



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Reçu CLT / CIH / ITH

Le 30 SEP. 2019

N° 049-1

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2019
for possible inscription in 2020**

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 Representative List of the Intangible Cultural Heritage of Humanity, which is available on the same webpage.

A. State(s) Party(ies)

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

ZAMBIA

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

Budima Dance

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 the official name in English or French (point B.1).

Not to exceed 200 characters

Budima.

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

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

Buntimbe

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 Budima warrior dance is an intangible cultural heritage element associated with the Wee ethnic groups of Chief Cooma, Chief Mweemba, Chief Sinazongwe and Chief Simaamba of Southern Province; as well as those of Chief Chipepo of the Lusitu area in Chirundu of Lusaka Province.

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 Wee ethnic groups are found along the Zambezi Valley; Chirundu District, Siavonga District, Chikankata District, Gwembe District, Sinazongwe District, Maamba District, and Choma District (All in Southern Province and the southern part of Lusaka Province of Zambia).

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational 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.): Mr
Family name: Mubita
Given name: Thomas Mambo
Institution/position: Department of Arts and Culture: Chief Cultural Affairs Officer (folklore)
Address: P.O. Box 50177, Kwacha House, Lusaka.
Telephone number: +260211229417
Email address: thomasmubita@yahoo.com
Other relevant information: National ICH Focal Point Person

E.2. Other contact persons (for multinational files only)

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

1. Identification and definition of the element

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

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 'other(s)', 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) ()

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-related ones or categories of persons with special responsibilities towards the element; and
- 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.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

The Budima Dance is a warrior dance performed all year round especially during traditional ceremonies, funeral processions, weddings, initiation ceremonies, installation of chiefs, thanks giving, harvest celebrations and other social functions. The dance is performed with spears, whistles, walking sticks, knobkerries, flutes, ceremonial axes, shields, horns/trumpets, drums and rattles. The performance includes men, women and children. The men represent skilled soldiers or fighters with long spears jumping up and down while running in and out of the inner circle of dancers, flourishing their spears in mimic of war, while others blow the sets of one-note antelope horn flutes/trumpets (Nyeele) and shouting chants, others play the big and small drums; the women adorned in bead necklaces and bangles, with rattles on their feet, sing along and dance energetically. The dance has no specific attire as a uniform, but in modern days some performers put on chitenge fabric or attire. In the past the attire was made of wild animal skins, but this is not practiced these days.

- (ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

The bearers and practitioners of the Budima Dance are a branch of the Valley Tonga ethnic

group group called the Wee, who are found along the Zambezi Valley in the following districts: Chirundu, Siavonga, Chikankata, Gwembe, Chipeco, Sinazongwe, Maamba and Choma. During the dance, the men perform the warrior dance with spears called kuzemba, they play the flutes/trumpets, they play the drums and loudly chant (kugaula) while the women sing, play the shakers and dance along. In the Wee chiefdoms/Villages, the chief/Traditional Leader is the overseer for the practice and transmission of the element followed by the Indunas, then the headmen in their respective villages and the cultural group leaders. This is done through observation and practice of the element. Specific roles by the Practitioners of the element are therefore done through these traditional and non traditional structures of the community. During the performance itself, the drums and flutes have specific men that play them in sets of six, seven, eight, nine or ten depending on each cultural group in terms of the members. The members can go beyond ten (10) depending on each groups. The drums are also insets with specific people to play them, as this also applies to the flutes. The women never play the drums, flutes and or trumpets. Its only men who play the drums, flutes/ trumpets.

(iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

The knowledge and skills of the Budima Dance element are mostly transmitted to the young ones through observation and participating in the dance when it is being performed as there is no restriction on who can participate. It is also transmitted during initiation ceremonies as the young ones are taught by the adults the importance of the dance and how to make some of the instruments used, as well as how to perform the dance. The budima dance allows young people to organise their own dance performances in their leisure time and even at small social functions. The dance element is further transmitted through the dance groups that exist in the communities/villages and schools. The transmission is further strengthened among the communities when there are any performances by showing off to other neighbouring communities the prowess of the dance skills, thus the other communities perform to their best to challenge the other dance groups.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

Not fewer than 150 or more than 250 words

For the Wee people, Budima Dance is historically a warrior dance, that is presently performed all year round for entertainment, sombre occasions and spiritual occasions. In the majority of cases, it is performed during traditional ceremonies, funeral processions, weddings, initiation ceremonies, installation of chiefs, thanks giving, harvest celebrations and for ritual activities at the shrines. The Budima Dance element is performed even in urban areas by visiting groups for entertainment and during funerals. The Budima dance serves as a unifying factor for the Wee people and also gives them a sense of pride and identity. The Budima Dance is also performed by any other Wee/ Valley people where ever they are invited during special occasions such as already mentioned above. Most of the dance troupes also perform the dance when they are invited to offer entertainment during different festivals and state functions.

The Wee people presently take pride in their dance and join with the dancers on any point of any performance. This is normally a sign of belonging to the group and a way of remembering the past good life. It is also a way of feeling that those in the village and urban areas are and will always remain one people

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

The Budima Dance is compatible with all the local policies and legislations in the country. It is also compatible with all international human right laws. It further does not infringe on any communities, groups and individuals. It also does not impede implementation of any sustainable development goals in the country and internationally. The Budima Dance is appreciated by other communities in the districts and provinces where it is found. It is also performed in other parts of the country during festivals and other national functions where the practitioners are invited to perform. This is a sign that the dance does not infringe on any existing local and international policies and legislation and that it is accepted by other communities in the country. The Budima dance, like any other dance element, has also been well researched from colonial times to the present by local and international researchers, a sign of how significant the information gathered about the dance is to a body of knowledge not only in Zambia but the world-over. The Budima dance, like any other common traditional dance in Zambia conforms to policies and legislations governing the Republic of Zambia.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

The inscription of the Budima Dance will contribute to the visibility of the element in many ways. Firstly, through its enhanced visibility, the dance will attract local communities other than the Wee ethnic group to perform the dance and thereby increasing its viability. Inscription of Budima will raise community awareness about the importance of ICH in entertainment as well as the promotion of peace and unity at various levels of the local community. Further, inscription of Budima dance will encourage other communities that have similar ICH elements to nominating them for inscription as a way of safeguarding them. The inscription will also lead to an increase in the use of Budima as part of entertainment activities at official functions. The inscription of Budima Dance will also lead to an appreciation of the other various ICH elements associated with this dance which would not have otherwise been appreciated on their own.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

At the national level the inscription will strengthen the ongoing community inventorying and training programmes in safeguarding measures of intangible cultural heritage. The visibility will further be strengthened because of a deliberate programme of inviting Budima performers at high level festivals and functions within and outside the country. Visibility will also be assured because of community local radio stations that broadcast such music and dance. The Department has a robust programme with the national broadcaster to broadcast most of these important dances and similarly important elements. Visibility will further be strengthened through print publications that are normally distributed to the public during exhibitions and festivals that are held in different parts of the country. Further, it is expected that there is going to be an increase in interest from different researchers within and outside the country, thus visibility

will be assured through continued interest from the academics as well.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

The visibility of the element will be enhanced at the international level as the inscription on the representative list will be on an international UNESCO list/website and this will provide a window for research not only on Budima, but also other related ICH elements by scholars. Further, information generated by research on such elements can help in mounting elaborate exhibitions on Budima and related ICH elements at different fora. Exhibiting in international and local museums that have a wide audience will promote the publishing of articles on Budima in reputable publications. In addition, it is worthy knowing that the Ministry of Tourism and Arts in Zambia, through the Department of Arts and Culture has a programme of reinventorying and Documenting most of these elements. Information from the inventories will be packaged and distributed to the Zambian Embassies world wide for visibility purposes of the Zambian ICH.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The Budima Dance is a unifying dance in the communities concerned, and therefore its inscription will go a long way in increasing and strengthening dialogue and uplifting the importance of the element to the local communities. The element promotes cultural identity, pride, inspiration and motivation to the custodians and practitioners. Therefore, the element will promote togetherness in the community as well as establish local and international recognition, thus create an increase in the sense of pride and belonging. The element's enhanced recognition will also go a long way in that the lyrics in the song are also a means of communication among people in the concerned communities. The increase in dialogue will also go beyond the district and provincial boundaries as the element's inscription will be celebrated countrywide, thus, encouraging local, national and international dialogue on how to improve people's perceptions about ICH in general.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

The Budima Dance is performed by men, women and children who also have to learn the creativity of the chants, poetry and songs, the making of spears, shields, whistles, drums, flutes made from wild animal horns, particularly those of the antelope family. This element goes along with preparation of the dance arena, costume making, training, supervision and the actual performance, all of which require creativity. The inscription will mean that communities will continue the traditional method of knowledge transmission through the creative creations of songs, poems and traditional music instruments that go along with the dance. The inscription of the Budima Dance will enhance cultural diversity because the performers will continue to be invited, on an exchange basis, to perform at different functions or events in the district, province and the country at large. This has and will continue leading to the dance being appreciated by other ethnic groups in the province, the country and the world at large.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

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

- (i) *How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 250 words

The Budima Dance is part and parcel of the everyday lives of the custodians as almost every person who is a Tonga-Wee has some knowledge on how to perform the dance. Further there are many dance groups in each village setup that perform at different occasions such as at weddings, funerals, traditional ceremonies, government functions and many other social functions. There are no restrictions on the Budima dance and as such anyone who has interest and can manage to dance can easily participate in the dance. As a result, the element has developed a wider audience for its acceptance. Most of the the dance groups are made up of voluntary performers whose participation is out of patriotism to keep the element alive and they perform just for community social entertainment or on request by the traditional leaders. Further the groups have a relationship with the Government's Department of Arts and Culture in the local programmes and activities aimed at preserving and making the dance and all its associated ICH elements visible and viable. Some traditional leaders have permanent dance groups that are on standby to perform at the traditional leaders's request at the palace or the king's residence, thus viability is assured through the traditional institutions and structures that exist.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

- (ii) *How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

Not fewer than 150 or more than 250 words

The State Party has been working with the custodians of Budima Dance through the district and Provincial government offices in the establishment of a number of dance groups in the communities and schools that are in the area. Support has/is been given in terms of sensitisation, production of materials such as drums, flutes, spears, and costumes to the existing and upcoming groups for them to be sustainable. Some of the group members in the dance groups have undergone training in community based inventorying, for the groups to have their own community based inventorying programmes. The internal constraints are inadequate resources, limited and inconsistent transport for the movements to go and perform at far away places. Rural to urban migration for labour by some of the community residents in search of better economic opportunities could constraint the rate of transmission of the knowledge of the different aspects of Budima.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

- (i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

The state party has put in place various measures to ensure viability of the element is not jeopardized at any point in future. Some of the proposed measures are training in production of related materials to support the element, strengthening of structures of dance groups, training in basic management skills to the members of dance groups and community groups, training of dance group members/communities in safeguarding measures of ICH, creation of more groups in areas that do not have dance groups, creation of youth dance groups that will be supported by the adult groups, creation of youth dance groups in formal schools. This will be achieved through the application of 2003 convention that was ratified by the state party on 10th May 2006. The state party, in the domestication of the 2003 convention, has a working National Intangible Cultural Heritage Committee that has so far ensured the safeguarding of Intangible Cultural Heritage by providing leadership in the implementation of the 2003 Convention at national, provincial and district levels in three main ways described below.

i) In 2012, held a number of capacity building workshops for policy makers to facilitate the implementation and making amendments to laws so as to allow the embedment of the 2003 Convention of Intangible Cultural Heritage into the Zambian Constitution for the development of the cultural sector.

ii) Training of trainers workshop for community members, cultural officers and other stakeholders that was held in Kabwe in 2016, with the aim of familiarising them with the 2003 convention. The purpose of the Training of trainers workshop was to capacitate cultural officers and selected members of the community on how to prepare requests for international assistance, preparation of nomination files to all lists and the register of Intangible Cultural Heritage as a way of safeguarding the elements at present and in the future.

iii) A number of other awareness raising programmes were undertaken to raise the profile of Zambian cultures among local communities and as a monitor for policy makers to implement this aspects in the school curriculum from elementary to tertiary level.

The domestication of 2003 convention has resulted into the transmission of ICH elements. This has been mainly through the engagement of a number of schools and cultural institutions to prioritise the holding of annual arts and cultural festivals, observe cultural days as well as promote cultural performances at each state function.

Other viability measures done were the introduction of intangible cultural heritage degree programme at The University of Zambia and the training of academicians/lecturers and other stakeholders in provisions of the 2003 convention. The training of academics and stakeholders at this stage was to prepare for the implementation and management of the Intangible Cultural Heritage degree programme, with its first enrolment of twenty (20) students for the 2019 academic year currently underway.

Side by side with all the main stream training programmes, is the on-going short term training, in community based inventorying, of under graduate students from The University of Zambia, other universities and learning institutions, media institutions such as Zambia National Broadcast Corporation [ZNBC] and Zambia News and Information Services [ZANIS], the National Museums Board and all other stakeholders.

- (ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

Not fewer than 150 or more than 250 words

The State Party will support these proposed measures through the already existing administrative structures at National, Province, district and village/ward levels. These structures are supported by cultural affairs officers who are government employees, charged with the responsibility to give technical and professional support to local communities in the area of safeguarding Zambia's intangible cultural heritage. The existing structures will also help give support to capacity building programmes funded directly by government and those supported by the Intangible Cultural Heritage Fund through the Department of Arts and Culture to produce related safeguarding programmes and projects. The aim of training different members of the community in the field of intangible cultural heritage is to safeguard, encourage, teach or transmit intangible cultural heritage now and in the future. In addition, those trained in ICH from communities, elementary and tertiary level of education will also help in educating not only the community members but also others who have little or no information on intangible cultural heritage. Further, the activities that are conducted in universities such as research will help to carry out awareness programmes that will result in the appreciation and safeguarding of intangible cultural heritage. Therefore, these already existing and proposed activities will assist in safeguarding the Budima Dance as an ICH element.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

The custodians were/are involved in developing some of these safeguarding measures with the help and support of the officers in the district and province through a series of meetings during the inventorying programmes quarterly, annually and through villages/ward meetings. Further the custodians were/are involved through the meetings on obtaining consent from their traditional leaders at the consultative meeting where everything is discussed openly and suggestions are made by all the residents and custodians. The practitioners were/are also consulted on their own during the inventorying and monitoring meetings. In terms of gender roles, women make shakers, rattles and other attires to use during the performance as well as composition of some songs while men are involved in the drum making, composition of songs, flute (Nyeele), shield (Ntobo), ceremonial axe (Tweembe), fly whisk (Muchila wamunyumbwe), walking stick (Inkoli), knobkerrie (Inkoli) and spears (Masumo). In this regard, both men and women have been involved in providing the information necessary for the preparation of this nomination file. Although the National Intangible Cultural Heritage Committee and the Department of Culture and Arts are mandated to implement the safeguarding of the ICH element, it was the responsibility of that community to show commitment to the enactment of the intangible cultural element which they did happily. Therefore, the chief is the overseer of the element followed by the indunas, then the village headmen and lastly members of the community and their effort has so far yielded positive results for the protection and promotion of the Budima.

3.c. Competent body(ies) involved in safeguarding

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), with responsibility for the local management and safeguarding of the element.

Name of the body: Department of Arts and Culture

Name and title of the contact person: Thomas Mambo Mubita Acting/Director - Arts and Culture

Address: P.o box 30575

Telephone number: +260211226053

Email address: thomasmubita@yahoo.com

Other relevant information:

4. Community participation and consent in the nomination process

For Criterion R.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 all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, 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 preparation of the Budima Dance file for the nomination of the element received active participation from the Wee communities in the following chiefdoms: Chief Chipepo, Chief Mweemba and Chief Cooma. At the time of obtaining a consent under his Royal Highness Chief Chipepo, from the representative of the chiefdom (custodians and the practitioners), the following were in attendance: the Ngambela (Prime Minister) and his vice, Traditional Court Judge and his deputy, chief's private secretary, chief's public relations officer. In addition, the cultural groups also took part in the preparation of the nomination file and had thirty-eight (38) members (twenty-six [26] males and twelve [12] females), all with different roles to play, and these included drummers, dancers and singers, flute players, and warriors. Arnold Sinamwenda was representing the bearers of the element at Lusitu community, Lusaka Province. The second consent for nomination was obtained from his Royal Highness Chief Cooma as a custodian and Phillip Nanchimwa- a practitioner, both representing the bearers of Singani community, six (6) Indunas (sub-chiefs), a cultural group composed of 150 dancers, singers and drummers were in attendance. The third consent for nomination was obtained from His Royal Highness Chief Mweemba as a custodian and Edson Shamu- a practitioner, as representatives of the bearers of Mweemba community. Other people who participated were; thirteen (13) Indunas, twenty-nine (29) females and forty-four (44) males, dancers, singers, flute players, drummers, and warriors.

At the national level, representatives from the Ministry of Tourism and Arts- Department of Arts and Culture at national, regional as well as district level, representatives from the Ministry of Chiefs and Traditional Affairs, the Zambian National Commission for UNESCO, The University of Zambia under the Department of Literature and Languages, the Institute for Social and Economical Research, National Archives of Zambia, National Heritage Conservation Commission, National Museums Board and Airtime Productions as Media Experts, took part in the preparation of the nomination file. During the nomination period, the concerned dance groups were able to showcase the dance at the consent giving ceremony.

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

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens 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

Prior to obtaining of the consent, visits were made to the three chiefs and their communities to explain their role in the implementation of the 2003 convention, concerning safeguarding of their cultural practices as well as the importance of nominating an element to the representative list of intangible cultural heritage of humanity. This led to making appointments for the signing of the consents. Written and Verbal Consents were provided by His royal Highness Chief Cooma Kenneth Siayula a male from Choma District, Representative of Chief Chipepo Arnold Sinamwenda male from Chirundu District and His Royal Highness Chief Mweemba Edson Shamu male from Sinazongwe District. The consent also involved video, audio and still photos. The signed consent forms are attached to the file. During the preparation of nomination, both English and the local language (Wee) questionnaires were used to obtain consent. The process of inventorying also involved the preparation of consent documents and questionnaires in both English and the local language (Wee). Kenneth Syabbwalo male from Mweemba Chiefdom of Sinazongwe District, Phillip Nanchimwa- Male from Singani (Cooma chiefdom) of Choma District- and Arnold Sinamwenda - Male from Chipepo chiefdom of Chirundu District signed the consent on behalf of the practitioners. Apart from obtaining the consent from the Budima communities, letters of support for the nomination of Budima Dance were obtained from the following institutions , National Museums Board, National Arts Council of Zambia and National Heritage Conservation Commission.

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 specific 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

In the past, the specific restriction was when the dancers/ warroirs were required to go for war or any other sensitive requirement, when they had to eat samp mixed with sand and who ever bit any sand would not join the group. But these days there are no specific restrictions on the Budima Dance during most performances except when worshipping at the shrines, then dancers are required to abstain from sexual intercourse the night/day before the occasion. There were no restrictions during the process of obtaining information from the community because consent was obtained freely and the participating community was part of the group preparing the nomination file. Restrictions also apply when selecting the tree for drum making where only a bachelor (a man that has never had sexual intercourse) is allowed to select a tree for the making of the main drum called 'Dubuka'. After selecting the tree for the drum, there is a purifying ritual where women and children are not allowed to be present. The drum is stored under a grain storage barn that is out of bounds to women and children.

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

Provide detailed contact information for each community organization or representative, or other non-governmental organization, 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 address;*
- f. *Other relevant information.*

- a. The Cooma Royal Establishment
- b. His Royal Highness Chief Cooma - Kenneth Siayula
- c. Chief Cooma's Palace
- d. P.O. Box 630131 Choma
- a. The Chipepo Royal Establishment
- b. His Royal Highness Chief Chipepo - Edwin Nzungunya Siananzu
- c. Chief Chipepo's Palace
- d. Chirundu District
- a. The Mweemba Royal Establishment
- b. His Royal Highness Chief Mweemba - Edson Shamu
- c. Chief Mweemba's Palace
- d. Sinazongwe District

5. Inclusion of the element in an inventory

For Criterion R.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 the 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:

- i. CDICH 0004. Choma District ICH inventory
- ii. CHDICH 0004. Chirundu District ICH Inventory
- iii. SDICH 0004 Sinazongwe District ICH Inventory
- ii. SPICH 0004. Southern Province Inventory
- ii. ZNICH 0004 National Inventory
- iv. SAICH Platform ZNICH 0004 Inventory

(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:

Ministry of Tourism and Arts- Department of Arts and Culture, Zambia National Commission for UNESCO, Institute of Economic and Social Research (INESOR), University of Zambia (UNZA), National Museums Board, Air Time Productions, National Archives of Zambia and National Heritage Conservation Commission.

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

Reference: ZNICH 0004, Budima dance, Domain Performing Arts; Siavonga, Gwembe, Sinazongwe, Maamba, Choma and Kolmo Districts of Southern Province and Chirundu District of Lusaka Province. The communities that are involved in the inventorying of Budima Dance were the Cultural Dance Groups under chieftdom of Mweemba, Chipepo, and Cooma.

the traditional leaderships were also involved; His Royal Highnesses Chief Mweemba, Chief Cooma, Chief Chipepo and their respective Indunas and Traditional court Judges. The individuals involved were; Arnold Sianamwenda, Phillip Nanchimwa, and Kenneth Syabbwalo.

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

The first inventory was done on the 18th February, 2015 in Siamakando Village, updated on the 20th, May, 2017 in Sialuselo Village of Chirundu District, 29th and 1st May, 2017 in Siamakando Village of Choma District and 20th September, 2018 in Mweemba Chiefdom, Maamba District.

(v) 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 role 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 Wee community, supported by the Traditional leadership identified the Budima Dance as an element that deserves to be safeguarded among the the Zambia ICH elements, they worked in collaboration with the Choma District Cultural Affairs Officer. This is because the Budima Dance is the main dance of the Wee people of the Zambezi Valley. Therefore the community and the traditional leaders chose the dance for nomination as their main and unifying community dance. Budima Dance plays an important role in the daily lives of the Wee ethnic group. In some instances it is used during funeral processions, the achievements of the communities/ individuals such as the bumper harvest and the first fruit, and during the installation of traditional leaders. Following the successful workshop held, training the local community in ICH inventory in 2016. The local community worked in collaboration with the District Cultural Affairs Officer for Choma District to request that Budima be nominated to the Representative List of the Intangible Cultural Heritage of Humanity.

(vi) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process 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).

The Ministry of Tourism and Arts, Department of Arts and Culture working with the National Intangible Cultural Heritage committee works on quarterly reviews of individual inventories and annual updates of the National Inventory Register. The committee has the responsibility to hold literature review meetings of all submitted inventories from Districts and Provinces in Zambia. The committee undertakes field trips to amend and update inventories through the District, Provincial Cultural Offices and community organisations as well as practitioners of the element.

(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 at least include 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 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 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:

Information on community Inventory File (English)

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 the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the 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 the community concerned is other than 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 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 photos (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 other than 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, the 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.

Refers:

1. Colson,E.,2006, Tonga Religious Life in the Twentieth Century, Bookword Publishers
2. HTS Teologiese Studies/Theological Studies ISSN:online 2072-8050., <http://www.hts.org.za>
Towards an African Theological Ethic of Earth Care Encountering the Tonga Lwiindi of Simaamba of Zambia in the face of the Ecological Crisis.
3. Enock Syabbalo: Zilengwa Zyabatonga, Zyaciidi a Zyasunu.

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

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with 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: Lenox Kalonde

Title: Acting Permanent Secretary

Date: 24th September, 2019

Signature:

