



United Nations Educational, Scientific and Cultural Organization



Intangible Cultural Heritage



ZAMBIA NATIONAL COMMISSION FOR UNESCO



MID TERM REPORT ON THE IMPLEMENTATION OF THE PROJECT "INVENTORYING OF THE MUSIC AND DANCE OF THE LOZI AND NKOYA PEOPLE OF KAOMA DISTRICT."



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1.0. Introduction

The project entitled Inventorying of the Music and dance of the Lozi and Nkoya people of Kaoma District was approved by the Bureau of the Intergovernmental Committee for the safeguarding of the Intangible Cultural Heritage on 17th June, 2016. The total approved budget was \$24,928.30 which is being released in three installments. On 30th August, 2016 the first installment of \$12,464.15 was disbursed to the Zambia National Commission for UNESCO for the commencement of the project. Thereafter the funds were transferred to the Provincial Arts and Culture account in Mongu because that is the area where the project is being implemented. This was received on 23rd September, 2016.

This mid-term report will therefore, cover activities that were carried out from the funds that were disbursed as first installment and one activity that was funded by the state party. The activities that were covered under the first installment include:

- 1.1. Awareness raising of the ICH project.
- 1.2. Preparatory meeting
- 1.3. Identification of custodians
- 1.4. Purchase of equipment

2.0. Awareness raising of the project

On 14th and 15th September, the provincial ICH team traveled to Kaoma to hold sensitization meetings in the three respective chiefdoms where the project will be carried out.

The team comprised of:

- Judith N Mubisi Provincial Cultural Officer
- Clement Phiri Provincial Chiefs and Traditional Affairs Officer
- Sikopo N Lilala District Cultural Officer
- E. I Nakwebwa Practitioner
- (The National Heritage and Conservation Officer was out on other National duties)

Intentions to carry out the project were first discussed with the indunas and cultural group leaders during 2015 Kazanga traditional ceremony which brings the people

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together. Therefore when the project was approved for funding the Provincial Cultural Officer took initiative to carry out an awareness raising exercise in all the three chiefdoms. The aim of this activity was to fully define what ICH is, its objectives, its benefits to the community and most importantly discuss the Inventory of the Lozi and Nkoya Music and dance that would be carried out in the area. All the three chiefs pledged their support to the project and expressed gratitude for selecting their areas to be part of the project. Unfortunately Chief Kahare passed away in June and the Installation was scheduled for 17th September 2016. However, the meeting still went ahead with the full Kuta (Traditional court). The indunas were also enthusiastic about the project.

3.0. PREPARATORY MEETING

The preparatory meeting was held from 14th to 15th October, 2016 in Mongu. The aim of the meeting was to plan for the whole project. It was meant to design and formulate workable strategies to ensure that the project is done comprehensibly and within the stipulated period. The meeting was chaired by the ICH National Expert Mr. Munukayumbwa Munyima and in present were the following:

- Dr. Charles Ndakala – Chief Programs Officer Zambia National Commission for UNESCO
- Hilda Sinywibulula – Senior Program Officer for Culture –Zambia National Commission for UNESCO
- Judith N. Mubisi – Provincial Cultural Officer, Western Province
- Victor Syatyoka – Conservation Officer, Zambia National Heritage Conservation Commission
- Mututwa Mututwa – District Cultural Officer, Luampa District
- Simashela Pumulo - District Cultural Officer, Mongu District
- Sikopo Nyambe Lilala - District Cultural Officer, Nkeyema District

Among other things the meeting resolved the following:

- 3.1.** To facilitate the inventory two working groups would be formed.
- 3.2.** One group will strictly inventory the music and dance of the Nkoya while the other one will also strictly do the Lozi music and dance.

3.3. Three categories of music and dance will be inventoried and these include funeral, coronation and initiation. However, this was subject to change after consultation from the community members.

3.4. The brochure will be produced before the exhibition. It will contain pictures and vital information about the inventoried music and dance and so it will be distributed during the exhibition.

4.0. IDENTIFICATION OF CUSTODIANS

This exercise took place on 19th and 20th October, 2016. The Provincial Cultural Officer, Provincial Chiefs and Traditional Affairs Officer who are all based in Mongu traveled to Kaoma to the three Chiefdoms for the identification process. Therefore the trip was like a follow-up to something that they already knew.

4.1. MUTONDO PALACE

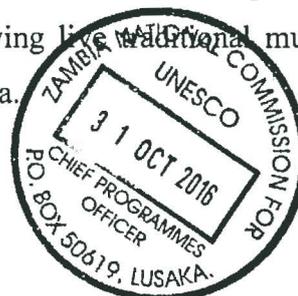
On 19th October the team started with Chief Mutondo. The chief was very pleased that the officers had gone back and that there was assurance that the project would take off. He was happy that there were still people who were willing to save their culture which was fast disappearing.

The team was then ushered to the Kuta (traditional court) where after a long discussion, the Indunas came up with 2 names of custodians. They considered people who had historical background of the Nkoya music and dance. The 2 chosen custodians then were tasked to come up with 3 names for practitioners. It was explained to them that the practitioners should not be mere dancers but have some detailed knowledge in the music and dance that they perform.

4.2. NALIELE PALACE (SENIOR CHIEF AMUKENA)

At Naliele Kuta the team started with a meeting at the Kuta where the Imangambwa (Induna in charge) led the other Indunas in to choosing the 2 custodians. They discussed and debated and finally came up with the 2 names. The officers were then led to the Senior Chief who was briefed on what had transpired and the 2 custodians that had been selected.

The Senior Chief was equally happy about the project. He said technology was the biggest threat to our culture in the area. He gave an example of people playing recorded music at an initiation ceremony instead of playing live traditional music. He said the project would salvage the dying culture in the area.



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4.3. NJONJOLO PALACE (CHIEF KAHARE)

Chief Kahare unfortunately passed away in June 2016. The installation ceremony should have taken place on 15th Sept, 2016 but one of the royal family members disputed the process and filed an injunction in the courts of law. Therefore when the officers went to the palace for the identification process, there was completely no one at the palace. The officers only found one of the former chief's messengers who informed the members that everyone had gone for court sessions in Lusaka. The District Cultural Officer for Nkeyema District who is in charge of Kahare chieftom was therefore tasked to indentify the custodians and practitioners when the Indunas came back from court the following week.

(Detailed minutes attached)

5.0. PURCHASE OF EQUIPMENT

The Provincial Cultural Officer traveled to Lusaka on 5th October 2016 to procure the equipment and managed to buy the following items:

- 5.1. 3 video cameras
- 5.2. 3 digital cameras
- 5.3. 3 tripod stands
- 5.4. 3 laptops
- 5.5. 2 voice recorders
- 5.6. 1 antivirus pack

The equipment was bought earlier before the preparatory meeting because there was need to use the equipment during the meeting and for the identification activity.

The initial amount received from UNESCO Paris Office for the project was 12,464.15 USD which translated into 121. 554.79 Zambian kwacha at the time. From this money we were able to procure equipment worth K23, 743.90. We also managed to hold a preparatory meeting at K12, 718.40 and undertook the identification of custodians activity at a cost of 14,754.00. The total expenditure from the received is 57,084.26 leaving us with a balance of K64, 470.53

The next activity after the identification of custodians is the training workshop which requires K88, 961.44. Therefore we were not able to proceed with the training workshop because there is a deficit of about K24,490.91 (2,493.98 USD) on the budget. In addition, the workshop will be followed by the community based inventory activity so that the trainees are able to effectively

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put into practice what they learnt in the workshop when it is still fresh in their minds. If we did the workshop and wait for a month or so for the transfer processes, there is likelihood that the participants could forget certain concepts especially the use of the equipment. Consequently it was agreed that the training workshop be held after the second installment is paid and so that the community based inventory activity takes place soon after the training.

6.0. Challenges

Implementation did not start on time due to delays in receiving funding at the beginning. This caused a collision with other programmes that were already on course. It is hoped that in the next phase there will be no further delays.



Republic of Zambia

REPORT ON ICH AWARENESS RAISING ACTIVITY TO THE THREE CHIEFDOMS OF KAOMA DISTRICT

Date: 14th to 15th September 2016

**Prepared by: Judith N. Mubisi
Provincial Cultural Officer
Western Province**

Intangible Cultural Heritage refers to the practices, representations, expressions knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and in some cases, individuals recognize as part of their cultural heritage. This cultural heritage transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of continuity and identity, and thus promoting respect for cultural diversity and human creativity.

Zambia ratified this convention in 2006 and is therefore a member state or States Party as they are called. Each States Party has to fulfill certain obligations in line with the convention.

5.1. ROLES OF STATES PARTIES

- ▶ Ensure recognition of, respect for and enhancement of the ICH.
- ▶ Build capacities for safeguarding.
- ▶ Identify and define the ICH.

5.2. ROLES OF COMMUNITIES CONCERNED

- ▶ Managing their ICH.
- ▶ Identifying and defining their ICH.
- ▶ Inventorying their ICH.
- ▶ Developing and implementing safeguarding plans for ICH.
- ▶ Developing and implementing safeguarding plans for their ICH.
- ▶ Developing nomination files for their ICH to the lists and Register of the Convention for submission by the State Party.
- ▶ Developing requests for international assistance under the Convention for submission by the state party.

5.3. OBJECTIVES

- ▶ To safeguard the Intangible Cultural Heritage
- ▶ To ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
- ▶ To raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;

- Provincial Arts Advisory Committee
- Selected Indunas from the respective kutas
- Members of the community who practice the ICH

This project will be the first of its kind which is meant to promote the cultural heritage of the people and we look forward to full community participation. Every society has its own unique ICH which should be preserved for future generations and UNESCO is interested to assist to do so. A country without a culture is a dead one!

The project will cover a period of ten (10) months beginning September, 2016. The important role played by traditional leadership as custodians of all traditional matters and other stakeholders could not be overlooked. It was therefore important to get their support to work closely with them in implementing the project.

The project will target all available Nkoya and Lozi songs and dances along with all associated instruments and expressions used. Some traditional leaders will be trained in methods of safeguarding ICH – this will bring added important information and skills to the respective chiefdoms. Using these skills, the community will be in position to initiate further ICH safeguarding programmes on their own in the areas.

The project will start with an ICH training workshop where the identified members of the community and other stakeholders will be trained by ICH experts to prepare them for the actual inventory exercise. In this workshop the concepts of ICH will be explained in detail. The workshop will be followed by the inventory exercise where those who will be trained together with the trainers will be divided into three groups and go in the field to collect data on the Lozi and Nkoya music through questionnaires. These activities will be recorded using video and voice recorders. Thereafter, a special exhibition event of the selected music and dances will be held to close the project.

7. NALIELE PALACE (SENIOR CHIEF AMUKENA)

The team arrived at Senior Chief Amukena’s Palace at 08:30 and the meeting started at exactly 09:00 hours and the following traditional Leaders were present:

- | | |
|------|-------------------------------------|
| 7.1. | Induna YAtanga (Acrting Imangambwa) |
| 7.2. | Induna Mooto |
| 7.3. | Induna Imusho |
| 7.4. | Induna Alisheke |
| 7.5. | Induna Maikisa |
| 7.6. | Induna Katusingi |
| 7.7. | Induna Wina. |

also be inventoried? Response: No, this project is just for Lozi and Nkoya. Maybe future projects.

- In the interior between Kaoma and Sesheke there is a group which still speak old original Siluyana but there are no schools there. Sesheke has kept a lot of culture, there is need to document this.
- The project is good and comes at the right time when some of our culture risk being swallowed by other cultures in terms of language and practice.
- Will community groups be brought to one central place? Response: This will be decided in the training workshop.

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LUKENA PALACE (CHIEF MUTONDO)

Indunas present

- | | |
|-------|--------------------------------------|
| 8.1. | Induna Nalishuwa |
| 8.2. | Induna Lyomba (Acting Mwananshihemi) |
| 8.3. | Induna Sipawa |
| 8.4. | Induna Mulamata |
| 8.5. | Induna Mwala |
| 8.6. | Induna Nanyundo |
| 8.7. | Induna Lwaando |
| 8.8. | Induna Kawaba |
| 8.9. | Induna Namamba |
| 8.10. | Induna Mubonda |

After introductions were done on both parties, the team leader, Judith Mubisi introduced the topic and led the other team members in discussing ICH topics which they had earlier shared to present. Again the presentation was done as indicated in section 5 above and from the presentation, the following questions and comments arose.

Comments and questions

- Any rewards for any cultural group which will participate? Response: It is not a competition so there will be no winner or loser. However, the people who will participant will be taken care of.
- Are the videos for sale? Response: No, the exercise is not for commercial purposes.
- Will there be days for meeting the cultural groups? Response: This will be agreed upon during the training workshop.

The meeting also started with introductions from both parties, the team leader, Judith Mubisi introduced the topic and led the other team members in discussing ICH topics which they had earlier shared to present. The presentation was done as indicated in section 5 above and from the presentation the following questions and comments arose:

Comments/Questions and Answers

- Beads which have a long history and special place in our society have disappeared. Will there be a support to bring back the beads? Response: this can be considered for other future projects. This one is only inventorying the Music and dance of the Lozi and Nkoya people.
- We will use the chief's installation ceremony tomorrow to spread the word about the ICH project.
- The leadership must know well ahead when activities will commence so as to mobilize communities adequately.
- Will the project activities be carried out at Njololo palace only or in the whole chiefdom? Response: Participating communities will be selected from the whole chiefdom.
- The Kuta is happy with the initiative taken because we are losing our culture and this help to preserve it.
- Nowadays only very seasoned Nkoyas follow traditions especially in dancing. It is even more disturbing during Nkoya Balanjo (initiation ceremonies) because people have resorted to playing recorded music instead of performing their own traditional music. The project is therefore welcome.

Conclusion

This was an important trip as the Provincial ICH team had a clearer geographical picture of the area the project will be carried out from. Naliele Kuta is only 15KM west of Kaoma District Administration while Lukena Kuta is 46KM, West-north of Kaoma District Administration. The furthest is Njonjolo kuta which is 80KM east of Kaoma District Administration.

The road network is fairly good except for the one leading to Njonjolo Palace which might be a challenge especially during the rainy season. Working in the area successfully will require paying special attention to issues like supplies and communication provisions. The villages are also not close together meaning communication will have to be given special attention.

In all the centres, the team did not meet the chiefs but only held meetings with the full kutas. At Naliele, the chief was unwell and the position was the same at Lukena while at Njololo the team only found preparations being made for the coronation of the new Chief Kahare the following day to replace the deceased one.

Appendix

**MINUTES FOR THE PREPARATORY MEETING OF THE INVENTORYING
PROJECT OF THE LOZI AND NKOYA DANCE AND MUSIC HELD FROM 14TH –
15TH October, 2016 HELD AT THE MINISTER'S BOARD IN MONGU**

1.0 ATTENDANCE LIST

S/N	NAME	INSTITUTION	e-mail address	Contact Number
1	Dr. Charles Ndakala	Zambia National Commission for UNESCO	ndakalac@yahoo.com	+260955 859 522
2	Mr. Munukayumbwa Munyima	University of Zambia- INESOR	Munyima @yahoo.co.uk	+260 966 393 632
3	Ms.Hilda M.Sinywibulula	Zambia National Commission for UNESCO	hmmilumbe@gmail.com	+260 977438 412
4	Ms. Judith N Mubisi	Culture	jmubisi@gmail.com	+260 977 759 829
5	Ms. Lilala N Sikopo	Culture	sikonyambe@gmail.com	+260 977 866 736
6	Mr. MututwaMututwa	Culture	mututwamututwa68@gmail.com	+260 965 469 208
7	Mr. Simashela Pumulo	Arts and Culture	pumulosimashela@yahoo.co.uk	+260 978 418 280
8	Mr. Victor Syatyoka	National Heritage Conservation	victorsyatyoka@yahoo.com	+260 974 925 859



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2.0 WELCOMING REMARKS.

The National Anthem was sung after which a prayer was rendered by Mr. Simashela, District Cultural Officer, Mongu. Ms. Judith Mubisi the Provincial Cultural Officer for western Province then welcomed the members to the province and the meeting. She said the meeting was the first activity in the project and so it was important as it was meant to plan for the whole project.

She then asked the members to introduce themselves after which she gave a brief background of the project. She then handed over the chairmanship to the National ICH expert Mr. Munukayumbwa Munyima.

The Chairperson further welcomed the participants and asked them to freely participate as the preparatory meeting was cardinal in setting the tempo and guidelines for the subsequent project activities.

He then posed a question to the floor on what they knew about Intangible Cultural Heritage (ICH) and why the inventorying of the Lozi and Nkoya Dance and Music was important. The members gave their various responses and one of them gave an example of a Lozi traditional instrument called Lindamba. From the responses it was clear that little was known about ICH.

Therefore in clarifying the answers given, the Chairperson stated that the ICH of the Lindamba is in the art of making it, the art of playing it, when it is played, why it is played and where it is played. He further stressed that, the ICH is the story behind the tangible and that it usually has several elements.

In concluding his introductory remarks, the Chairperson stated that the Preparatory meeting was supposed to;

- Generate objectives for the inventorying project which were 'SMART'.

- He also stressed the need to understand how the project would be done in terms of appropriate approaches.
- The need for clarity and focus on the original communities that practice the ICH to avoid dilution of and change of the story governing the ICH.

3.0 DELIBERATIONS

3.1 HOW THE ICH DOCUMENTATION WILL BE DONE

It was observed that it was important to look at the objectives of the project as the house discussed this part.

4.1.0 OBJECTIVES OF THE PROJECT

- 4.2.0** Identify 6 custodians and 9 practitioners in performing arts heritage among the Lozi and Nkoya ethnic groups.
- 4.3.0** Train cultural staff, Nkoya and Lozi cultural custodians and practitioners on the implementation of the 2003 Convention and how to undertake community based inventorying.
- 4.4.0** To undertake community based inventory of the music and dance of the Lozi and Nkoya ethnic groups in Kaoma District.
- 4.5.0** To sensitize/raise awareness of the 2003 Intangible Cultural Heritage Convention in Kaoma District.

The Chairperson then led the meeting into the structure of how the project would be carried out. A question was then posed on how the documentation process would be done.

After a lengthy discussion and brainstorming the following suggestions were submitted:

- That the proposed three groups in the project proposal be reduced to two working groups so that one group could concentrate on the Lozi music and dance only while the other would inventory the Nkoya music and dance.
- That there was need to carefully select ICH communities where the inventorying activities would be carried out.
- To categorize Music types, For instance, Funeral music, social music, initiation music, etc.

- To adequately train the practitioners and custodians so that they fully understand the project and participate in the inventorying process.
- To initially make Inventorying Questionnaires in English, then translate them into local languages (Silozi and Nkoya) and again translate into English in order to obtain concise and user friendly questionnaire tool. It was also stressed that an independent interpreter should be used to translate the local language version back into English.

The above suggestions were unanimously agreed upon.

4.0 THE APPROACH

The meeting then delved into discussing the possible approaches to use during the inventorying process. For instance, it was suggested that it was important to obtain information on the number and types of music which is in Kaoma among the Lozi and Nkoya people.

The house was at this point guided that instead of overstretching, it would be prudent to select three categories, which would then be the focus area. Initiation, Funeral and Coronation were given as examples of the few categories which can be focused on.

In contributing to the debate, Dr. Ndakala asked whether it was not important to give the community members power to choose dance and music types/categories which they have strong attachment to. The house agreed that this was a good idea and suggested that those who were going for the identification activity could find out more on the categories of music and dance from the community members.

The Chairperson added that the discussion on the approach was just a working proposition which could be changed to work.

It was also suggested that from the three categories which would be chosen, each category would give two performances. Thus, there would be six performances from the Lozi and six from the Nkoya inventories.

5.0 INVENTORYING PROJECT ROADMAP

The chairperson then asked the house what the roadmap would be like for the inventorying process. In response, Dr. Ndakala submitted that there was need to understand what the meeting should ultimately achieve. The house therefore agreed to identify the strategy of

undertaking the project. Further, it was agreed to generate categories of events during which music and dance are performed. It was also agreed upon to form work groups.

The meeting then redistributed the members of the dissolved group three as follows:

- Redistribute the two custodians from group three to groups one and two
- Leave out one practitioner from the disbanded group three and redistribute the other two to groups one and two.
- The District Cultural officer to join group two
- The PAC member to join group one

On categories, the meeting unanimously agreed that the communities will provide the information for all the available categories but only three would be inventoried. This implies that there would still be a chance to undertake more inventorying activities for the remaining others. The chairperson emphasized the need to firm up the established teams and identified categories and themes such as coronation, initiation and funeral. Nevertheless the meeting established that to identify themes with communities, a preliminary visit to Kaoma was necessary. The preliminary visit would facilitate the identification of the Custodians, Practitioners and ICH elements. Ultimately, the visit will assist in constituting and establishing a team of community members that will be part of the inventorying process. However, it was agreed that this would be done during the identification of custodians and practitioners activity.

5.1 DEVELOPMENT OF THE QUESTIONNAIRE

The house then proceeded to discuss the development of the questionnaire as an important preparatory activity. It was therefore agreed that this meeting would begin the process of developing an inventorying questionnaire, a task which would then be left with the provincial ICH team to complete. The chairperson emphasized that it was important that the provincial and district technical team was adequately prepared for any future activities such as development of the questionnaire to be presented during training. The meeting resolved that the point raised by the Chairperson was important, especially that the questionnaire would be presented during the training workshop. This notwithstanding however, the training workshop will also participate

in the development of the inventorying questionnaire tool. Nonetheless, it was still resolved that it was necessary for the technical team to be fully equipped with the knowhow of developing the questionnaire.

5.2 TRAINING WORKSHOP

The meeting proceeded and discussed what the training workshop would comprise. Firstly, it was discussed that the training workshop for the project would be held in the project district of Kaoma.

It was also resolved that the workshop would be used to firm up the Inventorying questionnaire.

Further, the house agreed that the interpretation and subsequent translation of the questionnaire from English to Lozi and Nkoya and from Lozi and Nkoya to English would be done in the workshop. The chair reiterated the earlier emphasis that independent interpreters would do better work.

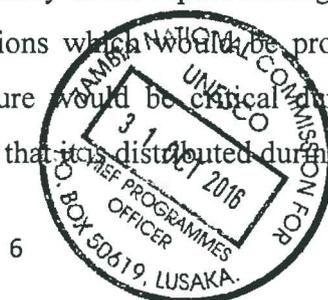
It was also resolved that the questionnaire would have to be pretested during the workshop to adequately sharpen it and be able to use it to administer the inventory process. The pretest would be undertaken by community participants.

5.3 INVENTORYING OF THE LOZI AND NKOYA DANCE AND MUSIC

The house resolved that the inventorying process would have to be done soon after the training workshop. After the inventorying activity, data analysis would follow after which production of inventories would take place. It was further agreed that the inventories would have to possess sufficient pictures and videos.

6.0 PRODUCTION OF BROCHURE

During the meeting, the house discussed the production of the brochure for the inventory process which would be part of the final products of the process. It was unanimously agreed that the brochure would basically be a summary of the report findings. It was agreed that the brochure would contain pictures and captions which would be professionally edited by a specialist. It was resolved that the brochure would be critical during the exhibition and should therefore be sufficiently prepared so that it is distributed during the exhibition.



7.0 EXHIBITION

The meeting further deliberated on the exhibition which would be drawn from the findings of the inventorying process at the end of the project. Ms. J Mubisi sought to understand what form the said exhibition would take. Ms. Sinywibulula and the chair responded that the exhibition would take the form of audio, visual and performance presentations. It was resolved that the exhibition will take place in Kaoma and would have visual displays for about one week.

7.0 REPORT/ SUBMISSION TO UNESCO

The issue of report submission to UNESCO was also tackled during the preparatory meeting. The Chairperson and the Provincial Cultural Officer provided guidance to the house that there would be two reports to write and submit to UNESCO. It was stated that the first report would have to be submitted before 31st October, 2016 while the final would have to be submitted before the end of the project in June, 2017.

Ms. Sinywibulula reminded the house that it was necessary that each time a report was sent to UNESCO, it should be sent together with an Invoice.

The afternoon session was dedicated to developing the questionnaire. The Chairperson presented the inventory template to the house. He further guided the meeting through the template and said that it was important to ensure that the participants drawn from different levels of the communities fully understood the inventory template during the training workshop.

8.0 QUESTION TIME

The chairperson gave the house an opportunity to seek clarification or pass comments on any of the issues that the meeting had discussed.

Mr. Syatyoka asked the house how duplication of elements would be avoided in the field. In response, the chair indicated that duplication would not occur as different elements of ICH would always be chosen.

Ms. Mubisi asked for views on how to structure the plan in order to sufficiently cover the project area. In response, chairperson said this would be looked at during the training workshop so that the community members could also have an input.

9.0 DEVELOPMENT OF THE QUESTIONNAIRE

The house continued the discussion on the development of the inventorying questionnaire. The chair explained that while this exercise would be done during the training workshop, it was necessary that the house dealt with it to enhance understanding prior to the workshop. He and Ms. Sinywibulula submitted that it was important that all members had correct notes about the 2003 Convention. The chair promised to share what he called 'digested notes' for all the participants once he was back to his station in Lusaka.

Before the close of day one, a question of how the inventorying process would be undertaken, whether the practitioners would be called to a central place or they would be followed to their respective areas.

The meeting unanimously agreed to follow the practitioners to their respective areas in order to avoid losing authenticity of spaces and settings for the dance and music performances. It was also resolved that each of the two groups would carry out inventory of both dance and music of one respective tribe, either Lozi or Nkoya.

The issue of participants being trained on the use of equipment was also brought to the fore. However, it was agreed that the training aspect would be handled during the workshop.

The chairperson informed the house that the meeting was expected to develop a mock questionnaire as a practical exercise. He also emphasized on the need to have a correct title for the questionnaire in relation to the inventorying process.

Ms. Mubisi further asked how music and dance elements would be separated in a performance, where the two are complementing each other.

In response, Ms. Sinywibulula submitted that the two elements would have to be inventoried separately. The meeting agreed with this view and adopted it.

The Chairperson then gave direction to the meeting and asked the house to generate questions for the mock inventory questionnaire. The mock questionnaire would be on the Makwasha dance of the Nkoya people of Kaoma district

10.0 SAMPLE INVENTORYING QUESTIONNAIRE FOR THE MAKWASHA DANCE OF THE NKOYA PEOPLE OF KAOMA DISTRICT.

The members came up with questions for the mock inventory questionnaire. The pattern of the questions was derived from the inventory template.

1.1 Name of the ICH element as used by the community concerned

- What is the name of the dance?

1.2 Short informative title of the ICH element concerned including domains

- When is the dance performed?
- Who performs this dance and why?

1.3 Community concerned

- What community is this?
- In which area is this?
- Where else is this dance performed?
- In which other community is this dance performed?

1.4 Physical locations

- What community is this?
- What village is this?
- In which district and under which chiefdom does this village fall?
- How far is this place from the Boma?
- How often is this dance performed?
- When is this dance performed?
- Where else is it performed

1.5 Short description of the ICH element (not more than 200 words)

- When is this dance performed and who performs it?

- Tell us more
- Has this dance been performed the same way it was performed at the beginning?

2. CHARACTERISTICS OF THE ICH ELEMENTS.

2.1. Practitioners/Performers directly involved in the enactment of the ICH element

- What is your name?
- How old are you?
- What else do you do?
- If they are a big group, list their names, age and gender

2.2. Other people in the community who are less directly involved but contribute to the practice of the ICH element or facilitate its practice or transmission

- Are there other people who are involved in ensuring that this dance is performed successfully?
- Is there any special traditional attire which you wear when performing this dance?
- Are there any people who perform rituals before this dance is performed?

2.3. Language (s)

- What language do you use when performing this dance?
- Are there any other languages which are used when performing this dance?

2.4. Tangible elements

2.4.1. Instruments

- Are there any instruments used to perform this dance?
- If yes, what are these instruments?

2.4.2. Costumes

- Are there any specific costumes that are worn when performing this dance?
- If yes, what are these costumes?

2.4.3. Spaces

- Is there any special place where this dance is performed?

- If yes, What is it called?
- Are there any other spaces where this dance is performed?

2.4.4. Rituals

- Are there any rituals that are performed to facilitate the performance of this dance?
- If yes, what are these rituals?
- Are there any ritual objects that are used in the performance of this dance?
- What ritual objects are these?

2.5 OTHER TANGIBLE ELEMENTS

- Are there any other practices or activities associated with this dance?
- If yes what are they? List them

2.6 CUSTOMARY PRACTICES

- Are there any customary practices that govern the performance of this dance?

2.7 MODES OF TRANSMISSION TO OTHERS IN THE COMMUNITY

- As a community what measures have you put in place to ensure that this dance performance is performed by generations to come?

2.8 RELEVANT ORGANIZATIONS

- Are there any organizations, clubs or associations that associates with the performance of this dance?

3.0 STATE OF THE ICH ELEMENTS VIABILITY

3.1 THREATS TO THE ENACTMENT OF THE ICH ELEMENTS WITHIN THE RELEVANT COMMUNITIES

- As a community, are there any activities or situations that you think may prevent the continued performance of this dance?
- If yes, which ones are these?
- Describe how these are a threat to the continued performance of this dance?

3.2 THREATS TO CONTINUED TRANSMISSION

- As a community, are there any activities or situations that you think may prevent the continued transmission of this dance in the community?

3.3 THREATS TO THE SUSTAINABILITY OF ACCESS TO TANGIBLE ELEMENTS AND RESOURCES

- As a community, are there any activities or situations that you think may prevent the continued sustainability of access to the tangible elements and resources associated with this dance in the community?

3.4 VIABILITY OF OTHER INTANGIBLE HERITAGE ELEMENTS (IF ANY) ASSOCIATED WITH THE ICH ELEMENT.

- Do you think that the intangible elements that you mentioned in 2.5 (.....) will continue to be there to facilitate the performance of this dance?

3.5 SAFEGUARDING OR OTHER MEASURES IN PLACE {IF ANY} TO ADDRESS ANY OF THESE THREATS AND ENCOURAGE FUTURE ENACTMENT AND TRANSMISSION OF THE ICH

- What measures have you put in place to mitigate the identified threats?
- What measures has your community put in place to promote the continued enactment of the dance?
- What measures has your community put in place to promote continued transmission of the dance?

4.0 DATA RESTRICTIONS AND PERMISSION

4.1 Consent from and involvement of local communities concerned in data gathering is very important.

5.0 Consent must be obtained from the community members

6.0 It shows that it was a well collaborated exercise and assures community involvement

7.0 4.2 Community participants or performers must permit the use of data and guide if at all it can be used or how it can be used

8.0 4.3 Give details of the resource persons such as Name, Status and Affiliation, eg. BRE, etc

9.0 4.4 Give details on the dates of data gathering, place, village, district and province and time.

5.0 REFERENCE CONCERNING ICH

5.1 Literature if any

- Bibliography
- Ensure to acknowledge other people's works that you could have used in the process
- Audiovisual materials, Recordings, etc
- Research to acquire the research materials from archives, ZNBC, museums and private collections ,etc
- Documentary material and object sin archives, museums, and private collections (if any).
- Ensure to acquire such.

6.0 INVENTORYING DATA

6.1 Details of persons who compiled the Inventory Entry.

- Names of persons,
- Their titles
- Role played
- Contact details (Cell No. e-mail address, post address and residential address

6.2 Proof of consent of the community/ies concerned for (a) inventorying the element and (b) for the information to be provided in the inventory.

It was emphasized that attachments/ annexes of;

- 2 audio recording,
- 3 video recording and
- 4 still pictures must be presented in the report.

6.3 Date of entering if the data into the inventory vitally important.

6.4 E.g 15th October, 2016

8.0 CONCLUSION

After the exercise of developing a mock inventorying questionnaire, the Chairperson, allowed questions from the house.

The PCO asked whether a similar questionnaire for music alongside the Makwasha dance ought to be developed. In response, the Chair answered in the affirmative.

The PCO further guided the meeting through the prepared risk assessment notes.

Thereafter, the Chairperson reminded the meeting, especially the inventorying team to fully equip themselves with the knowhow of the field equipment, and to also ensure good field preparation with fully charged and backup power and other backup mechanisms. He emphasized that a lot of practice will be required during training workshop. The PCO, Ms. Mubisi suggested that a whole day for practices in handling the equipment would suffice for the exercise.

In addition, Ms Sinywibulula submitted that it would be advisable to carry along individual laptops as back up equipment.

The Chairperson also took time to give a list of a must have equipment for the inventorying exercise. They included:

- digital voice recorders,
- digital still cameras,
- digital video cameras,
- tripod stands,

- laptops,
- notebooks,
- pens,
- writing pads,
- Bags to secure the equipment.

VOTE OF THANKS

There being no other business to discuss, the chairperson asked the PCO, Ms. Mubisi to give a vote of thanks.

Ms. Mubisi in her speech thanked the ZNC-UNESCO team for finding time within their usually busy schedule to travel to Mongu and participate in the preparatory meeting. She also indicated profound gratitude at the immense amount of concentration and dedication with which the meeting was handled. Further, she stressed that the local team had learnt a lot from the visiting ZNC-UNESCO team and that they too would emulate the dedication into the project processes. Lastly, she told the meeting that she was personally extremely inspired and motivated by the levels of dedication in the preparatory meeting and urged the participants to continue with the same spirit in future activities.

The final remarks were given by Secretary General, Dr. Ndakala. In his remarks, he implored the team to always work within the time frame stipulated for the project.

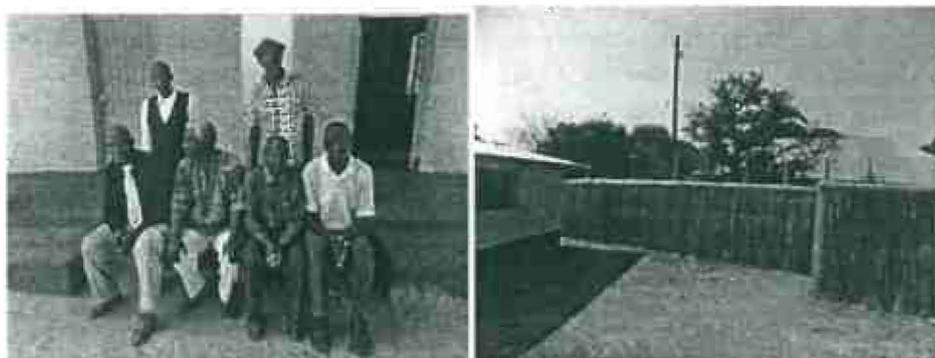
Finally, the meeting was declared closed 15: 45hours of 15th October, 2016 after National Anthem and a Prayer offered by Mr. Simashela.

CHAIRMAN

SECRETARY



REPORT ON THE IDENTIFICATION OF CUSTODIANS AND PRACTITIONERS VISITS TO ROYAL HIGHNESSES, CHIEF MUTONDO, SNR CHIEF AMUKENA AND CHIEF KAHARE OF KAOMA DISTRICT. 14 – 15TH OCTOBER, 2016



PREPARED BY: JUDITH N.MUBISI (Ms.) PROVINCIAL CULTURAL OFFICER
Cell Number: 0977759829, 0965759829. Email: jmubisi@gmail.com

CLEMENT PHIRI (Mr.) PROVINCIAL CHIEFS AND TRADITIONAL AFFAIRS OFFICER
Cell Number: 0977665329. Email:

SYATYOKA VICTOR (Mr.) CONSERVATION OFFICER - CULTURAL HERITAGE
Cell:0974925859, 0962841600, 0955841600. Email: victorsyatyoka@yahoo.com

1.0 INTRODUCTION

The United Nation's Education, Scientific and Cultural Organization (UNESCO) released funding through the Zambia National Commission for UNESCO to facilitate the inventorying of the Lozi and Nkoya People's music and dance in Kaoma district of Western province of Zambia.

This was in response to the submission of a successful project proposal that the Provincial Cultural Officer (PCO), Ms. Judith N. Mubisi had submitted for consideration. The proposal was on Safeguarding of Intangible Cultural Heritage (ICH) and with special focus on the dance and music of the Lozi and Nkoya people of Kaoma. Identification of custodians and practitioners is one of the activities in section 15 of the project proposal and so it was carried out from 19th to 20th October 2016.

2.0 TRADITIONAL CUSTODIANS AND ICH PRACTITIONAERS IDENTIFICATION TRIP

The provincial ICH team set out on a two day trip to visit three chiefdoms in Kaoma to seek and firm-up permission to undertake the project of inventorying the dance and music of the Lozi and Nkoya people of the area since the project had been funded.

In order to effectively carry out the assignment, the team had to meet the respective Royal Highnesses to reaffirm the authority sought earlier on to carry out the project as well as to meet the Kuta to be helped with custodians that are well vested with the subject matter of the project.

Suffice it to mention that all the three palaces and Kutas were very warm to the team of provincial ICH members. Except for Chief Kahare who at the time of the visit had not yet been installed following the untimely demise of the chief, the other two, Chief Mutondo and Senior Chief Amukena emphatically welcomed the project in their chiefdoms. However, even at Njonjolo palace where the chief was yet to be installed, senior men and indunas found at the palace were enthused with the project.

2.1 VISIT TO HIS ROYAL HIGHNESS CHIEF MUTONDO

The provincial ICH team visited His Royal Highness Chief Mutondo at his palace. PCO gave a brief background about the mission. The Chief promised to support the project and thanked the proponents of the project. He expressed happiness that the project was poised to save a lot of intangible cultural heritage which was seriously under threat from modernity in his area. He further instructed his men, the Acting Mwana shihemi (Senior Induna), Mr. Kapemba and Induna Mulamata to assist the visiting team in collaboration with other indunas to identify correct custodians and practitioners equal to the task.



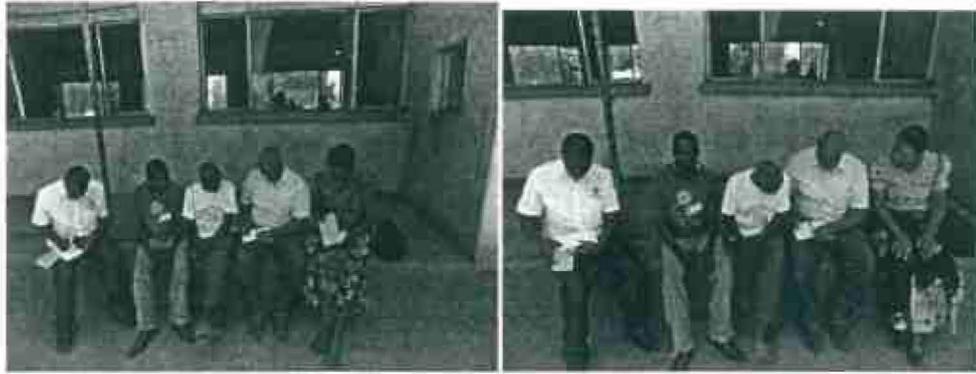
MEMBERS OF THE ICH TEAM WITH INDUNAS AT HRH CHIEF MUTONDO KUTA

At the Kuta (traditional court), the PCO repeated in brief the background of the visit. Having been introduced to the topic earlier, the Kuta was able to easily provide Indunas, Mulamata and Shamanga as the custodians whom the team would work with during the inventorying exercise.

Details of the two indunas were taken and are as follows:

Induna Shamanga is 83 years old. His name is Edward Mwaula Shamanga and is also village headman Shaukalu of Shaukalu village. His contact number is +260 968618126.

Details for the other custodian were equally recorded. Induna Mulamata is 54 years and is an induna in charge of the palace but is also a village headman-headman Pokola of Pokola village. His actual name is Joseph Kafunte Shifuzi. His cell number is +260 963121825.



MEMBERS OF THE ICH TEAM INTERVIEWING THE IDENTIFIED CUSTODIANS AT CHIEF MUTONDO KUTA

The two Indunas were thereafter spoken to on the expectations of their role in the inventorying process. They were eager to undertake the project.

The two gave out some types the ICH elements found in their locality. These were; makwasha, initiations, funeral, royal, shimunenge (ritual, rain making songs)

They were also asked to quickly provide names of practitioners to enable the visiting team prepare and plan for the workshop and ultimate field work in the foreseen future.

2.2 VISIT TO NALIELE PALACE, HRH SENIOR CHIEF AMUKENA.

The Palace of His Royal Highness HRH Senior Chief Amukena was also visited. Discussions with both His Royal Highness and his Kuta were very positive about the project. Similarly, the senior Chief gave express support and permission to the team to undertake the project. He spoke at length of how well he felt that such a project aimed at reviving and saving culture was conceived to be witnessed during his life time.



HRH SENIOR CHIEF AMUKENA AT NALIELE PALACE

Two Induna, custodians were given to the team. These were Induna Iluya (Beatrice Masiliso Simataa) and Induna Imakumbili (Lewis Mwimanenwa Muleta) both of Naliele village under headman Alisheke, Chief Libinga. The contact numbers for Induna Imakumbili are 0977342815 and 062737604.



ICH MEMBERS WITH INDUNAS AND INTERVIEWING AT NALIELE PALACE KUTA

ICH elements discussed included, funeral songs and dances, initiation, warfare, rituals, Makwasha, etc.

2.3 VISIT TO NJONJOLO ROYAL PALACE OF CHIEF KAHARE

The team also visited Njonjolo, the royal palace for Chief Kahare. At Njonjolo, the team was only able to meet the retainer (Mr. Gift Kandiye), Induna Shakalongo and Gibson Kahare, a brother to the contenders to the throne. Since the demise of the

chief, installation of the other one had been disputed and the case is still in the courts of law.



ICH TEAM MEMBERS AT NJONJOLO, HRH CHIEF KAHARE'S PLACE

Nevertheless, a plan was put in place to equally seek audience with the would be installed chief in order to brief him of the ICH activities that would be taking place in his area. The task of identifying the custodians and practitioners was thus left to the District Cultural Officer for Nkeyema who lives in the same area. She was part of the preparatory meeting and has also attended several ICH meetings at the provincial cultural office and so she was conversant with the identification process. She therefore sat with some indunas that were found at the Kuta the following week and together they managed to identify custodians and practitioners.

**IDENTIFIED CUSTODIANS AND PRACTITIONERS FROM THE 3
CHIEFDOMS**

S/N	Name	Sex	Area	Status
1.	Edward Mwaula Shamanga	M	Chief Mutondo	Custodian
2.	Joseph Kafunte Shifuzi	M	Chief Mutondo	Custodian
3.	Noria Nahonge	F	Chief Mutondo	Practitioner
4.	Cecilia Nkomesha	F	Chief Mutondo	Practitioner
5.	Aaron Chikundu	F	Chief Mutondo	Practitioner
6.	Lewis Mwimanenwa Muleta	M	Senior Chief Amukena	Custodian
7.	Beatrice Masiliso Simataa	F	Senior Chief Amukena	Custodian
8.	Florence Matumba Kafunga	F	Senior Chief Amukena	Practitioner
9.	Mulima Mangolwa	F	Senior Chief Amukena	Practitioner
10.	Acrane Mutamina	F	Senior Chief Amukena	Practitioner
11.	Shakutkama Shishau	M	Chief Kahare	Custodian
12.	Kamwaya Vincent	M	Chief Kahare	Custodian
13.	Mungumbe Vincent	M	Chief Kahare	Practitioner
14.	Alice Chombela	F	Chief Kahare	Practitioner

CKM