



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

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Le 18 AVR. 2018  
N° 0238

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

**Deadline 31 March 2018  
for possible inscription in 2019**

Instructions for completing the nomination form are available at:  
<https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which is available on the same webpage.

### Possibility to request International Assistance when nominating

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request financial assistance to support the implementation of its proposed safeguarding plan, use Form ICH-01bis.

To nominate an element for inscription on the Urgent Safeguarding List without requesting financial assistance, continue to use Form ICH-01.

### A. State(s) Party(ies)

*For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.*

Botswana

### B. Name of the element

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

*Indicate the official name of the element that will appear in published material.*

*Not to exceed 200 characters*

Seperu Folkdance and Associated Practices

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

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

*Not to exceed 200 characters*

Chiperu

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

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

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

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

*Not to exceed 150 words*

The communities concerned with the element the Veekuhane, commonly known as Basubiya in the Chobe District of Botswana. The Veekuhane communities associated with Seperu are found in the villages of Parakarungu, Satau, Kavimba, Mabele, Kasane and Kazungula along the famous Chobe River, which forms the border between Botswana and Namibia.

There are groups that have been engaged in the enactment of the element and these include Nandawe Seperu Group; Mbalakalungu Seperu Group; Mabele Seperu Group; Kavimba Seperu Group; Kasane Seperu Group and Chakochanko Seperu Group.

The individuals associated with the element include the Munitenge (Paramount Chief) of the Veekuhane and the following ingongi (master practitioners): Kgosi Josephat Mwezi; Ms Chaze Libalanwe; Ms Nswahu Ntuka; Mr John Mainga; Ms Nchabo Mbanga; Mrs Edith Kamwi; Mrs Sitale Kaunda; Mrs Namasiku Liwena; Mrs Masule Chika; Mrs Mosadiwanoka Kanyenvu; Mrs Nswahu Mukwera and Ms Neo Muhinda.

**D. Geographical location and range of the element**

*Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.*

*Not to exceed 150 words*

The practice of Seperu stretches from Parakarungu to Kazungula. Although the Veekuhane community of the Chobe District identify their traditions and cultural practices with Seperu folk dance, it is predominantly and actively practiced in the three villages within the range of 150Km from Kazungula village to Parakarungu village namely Parakarungu, Satau and Kavimba villages. For a long time, the practice was best supported by Nandawe Seperu Group found in Satau and Mbalakalungu Seperu Group in Parakarungu village. However, more groups have been established and these include Kavimba in Kavimba village, Itenge in Mabele village and Nchaakoachaako in Kasane Township.

**E. Domain(s) represented by the element**

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

domain(s) in brackets.

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

## F. Contact person for correspondence

### F.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mrs  
Family name: Phuti  
Given name: Dineo  
Institution/position: Policy Specialist: Ministry of Youth Empowerment, Sport and Culture Development  
Address: Private Bag 00514 Gaborone, Botswana  
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Other relevant information:

### F.2. Other contact persons (for multi-national files only)

Provide complete contact information below for one person in each submitting State, other than the primary contact person identified above.

## 1. Identification and definition of the element

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

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

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

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and

*groups in response to their environment, their interaction with nature and their history;*

- d. *that it provides the communities and groups involved with 'a sense of identity and continuity'; and*
- e. *that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.*

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

*Not fewer than 750 or more than 1,000 words*

The Seperu Folk Dance and Associated Practices involve singing, dancing and sacred rituals which are significant in the life of a Veekuhane community member. The basic skill and knowledge of the Seperu dance is based on the skilful use of the legs, the gestures between dancing partners, the movement of the waist and the ability to make the varied pitched dress patterns move in tandem with the rhythm of the song while reflecting the image of a peacock tail. It also involves vocal singing accompanied by clapping of hands which is done at varied sounds and pitches indicating aesthetic and entertainment value of Seperu. It is a celebratory practice which features during ceremonies that symbolise milestones in the lives of the community members. Thus, the element provides the community with some sense of identity, social cohesion, pride, tribal bonds and ensures the survival and continuity of its associated social functions.

The basic formation of Seperu folk dance is underpinned by a horse shoe line of female dancers with male dancers facing the women at the end of the horse shoe. The lead dancer uses a flywhisk to control, direct and choose (ku noma) female dancers while the other group members imitate sounds of a male dove. The selected female dancer will then show off her dancing skills by reflecting the image of a peacock tail at varied times with her dress. The lead dancer is always on the right of the female dancer. This formation symbolises the traditional way of wooing, which is led by males and the sleeping arrangement of couples.

The Seperu Folk Dance and its Associated Practices is common among the Veekuhane community, commonly known as Basubiya in the Chobe District of Botswana. The Veekuhane community migrated from North Africa and settled in Botswana in the 18th century along the Chobe River on the northern border with Namibia. They are also found in Namibia and Zambia. In Botswana, they are found in six villages of the Chobe District namely Parakarungu, Satau, Mabele, Kavimba, Kasane and Kazungula. According to the 2011 Botswana Population and Housing Census demographics there are 16 929 inhabitants in the villages of Parakarungu, Satau, Kasane, Kazungula, Kavimba and Mabele where Seperu dance and songs are predominant and actively practiced. However, there are only 194 active practitioners with 12 master practitioners.

The prominent tangible element of the practice is the unique attire called mushishi, for women and chiziva for men. Traditionally, mushishi is worn by women while performing household chores and symbolizes their stature as initiated and married. The mushishi comprises of up to eight pieces of skirts paired in layers which are intertwined with the use of an upper wrapper that holds the skirts in shape during the performance of Seperu folk dance. The high number of layers of skirts worn during performance is meant to make the mushishi heavy and easy to control. During the dance, these layers help elevate the skirts to form a peacock tail shape as the women meticulously and gently move their waists. The peacock tail shape signifies the pride of being Veekuhane and the artistry of the dancer. The shape and pattern formed by the elevated mushishi serve to attract the male dancer, whose role is to direct the moves of the female dancer (s) and formation of the whole presentation.

The element plays some important social, cultural and educational functions and therefore songs, dances and the use of mushishi differ from one event to another. Seperu folk dance is critical in the ritual of ku fulumana (female initiation) where young women are taught about womanhood and their culture by selected family elders. Here the songs are sacred and meanings secretive only to be known and kept secret by participants. At the end of ku fulumana, mushishi is used to signify the girls' graduation and ku sumpwirira (ululation) symbolizes gratitude and happiness on the girl's graduation.

Seperu folk songs and dances are also critical during maseso (weddings) where they are mainly

used to show gratitude and happiness. However, they are also important for the bride who is taken to perform a secret and sacred ritual by selected bride's female family members.

The element is also important in mayovo ritual, a cleansing ceremony performed after the funeral where those in mourning are treated against munzunde (bad luck) with undisclosed traditional medicine. As family elders perform the rituals, Seperu sacred song lyrics are used to and pass messages to those in mourning as well as the departed.

During the coronation of Veekuhane Paramount Chiefs, Seperu folk songs and dances are used to symbolise honour and respect to the chief, admonish and pass secret as well as sacred messages to the chief. Singers and dancers have the poetic license to advise while still showering their new leader with praises. The element is also associated with the practice of go namukahu, where villagers work on and perform weeding rituals in the chief's farm. The songs used in coronation ceremonies and namukahu are sacred and cannot be sung by anyone or anywhere else.

The Ingongi (master practitioners) of the element are highly respected as they are seen as bearers of symbol of identity and pride to the Veekuhane community. There are currently only twelve (12) active master practitioners comprising of ten females and two males, all of whom are aged above sixty. They are predominantly farmers and seasonal fishermen. Their roles include passing the knowledge and skill orally to younger generation; directing the design of the mushishi; linking with traditional leadership as well as guiding younger practitioners.

Although the Seperu folk dance is a symbol of identity and pride for the Veehukane, the knowledge bearers and active practitioners have diminished in number thus affecting its visibility, continuity and transmission to the younger generation. The traditional methods of transmission are undermined by adjudication standardisation in competitions; distortion of the significance of mushishi; modern wedding ceremonies; lack of adherence to taboos; conflicting curriculum in schools and current safeguarding efforts such as festivals are not successful.

## 2. Need for urgent safeguarding

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

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

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

*Not fewer than 750 or more than 1,000 words*

Seperu Folk Dance and Associated Practices has always been an integral part of the Veekuhane culture before independence. The practice was infused into every community member's important life stages; from initiation through marriage to death. The communities were still communal and had not yet integrated with other non Veekuhane communities. This proved to be a good method of safeguarding the practice as the element was easily transmitted from parents to children as they stayed together. While staying with their parents, a sense of pride was instilled in the young generation through storytelling which exposed the importance of the element of the culture of the Veekuhane.

The traditional leadership institution was also critical in the enactment of the practice and promoted its visibility through activities like coronation of new Paramount Chiefs, weeding for the Paramount Chief as well as supporting the folkdance during community events. During the coronation of the Munitenge, the ingonngi were expected to perform the folkdance while honouring, praising and counselling the chief through the messages of their songs. A sacred ritual - which has not been disclosed and is only known by the reigning Munitenge and two ingonngi - was performed by selected community elders in secret and away from the communal festivities with special songs which are only once in the lifetime of a reigning Munitenge.

However, with the coming of independence as well as modernisation, the practice was disturbed by movement of community members in search of green pastures in other districts of the

country. With students leaving their parents and attending schools in urban centres, it became difficult for parents to instill a sense of pride on their children in regard to the Seperu practice. It has also become easy for children to adopt cultural practices that are foreign to them as they are exposed to such practices through media such television, newspapers and social media.

**Modern Education:** Initiation (ku fulumana) was critical in the life of the Veekuhane girl child as it is used to pass oral traditions related to Seperu ensuring its visibility and viability. The initiation practice was implemented by selected family members such as aunts with extensive knowledge and eager to transmit it to the newly initiated young women. In the contemporary times however, the practice of ku fulumana has lost its rightful place in the family and community as children are now attending schools away from their parents. The process of the puberty stage is left to teachers who are usually not knowledgeable about ku fulumana. The family has also disintegrated from an extended family to a nuclear family where roles of aunts and uncles are no longer as defined as in the past. This status of the family has also led to the modernisation of weddings where seperu practice is sidelined as it is thought to be backward.

**Traditional Leadership:** In the past, the visibility of the element was also helped by the coronation of the current paramount chief of the Veekuhane. However, the coronation took place in 1969 and very few people still remember the rituals involved, which were done in secret. Among those who still remember is the reigning Munitenge and two ingongis while the rest of those who participated have sadly passed on. The three people who know about the sacred coronation rituals are all elderly and above seventy years old. This poses a threat to the viability of the element since these rituals can only be transmitted during the coronation of a new Munitenge. There is an undisclosed sacred ritual and special songs, which were last performed in 1969 and are known only to three people.

**Male Participation :** The participation of men in the enactment of the element is currently very poor and this affect its transmission to young men. For young men to know about the element, the elderly male relatives have to teach them. However, this is not the case as there are very few men who are knowledgeable about the element. Currently, there are only two male ingongi who are actively involved in the enactment of the element besides the reigning Munitenge. All the other males who took part in the sacred ritual of coronating Munitenge have passed away.

The practice faces a threat of distortion as its most critical tangible element - mushishi (dress) - is rapidly losing its significance. The attire is now used as a fashion trend and for other folk dance types without following the necessary taboos. For instance, the identified ingongis have expressed shock that students at Parakarungu Primary School used the mushishi as attire for another folk dance called polka. While the mushishi attire was bought for Seperu folk dance, it was given to polka students who did not have their own attire. Another distortion is experienced during the Seperu folkdance festivals where adjudication has been standadised, leaving out key elements of the practice. Cisiyankulu Trust, which organises an annual Seperu folkdance festival, has discovered a dance style which is disrespectful to the significance of the element and has engaged the ingonggi and groups to address the issue. The modern dance style has some sexual connotations and is done without respect for traditional leaders who are usually in audience during the competitions.

**Documentation :** Another major threat facing the element is that it has not been fully documented. There are very few practitioners - only twelve ingonggi have been identified - who still remember sacred rituals and taboos associated with the element. The only aspect which many people remember is the song and dance, which however is facing its own problems of distortion as discussed above. Currently, there are no documents relating to the element except what was documented during inventorying of Chobe District ICH elements in 2011 and this poses threat to its viability and transmission especially to the youth. Efforts have to be made with immediate effect to ensure that the remaining ingonggi transmit their knowledge about the element to the young generation

### **3. Safeguarding measures**

*For Criterion U.3, States shall demonstrate that 'safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element'. The nomination should include sufficient information to permit the Evaluation Body and the Committee to assess the 'feasibility and sufficiency of the safeguarding plan'.*

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

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

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

*Not fewer than 300 or more than 500 words*

#### Past Efforts to Safeguard the Element

The practice was seen as a symbol of community and was central to the Veekuhane life in terms of identity; unity and pride. The practice was observed at family life and easily transmitted from elderly to the young. Traditional leadership was seen as custodian of culture with overall authority over Veekuhane life enacting some rituals and singing sacred songs during coronation of Paramount Chiefs which ensured the viability of the element.

The Veekuhane safeguarded the Seperu Folk Dance and Associated Practices through initiation of young girls. When the young girls are in confinement selected female family members teach them the Seperu folk dance and songs as a way of transmission. Upon graduation the young women showcased the dance skills learnt at the initiation process. If the girl had not undergone initiation she will then learn the practice during her wedding.

As part of social interaction and entertainment the elderly Seperu practitioners shared traditional folk tales which demonstrated Seperu dance and song in the evenings. As they demonstrated the dance steps the practitioner would randomly choose one of the children in the audience to dance with. The practitioner will ensure that he or she teaches that very same child until they had mastered the folk dance and song.

#### Current Safeguarding Efforts

##### Government Initiatives

The National Policy on Culture (2001) promotes "cultural preservation including storage, care and restoration of cultural property and values. These include the tangible and intangible forms, oral traditions, folklore beliefs, rites and games." A number of initiatives have been put into place to safeguard and promote programmes geared towards cultural preservation. These include the Presidents' Day Competitions, Constituency Art Competitions and the support of different cultural community festivals. The President's Day Competitions (2008) are aimed at nurturing and promoting different cultural dances including the Seperu song and dances of the Basubiya. The festivals are held annually from regional level to the national level. The Nandawe Seperu Group and the Mbalakalungu Seperu Group of Parakarungu village continue to participate in the competitions. The Constituency Art Competitions which are held in three cycles and are open to different cultural group offer a window of opportunity for Seperu song and dance as the dominant form in the Chobe District.

##### Community Measures

The Veekuhane of the Chobe Enclave have registered Cisiya Nkulu Trust (1998) and acquired a plot in Kavimba to serve as a cultural space for hosting arts festivals, hosting a community museum and as a centre for the intangible cultural heritage of the Vekuhane communities.

The annual community cultural festivals of Murwa Liswaani of Parakarungu village and Nandawe Seperu Community Festival of Satau Village are some of the measures employed by the communities to safeguard, transmit and promote enactment of Seperu Folk Dance and Associated Practices.

##### Individual Efforts

The active Seperu groups have youth who learn through observation and as apprentices. The ingongis work with primary schools and teachers to nurture the students in acquiring the dance skills and transmitting them for posterity.

### 3.b. Safeguarding plan proposed

*This section should identify and describe a feasible and sufficient safeguarding plan that, within a time-frame of*

approximately four years, would respond to the need for urgent safeguarding and substantially enhance the viability of the element, if implemented. It is important that the safeguarding plan contain concrete measures and activities that adequately respond to the identified threats to the element. The safeguarding measures should be described in terms of the concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities. States Parties are reminded that they should present safeguarding plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen. Provide detailed information as follows:

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

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

### The proposed Safeguarding Plan Main Objectives

The safeguarding plan will be realised by undertaking the following key activities underpinning the participation of communities in implementing the safeguarding measures to ensure visibility and viability of the element. At a local level, there are a number of community cultural associations such as Cisiya Nkulu Trust and Murwa Liswaani Chieftainship and Resettlement Association as well as community seperu groups in all the six villages where the element is practiced which are competent and currently active in ensuring the sustainability of Seperu Folk Dance and Associated Practices.

Government initiatives and measures through the National Policy and Arts and Culture Programmes such as Presidents' Day Competitions, Constituency Arts Competitions and exhibitions of diverse culture during state visits is a commitment by the government in supporting and creating a favourable environment for the practice of Chiperu.

#### 1. To ensure transmission of Seperu Folk Dance

An umbrella association for Seperu groups will be formed as well as six school clubs. The ingongi will train twelve school club coordinators and lobby for inclusion of Seperu folk dance in school extra curricula by 2020.

#### 2. To Strengthen the Chobe District ICH Committee

The Committee will seek legal registration as a district umbrella culture organisation in Chobe as well as set up ten Village ICH Committees. The members of the Village ICH Committees will be trained on the concept of ICH.

#### 3. To conduct in-depth research and documentation of the element

A research exercise will be conducted to document taboos and sacred rituals as well as the status of the practitioners. The results of the research will be used to update the Chobe District ICH Database; produce a booklet and a 24 minutes video in 2020 while a website will be created for easy accessibility in 2021.

#### 4. To increase the visibility of the element

Eleven meetings conducted by ingongis to encourage out of school youth to establish Seperu youth groups and encourage men to participate in 2020. An annual Seperu Folk Song and Dance Festival will be established in 2021 while a district depository centre will be established



by 2022.

5. To revitalize Seperu Associated Practices

The ingongis in collaboration with community arts associations will conduct Six Kgotla meetings will be conducted to encourage communities and families to adhere to ku fulumana rituals as well as to identify families that still engage in the practice by 2020.

6. To preserve and promote the use of mushishi

In 2011, eight community researchers from Chobe District were engaged to inventory the intangible cultural heritage including Chiperu. With the experience gained, four researchers will be engaged to conduct a research to identify experienced mushishi tailors and document the production process of mushishi. This will be followed by one training workshop for six youths in 2020.

Objective 1: To ensure transmission of Seperu Folk Dance

a. Establishment of School Clubs

In order to transmit the Seperu Folk Dance from the elderly generation to the young generation, the existing six Seperu groups will work hand in hand with six primary schools to establish Seperu Song Dance Clubs within the schools. The clubs will be established at Parakarungu Primary School, Satau Primary School, Kavimba Primary School, Mabele Primary School, Kazungula Primary School and Kasane Primary School. The formation of the school clubs will ensure that the students recognise the practice as part and parcel of their culture as it will be added as an extra curricular activity.

b. Conducting Coaching Clinics for Club Coordinators

With the establishment of the school clubs, it is anticipated that some teachers will be motivated to lead the clubs. As a result, a coaching clinic will be conducted to ensure that they are trained on the basics of Seperu Folk Dance. It is expected that twelve club coordinators will be trained during the implementation of the activity. The coaching clinic will focus on the folk dance: its significance to the culture of the Veekuhane community; the dance patterns; the significance of the attire as well as other practices associated with the element. The coaching clinic will be conducted by the identified ingonggi, with help from the Seperu groups.

c. Acquire Appropriate Attire for School Clubs

The established school clubs will require appropriate attire which they could use during competitions and cultural events in their respective villages. Since the attire is specialised, it will be necessary to commission fashion designers who are known to design the mushishi within the Chobe District. The attire will be commissioned for all the six primary schools that will take part in the project. It is expected that each school club will have a minimum of twenty - five members, all of which will need attire. As a result, a total of one hundred and fifty students will benefit from the project.

d. Establish a District Association for Seperu Cultural groups

The existing Seperu Cultural Groups have decided to form an association that will coordinate all Seperu folkdance activities within the Chobe District and speak with one voice on behalf of them. Each of the existing groups will send two delegates to a meeting to select the Executive Committee that will be tasked with formally registering the association.

Objective 2: To Institute the Chobe District ICH Committee

a. Formal Registration of Chobe District ICH Committee

The practitioners (ingonggi) the Seperu Cultural Groups and traditional leadership of Chobe District, all of whom are members of the Chobe District Intangible Cultural Heritage Committee have agreed to formally register the Committee. A Task Team including the Chairperson and the Secretary of the Committee has been set up to achieve this objective.

b. Establish Village ICH Committees

A new structure of the Chobe District District Intangible Cultural Heritage Committee will be established. Ten Village ICH Committees will be formerly constituted in all the villages of the district. This is so that intangible cultural heritage can be managed from the grassroots level

where individual practitioners can be accessed. The Committees will be set up in the following villages: Pandamatenga; Lesoma; Kazungula; Kasane; Plateau; Mabele; Kavimba; Kachikau; Satau and Parakarungu.

#### c. Training of Village ICH Committees

While the District ICH Committee has been trained on the implementation of the 2003 Convention, members of the grassroots structures will also need to be trained on the same subject. It is for this reason that a five day training workshop is planned for members of the Village Intangible Cultural Heritage Committees to familiarise themselves with the concept of ICH.

#### Objective 3: To Conduct In-depth Research and Documentation of the Element

An in-depth district - wide research and documentation will be conducted to update the Chobe database on the element. The research will focus on the status of the identified twelve ingonngi; production of a booklet on the element; production of a video on the element; the meanings of the Seperu songs; associated taboos and sacred rituals as well as creating a website dedicated to the element.

#### Objective 4: To Increase the Visibility of the Element

##### a. Conduct annual community cultural festival

The Seperu Cultural Association will host an annual Seperu Festival which will involve all the existing seperu cultural groups. The festival will be the first that is completely dedicated to Seperu folkdance while Cisiya Nkulu and Murwa Liswaani festivals are general in nature.

##### b. Recruit Males to Participate in the Practice of the Element

Traditional leaders in the six Veekuhane villages will lead kgotla meetings to encourage the participation of men in all the practices associated with the element.

##### c. Promote formation of school youth groups (Recruitment of Youth in Seperu Groups)

The existing groups will be encouraged to establish youth groups that will feed into them once some members retire. Six youth groups are expected to be formed and will be trained by the twelve ingonngi.

##### d. Establishment of Cultural Centre

A cultural Centre will be established to specifically promote the element. It will act as a depository centre where research results on the element will be deposited for public accessibility purposes.

#### Objective 5: To Revitalize Seperu Associated Practices

##### a. Organise and implement communal ku fulumana

Traditional leaders will lead kgotla meetings in their respective villages to encourage families to practice ku fulumana. Six kgotla meetings will be held in total to recruit participants to a communal ceremony of ku fulumana in order to revitalize the practice. The ingonngi will lead the ceremony which will train 24 young women.

##### b. Identify families that practices ku fulumana

A research will be conducted specifically to identify families that still practices ku fulumana. The families will help to update documentation on the practice. The families will be identified in all the six Veekuhane villages.

#### Objective 6: To Preserve and Promote the Use of Mushishi

##### a. Research and document the production of mushishi

A research will be conducted to identify and obtain information and skills on the production of the mushishi. The research will be done with the help of the ingonngi and experienced mushishi tailors in all the Veekuhane villages.

##### b. Train youth mushishi designers

Experienced mushishi tailors will be identified so that they are commissioned to train youth

designers on the attire style. The experienced mushishi designers will be expected to transmit their knowledge to the young designers. Twelve young designers will be trained.

c. Organise an annual mushishi fashion show

The young people who will be trained on the production skills of mushishi will be expected to organise an annual fashion show to showcase their skills.

d. IP Workshops:

Two workshops on the importance of intellectual property will be held. One will be held for folkdance practitioners while another will be for mushishi designers. A total of twenty four people will be trained on intellectual property.

### 3.c. Competent body(ies) involved in safeguarding the element

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

Name of the body: Nandawwe Seperu Group

Name and title of the contact person: Ontiretse Moruakgomo (Chairperson)

Address: P O Box 253 Kasane

Telephone number: +267 73143477

Email address:

Other relevant information:

## 4. Community participation and consent in the nomination process

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

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

*Describe how the community, group or, if applicable, individuals concerned have actively participated in preparing the nomination at all stages, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of all parties concerned, including, where appropriate, local and regional governments, communities, non-governmental organizations, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

The Chobe District ICH Committee, Practitioners and the Chobe Community felt the need to nominate Seperu as it is faced with with threat hundering its safeguarding despite community efforts to practice and transmit. The Master Practitioners (Ingogi) and other practitioners were involved in the identification and research of the element as one of the elements facing extinction during the Community Based Inventory making project funded by UNESCO participation Program.

In nominating the element, Sepru groups selected representatives to update the Seperu File. The representatives were made up of female and male practioners. Also Paramount Chief, tradiotional leaders, local authorities such as Chobe District Council, Village Councilors, Village Chiefs/elders were also involved.

In 2016 The Chobe District ICH Committee commisioned aTask Force comprising of some

chiefs from Parakarungu, Kavimba, Satau and Mabele. The Chairperson of Chobe District ICH committee Kgosi Rebecca Banika as well as the ingongi of the element. The aim of the task force was to conduct meetings for community members in order to update the inventory of the element. Six kgotla meetings were held as part of consultations in all Veekuhane villages. The twelve identified ingongi helped the Task force with the sacred practices and taboos associated with the element. The task force presented its findings to the Chobe District ICH committee in October 2016 at Kasane Village.

Veekuhane associations including community trusts such as Cisiyankula and Murwa Liswane thoroughly participated in the conception and preparation of the nomination file and planning of safeguarding measures.

Cisiyankulu Trust which organises an annual Seperu Folk Dance Festival initiated some discussions on Seperu. During the evaluation meeting of the 2015 Cisiyankulu Festival, the organisers and group leaders proclaimed their displeasure at the distortion of the element and sent group leaders back to their groups to speak against such. Some of the group leaders brought these challenges to the Chobe District ICH Committee and reiterated the need for its nomination to the UNESCO's Urgent Safeguarding List.

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

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

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained, and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

The practitioners were informed of their rights to give or deny consent to nominate the element. The Dikgosi presiding over the concerned communities were also informed and actively took part in the nomination process. Detailed explanations were given to each individual and thus group members, coordinators, chairpersons enthusiastically participated and concerted to nomination voluntarily. Consent forms from representatives and coordinators of the concerned Seperu groups are attached. A consent letter from Dikgosi giving consent to the nomination of Mmino wa Seperu to the List of ICH in Need of Urgent Safeguarding is also attached. The consent forms for all the community members who participated in the nomination are attached:

- a. Chobe District District ICH Committee

Kgosi Rebecca Banika (Chairperson): P O Box 125 Pandamatenga

- b. Cisiyankulu Trust

Mr. Mumbera Jeremia (Chairperson)

- c. Murwa Liswani Chieftainship Review and Resettlement Association

Moffat Mpho Mwezi (Chairperson) : P O Box 83 Kasane, Botswana

- d. Mbalakalungu Seperu Group

Dipuo Mushanana (Chairperson): P O Box 18 Parakarungu, Botswana

- f. Nandavwe Seperu Group

Ontiretse Moruakgomo (Chairperson): P O Box 253 Kasane, Botswana

- g. Itenge Seperu Group

Ntwala Mabuku (Chairperson): Private Bag K2 Kasane

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

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

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

*Not fewer than 50 or more than 250 words*

Seperu Folk Dance and Associated Practices has some aspects which are sacred and must be kept secret. These aspects include taboos and rituals which are associated with ku fulumana (girls initiation); traditional wedding and the coronation of the Kgosikgolo (paramount chief) of the Veekuhane community.

The practice of ku fulumana involves rituals which are performed by selected family females only. During the traditional wedding, the bridegroom is taken to a secret place by selected family female relatives to perform undisclosed sacred ritual.

The safeguarding plan proposed have taken into consideration that these above mentioned customary practices are not supposed to be accessed by the public. They shall be kept secret and remain undisclosed and only be accessible by the appropriate stakeholders.

#### 4.d. Community organization(s) or representative(s) concerned

*Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*

- a. Name of the entity
- b. Name and title of the contact person
- c. Address
- d. Telephone number
- e. Email
- f. Other relevant information

a. Chobe District District ICH Committee

Kgosi Rebecca Banika (Chairperson): P O Box 125 Pandamatenga

b. Cisiyankulu Trust

Mr. Mumbera Jeremia (Chairperson)

c. Murwa Liswani Chieftainship Review and Resettlement Association

Moffat Mpho Mwezi (Chairperson) : P O Box 83 Kasane, Botswana

d. Mbalakalungu Seperu Group

Dipuo Mushanana (Chairperson): P O Box 18 Parakarungu, Botswana

f. Nandavwe Seperu Group

Ontiretse Moruakgomo (Chairperson): P O Box 253 Kasane, Botswana

g. Itenge Seperu Group

Ntwala Mabuku (Chairperson): Private Bag K2 Kasane

## 5. Inclusion of the element in an inventory

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

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

*Provide the following information:*

*(i) Name of the inventory(ies) in which the element is included:*

It is found in the Chobe District Inventory of ICH Elements Covered (August-November 2011) reference number 2.2 under the name Seperu Folk Music and Dance

*(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language, and in translation when the original language is not English or French:*

Chobe District ICH Committee; Paramount Chief (Munitenge) Moffat Maiba Sinvula  
Ministry of Youth Empowerment, Sport and Culture Development

*(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of the updating. The updating is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).*

Cultural Festivals (Cisiyankula and Murwa Liswane): programs(Presidents Day and Constituency Arts Competition and Veekuhane scholars to assist in regular updating of the inventory through audio-visual documentation and research of Seperu.

*(iv) Reference number(s) and name(s) of the element in relevant inventory(ies):*

Chobe District Inventory of ICH Elements Covered (August-November 2011) 2.2

*(v) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):*

August-November 2011

*(vi) Explain how the element was identified and defined, including how information was collected and processed, 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the roles of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).*

The element was identified and defined during a community based intangible cultural heritage inventorying exercise. During the exercise, a team of researchers consulted with communities and documented different ICH elements of Chobe District including Chiperu. Some of non governmental organisations consulted included Cisiyankulu Trust, Nandawe Seperu Group, Mbalakalungu Seperu Group and Murwa Liswaani. Cisiyankulu Trust hosts an annual festival featuring Seperu and has contributed to the nomination of the file by sharing experiences. Ms Elina Limbo - Nandavwe Seperu Group leader - and Ms Ntwala Mabuku - Mabele Seperu Group leader - have also contributed to the nomination of the element by sharing their knowledge with the Task Force formed to complete the nomination file. The Task Force collected information from all the twelve ingongi and reported to the Chobe District ICH Committee.

*(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s)*

Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall include, at least, the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of the relevant sections of the content of these links. The information should be translated if the language used is not English or French.
- b. If the inventory is not available online, attach exact copies of the texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

The inventory is not available online but copies of extract of text concerning the element included in the inventory is attached as previously submitted to UNESCO.

## 6. Documentation

### 6.a. Appended documentation (mandatory)

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

- documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is not English or French
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different
- ten recent photographs in high definition
- grant(s) of rights corresponding to the photographs (Form ICH-07-photo)
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is not English or French
- grant(s) of rights corresponding to the video recording (Form ICH-07-video)

### 6.b. Principal published references (optional)

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

Not to exceed one standard page.

1. Bashi Letsididi, "Captivating "Seperu" dance slowly gaining the people's attention", Sunday Standard 20 July 2009,
2. Ndana. etal. Lips and Pages: Botswana Indigenous Music as Social Commentary, 2010: Petangon Publishers, Gaborone.
3. Ndana, N. "To "insult" or to "teach"?: A reading of a Subiya nuptial song" in Botswana Notes and Records (1999), Vol 31, The Botswana Society, Gaborone.
4. "Botswana: the Unique Dance of Vekuhane". [www.minorityvoices/news.php/en/307/botswana-the-unique-dance-of-vehukhane](http://www.minorityvoices/news.php/en/307/botswana-the-unique-dance-of-vehukhane)

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

*The nomination should be signed by an official empowered to do so on behalf of the State Party, and should include his or her name, title and the date of submission.*

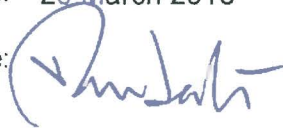
*In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.*

Name: Mr Kago Ramokate

Title: Permanent Secretary: Ministry of Youth Empowerment, Sport and Culture Development

Date: 29 March 2018

Signature:



*Name(s), title(s) and signature(s) of other official(s) (for multi-national nominations only).*