money, ring, salt, kola nut, fabric, thread and needle.

Goombay & Maringa

18-9-2021

The sounds of Salone are a mixture and reflection of its global history. Krio music connects us to the Caribbeans, Europe and Americas as well as other African countries. Led by Mr Tutie Haffner, 'Goombay en Maringa' introduced us to the complex and vibrant history of Salone Krio music.

Event jottings:

Maringa is palm wine music

Instrument list -

Goombay drum (a stool with four legs and skin)

Saw

Banjo

Maringa (Portuguese guitar)

Triangle

Spoon

Kalimba

Tutie now runs the Freetong Players which is the first threat group to operate full time since 1990. The name Freetong Players is highly respected locally with scores of national and international community development accomplishments. He upholds the vision of using local arts for creative development with motivation, perseverance, character, and patriotism in Sierra Leone. Freetong Players strategy for service delivery is yielding dividend in performing arts education and management, musical arts, cultural festivals and exchanges, school drama support for speech day, radio/TV/video for adverts and jingle and drama production and training workshop. They have performed internationally namely in West Africa, Europe, USA and China.

Now playing: Ebenezer Calender & His Maringa Band - Lilo paper on the set

Goombay & Maringa
An introduction to Krio music
with
Freetong Players

Funded by the UCL Centre for Critical Heritage Studies
as part of the *criis bag* *no ba kinap* project



Print Style Evolution

30-10-2021



Backshot of Krio attire - a marron and pink dress. Credit: Krio Heritage Foundation

Mr Charlie Haffner in conversation with Aunty Araba - an experienced seamstress with extensive knowledge of Krio style patterns and design. Much of what Aunty knows is down to the teachings of her mother and grandmother.

From the plantations of Nova Scotia, those caught on high seas after the abolition of the Slave Trade to the settled colonies in Freetown. Traditions and culture die hard, music, social ethics and of course wearing apparels worn in those times were imported too. This accounts for the birth of a unique type of fabric peculiar to the creoles. - The 'CABASLOT'. This is a long loose and free shapeless garment, airy to help with the heat of the tropical sun. This was worn loosely with a piece of the same fabric tied just below the chest to keep one from tripping on the garment. After a period of time, knowing how innovative Creoles, a more sophisticated version emerged - shortened in length to help with ease of movement, string disappeared and instead there appeared an intricate design with some coloured thread (to match the fabric) on the chest and little bit of the same at the back appeared, two box pleats running the length of the dress at the back and the front were also introduced. Innovative style for the print dress.

Now playing: Dance to Me by Sillah 75 and Sweet Mother by Prince Nico M'Orange

KHF Annual Heritage Soirée 2021

Sierra Leonean Creole Entrepreneurship with Mr. Nigel Browne-Davies & Print Style Evolution in Sierra Leone with Freetong Players International

Funded by the UCL Centre for Critical Heritage Studies as part of the entil bag no ba tinsap project



How can we preserve Krio language
and music style?

We should save as much as we are able to. We should archive them - maybe digital. The old magazines or books. It is hard to revive cultural practices that are no longer in use. We can try but we are limited.

We can continue to preserve our language and music style by promoting who we are and what we are about.

By talking Kiro to our children in the diaspora and introducing them to our music style with meaning and interpretation.

I would like to think that one size does not fit all. In this case ancient methods could be learnt so as to preserve culture but if there are other ways which would enhance and preserve the culture then why not. These could be learnt simultaneously in workshops or in informal groups particularly with the youths. Catch them when they are young. There should be a lot of incentive and funding for these.

We need to continue to spread the word around and reach out to the youths.

By creating achieves and digitalising contents and videos.

These could be upheld by having more of these cultural events in various forms eg there is the food bit where these could enhance and preserve our indigenous food products. Keep certain aspects of our cultural outfit like the carpet slippers alive by doing some research and preserving these old traditions of what our parents/ grandparents taught us like running workshops to learn these art so it is evolves from generation to generation

How can Krio cultural practices be upheld outside of Sierra Leone?

It is getting better now as people travel a lot so people return to England with materials in dresswear or materials that can be used to create clothes. I try to uphold these cultural practices by teaching the next generation about it. This is all we can do.

Krio Heritage Foundation is doing just that. They are educating people through different activities such as music, attire, history and a lot more. They are doing a good job educating children born in the diaspora, so they can have an insight into what Sierra Leonean culture.

Individuals tend to have the knowledge researchers require. Without them some of these researchers can't do their work and research can not be conducted.

What roles do we (individuals, community organisations, institutions, and researchers) have in Sierra Leonean intangible heritage?

Individuals can come together and settle on a particular research aspect to promote the culture, like sourcing the origins of some of our fabric and or getting together with interested cultures to inform and preserve these aspects.

Individuals because I talk to people in my family and my surroundings about the culture. I try to educate young members of my extended family who were born in the Diaspora and

It was easy to become part of this group as I endorse the ethos they promote

Some of the members have ideas on the Krio culture, heritage and tradition and to further engage with an organisation like Freetown Players based in Freetown, Sierra Leone to help enact the ways and life of the Krios.

KHF has been doing a very good job. We have had conferences, dinners and we had guest speakers who had written books and they spoke about the heritage and what it was like growing up in a Sierra Leonean household. We have also had Zoom meetings where we looked origin of Krio music, Krio Entrepreneurship, the origin of the Krio attire, Krio lifestyle and much more.

Teamwork is important too. As the saying goes if you want to walk further work as a team and not alone.

This is also because everybody may be able to bring in their expertise in a particular area to enhance production or make things work. There is also the possibility of fund raising and sponsorship. Much as the individual can do it, organisations can really promote and fund various aspects of a programme.

I think organisations like KHF are needed, and they should be active in recording their work and impact in their community. Let them be the authors of their stories, their histories

Partner & Co-producer:
Krio Heritage Foundation



Co-producer & Speaker:

Charlie Haffner



Credit: Mr Thomas Sawyerr and Mr

Amandus Coker

Thank you

tenki
tenki

Speaker: **Aunty Araba**

Technician:

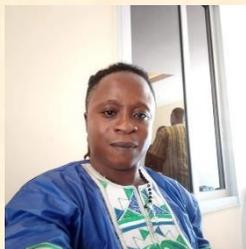
Thomas Sawyerr

UCL CCHS Administrator:

Cécile Bremont

Co-producer & Speaker:

Tutie Haffner



UCL DIS Finance and

Research Manager:

Hanna James

Performers:

Freetong Players



Credit: Telem Photo

Funder: **UCL Centre for**

Critical Heritage

Studies



What part of Krio culture do you enjoy?

I enjoy all of the Krio heritage as it gives one a wonderful and wholesome perspective of what heritage is about it is all of the above rolled into one

Krio Proverbs because it gives life lessons in an enjoyable manner.

Many parts. The storytelling elements so the parables but more general how the Krio language is used for expressions and cues etc.

Life stages/milestones and proverbs.

The attire because it reminded me of my mum when she would wear traditional wear to work. Her place of work allowed such dress on Fridays. It also reminded me of the times I attended weddings with my grandma. My grandma and other adults wore them. I did not wear them as a child because it was expensive to make them. They also reminded me of my aunt who used to make prints

I enjoy the monthly meetings and always look forward to it; it is a great time to 'bump into' old time friends and learn more about our traditions.

Many parts. The storytelling elements so the parables but more general how the Krio language is used for expressions and cues etc.

Sweet Si Leone sounds

Sierra Leone

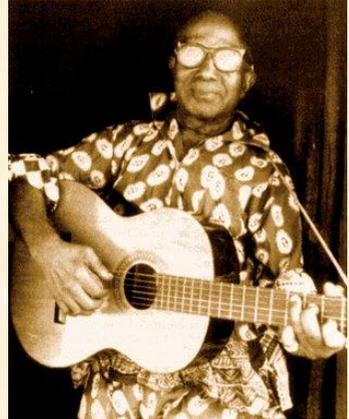


Photo of Ebenezer Calendar

Credit: last.fm

Dr Oloh & His Milo

Jazz Band - Peel

Session 1991

- Cobbah Me
- Yawohammi
- Aleluyah Tumbay
- Ajuba



Photo of Dr. Oloh

Credit: manguemusic.blogspot.com

Lilie pepeh en lilie
salt by Ebenezer
Calendar & His Maringa
Band

Dance to Me by
Sabanoh 75

Sweet Mother by
Prince Nico Mbarga

Details of Sierra
Leonean and West
African music that
accompanied the
events.

Breakdown of spend: £845

Spend Description	Cost (£)	Activity
Krio parables and proverbs transcription and translation service	200	Test run session, and delivery of Krio parables event
Contribution to the performance fee to the Freetong Players	450	Test run sessions and Events: music, engagement and print style
Contribution towards streaming services and support to stream Freetong Players	195	Streaming of all events and test run sessions with Freetong Players in Freetown to Zoom

External contributions

Krio Heritage Foundation used their Zoom license to host all of meetings, test run sessions and events, and purchased internet bundles for streaming/connection from Freetown. The KHF led the marketing and promotion of the events, which included the production of posters and a promo reel.

Outcomes and outputs

Increased opportunities to learn and participate in Krio heritage and culture.

Update: achieved through the delivery of the events programme. In total 4 events were delivered. Along with numerous email exchanges, a meeting was held before each event and a separate test run was conducted too.

Attendance figures averaged out at 45 devices at each event. The Put Stop welcomed 78 devices. Devices were counted instead of people, as on some occasions two or three joined the events using one device (apparent due to video use by attendees).

The production of a manifesto-type action plan for the preservation and documentation of Krio heritage, to be presented to the Commissioner.

Update: The closing event moved to fashion and address instead of physical sites so a manifesto-type of action plan for this was not appropriate. In our December meeting, we are discussing 2022 activities. This includes building on the work and interest of the Emti bag no ba tinap, which involves working on how to organise a session on the broad house (Freetown architecture associated with the Krios). Following on from the event, this document will be revised, and the revision will be sent to UCL Centre for Critical Heritage Studies.

(Subject to video quality) Creation of a show-reel highlighting and introducing Krio cultural practices

Update: Unfortunately, this was not possible to produce due to quality of the recordings.

Collaborative blog piece for the UCL DIS students' blog.

Update: this is in production and will be published on the UCL DIS students' blog in December 2021.

LE wi tɔK

Let's talk

Dissemination plans

UCL Department of Information Studies PhD
Research Café Series

***Building Partnerships and Public
Engagement***

Scheduled for 1 December 2021 but
postponed due to UCU strike action

UCL Centre for Critical Heritage Studies
seminar programme

Ɛmti bag nɔ ba tinap in review

TBA - To deliver before June 2022

Updates

- 2 February 2022 - [UCL DIS Blog piece available online here](#)
- 8 February 2022 - UCL DIS Research Café on 'Building Partnerships and Public Engagement'. Presented purpose and reflections from the project.

Timeline

KHF meeting

November 2020

December 2020

KHF meeting

Funding awarded

KHF meeting

January 2021

February 2021

KHF meeting

KHF meeting

March 2021

April 2021

KHF meeting

KHF meeting

May 2021

KHF meeting

Test run

Event

June 2021

July 2021

KHF meeting

Test run

Event

KHF meeting

Test run

Event

August 2021

September 2021

KHF meeting

Test run

Event

KHF meeting

Content meeting

Event

October 2021

November 2021

Feedback collection

Documentation

December 2021

Compiled by Nenna Orié Chuku (UCL DIS)

2021-22