



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

International Assistance

ICH-04-Report – Form

INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

PROGRESS NARRATIVE REPORT

Beneficiary State(s) Party(ies): ZIMBABWE

Project title:	Enhancing the capacity of communities to safeguard traditional dance expressions as performing arts heritage in western Zimbabwe.
Reporting period:	From: 19/07/2018 to: 03/04/2019
Budget:	<p style="text-align: right;">Total: US\$99,627.00</p> <p><i>Including:</i></p> <p style="text-align: right;">Intangible Cultural Heritage Fund: US\$98,927.00</p> <p style="text-align: right;">State Party contribution: US\$700.00</p> <p style="text-align: right;">Other contributions: US\$0.00</p>
Implementing agency (contracting partner or UNESCO Field Office):	NHIMBE TRUST
Contact person:	<p>Title (Ms/Mr, etc.): Mr</p> <p>Family name: Nyapimbi</p> <p>Given name: Joshua</p> <p>Institution/position: Nhimbe Trust - Executive Director</p> <p>Address: 97A Lobengula Street, Bulawayo, Zimbabwe</p> <p>Telephone number: 263 292 268931 +263 784 268 614</p> <p>E-mail address: joshnyap@nhimbe.org</p>
Partner agency (in the case of a service from UNESCO project):	N/A

Background

Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.

Not fewer than 750 or more than 1000 words

There is a growing awareness in Zimbabwe of the value of intangible cultural heritage and its contribution as a determinant of national identity, as there are growing concerns that the purity of traditional expressions is under threat of dilution, thereby eroding the traditions and the identity of local communities practicing a diversity of cultural expressions. To mitigate this threat, it is important to ensure that communities have the capacity to take measures to safeguard their cultural heritage.

Traditional dance in Zimbabwe expresses the spiritual, social and ceremonial mores of the community and is integral in defining cultural identity. Due to its participatory nature traditional dance expressions contribute to social cohesion.

The project responds to the following needs:-

1. The need to capacitate communities had been expressed in a call by community leaders for enhanced capacity to safeguard intangible cultural heritage in their rural communities that are the custodial source of cultural heritage. The project was designed to enhance the capacity of 6 communities in 6 districts of western Zimbabwe (Binga, Hwange, Lupane, Tsholotsho, Bulilima and Beit Bridge Districts) in the following fields of expertise:

(a) Awareness and knowledge of the 2003 UNESCO Convention and the capacity to explain and to make others aware of its implementation methodology in safeguarding their performing arts heritage.

(b) The capacity to undertake community-based inventorying of elements associated with traditional dance as part of their performing arts heritage. The inventories compiled by the communities can then be used in safeguarding the diverse, rich cultural heritage of communities that are facing a cultural loss that could be abated by projects such as this.

(c) The capacity to facilitate and undertake inter-generational transmission of their performing arts heritage.

2. The need to mitigate dilution was also made in a call by community leaders who expressed concern that traditional dance in particular was diluted and misrepresented when performed at public events away from the custodial source. This concern was exemplified in a cultural exchange between the Tonga peoples of Zambia and Zimbabwe, at which Chief Sinazongwe of Zambia urged Chief Siachilaba of Binga, Zimbabwe to protect authentic Tonga language, music and customs, and to guard against dilution from the wider Shona and Ndebele cultures of Zimbabwe.

In Bulawayo there are 18 groups (comprised mainly of urban youth) practicing and performing traditional dance as a cultural expression, thereby promoting an appreciation of its cultural value. However, the urban context presented a threat in the form of diverse influences from contemporary sources, in particular that of western-orientated cultural expressions. As a result, the art form as practiced by urban youths has become diluted, purity of form and related Indigenous knowledge systems has been lost.

participation.

8. The need to raise awareness of the value of traditional expressions in schools. The colonial imposition of western Christian orthodoxy ensured marginalisation of traditional cultural practices. However, it is anticipated that the imminent introduction of new school curricula will alleviate this need to some extent. In parallel to this, the project aims to promote awareness of the value of traditional dance amongst school children through performances at schools in Bulawayo.

Objectives and results attained

Overall, to what extent did the project attain its objectives? Describe the main results attained, focussing in particular on the perspective of the direct beneficiaries and communities. For each expected result identified in the request, explain whether it was fully or partially attained. Also describe any unexpected results, direct or indirect, whether positive or negative.

Not fewer than 100 or more than 500 words

Up to the date of this progress report (03 April 2019) the project has achieved the following objectives:

Objective One: To enhance the capacity of community-based cultural stakeholders in the safeguarding of their performing arts heritage by equipping them with knowledge of the implementation of the 2003 UNESCO Convention.

Attained Results: Objective One - Capacity needs were fully addressed through a 2-day training workshop for 12 community-based cultural stakeholders from 6 communities and 5 other cultural stakeholders from partner organisations, who were equipped with the necessary knowledge and skills to explain and make others aware of the 2003 UNESCO Convention and its implementation in safeguarding their performing arts heritage.

Objective Two: To build the capacity of cultural stakeholders to undertake community-based inventorying of elements of their performing arts heritage.

Attained Results: Objective Two

(a) Capacity needs were fully addressed and mechanisms put in place at a 3-day capacity-building workshop that equipped 12 cultural stakeholders from 6 communities and 5 other cultural stakeholders from partner organisations with skills to undertake a program of community-based inventorying.

The following objectives are still to be achieved through the remaining planned activities from 03 April 2019 through to the anticipated end of the project (31 December 2019)

Objective Two: To build the capacity of cultural stakeholders to undertake community-based inventorying of elements of their performing arts heritage.

Expected Results: Objective Two

(b) Safeguarding measures implemented through a 5-day community-based inventorying process of elements associated with traditional dance, and production of an inventory.

Regional Cultural Advisor, UNESCO Regional Office for Southern Africa

15 October 2018 Harare - Meeting of Nhimbe Trust project staff with Mr Stephen Chifunyise, National Intangible Cultural Heritage Committee

15 October 2018 Harare - Nhimbe Trust project staff delivered a letter to Mr Melusi Matshiya, Permanent Secretary, Ministry of Home Affairs and Cultural Heritage, to inform him of the proposed project activities.

15 October 2018 - Nhimbe Trust project staff delivered a letter to Mrs S.J Utete-Masango, Permanent Secretary, Ministry of Primary and Secondary Education, to inform her of the proposed project activities and request clearance for performances at Bulawayo primary schools later in 2019.

16 October 2018 Harare - Meeting of Nhimbe Trust project staff with Dr Biggie Samwanda Ministry of Youth, Sport, Arts and Recreation, to inform him of the proposed project activities and submit a letter to the Permanent Secretary.

16 October 2018 - Nhimbe Trust project staff delivered a letter to Mr Nicholas Moyo, Director, National Arts Council of Zimbabwe to inform him of proposed project activities.

23 October 2018 - Meeting of Nhimbe Trust project staff with Dr Biggie Samwanda to request release of 2 trainers previously trained under a UNESCO grant.

13 November 2018 - Stakeholders and partners meeting in Bulawayo to share knowledge on the proposed communities involved and the logistics of project implementation.

1.3 Organise a four-day field visit to each of the six communities concerned, conducted by one documentation officer and one research officer;

23-25 November 2018 - Field visit to the Tonga community of Siyamagonde, Binga. This community was not further involved in the project since the dance culture was found to be diluted and therefore not appropriate for safeguarding.

10-13 December 2018 - Field visit to the Kalanga community of Tokwane, Bulilima.

19-22 December 2018 - Field visit to the Nambya community of St Mary's, Hwange

28-31 January 2019 - Field visit to Tonga community of Siachilaba, Binga.

31 Jan - 3 February 2019 - Field visit to the Ndebele community of Lupane.

12-15 February 2019 - Field visit to Venda community of Beitbridge

19-22 February 2019 - Field visit to San community of Phelandaba, Tsholotsho

1.4 Organise one consultative meeting in each of the six communities concerned to discuss the concrete project implementation modalities with the traditional leaders;

Consultative meetings were held with the following:

Chief Mungombe of the Binga community, Siachilaba

Mr Ian Ndebele, Headman, Kalanga community, Tokwane, Bulilima district

Mr Noel Ncube, traditional leader and community worker, St Mary's, Hwange..Chief Mabhukwa was away and not available personally for a consultative meeting. He gave his support and project endorsement through phone communications.

Headman Mvundla - traditional leader of the San community, Phelandaba, Tsholotsho district. The Headman made the request that we do not take any photographs or any film footage at this stage of project implementation since it was a sensitive cultural issue. We respected his decision. However, he will not restrict photography or filmig once the project

Noel Ncube - St Mary's - Nambya

Londokuhle Tshuma - St Mary's - Nambya

Sailwindi Munkuli - Siyachilaba - Tonga

Bridget Munkuli - Siyachilaba - Tonga

Michael Ncube - Lupane - Ndebele

Florence Khumalo - Lupane - Ndebele

Robert Ndou - Dumba - Venda

Pfananani Moyo - Dumba - Venda

Obvious Ndlovu - Phelandaba - San

Thembekile Sibanda - Phenandaba - San

Other cultural stakeholders participating in the workshop:

Nkosilathi Mswela - Ministry Youth, Sport, Arts and Recreation (Plumtree)

Coddelia Ncube - Ministry of Youth, Sport, Arts and Recreation (Tsholotsho)

Trust Gumbo - Zimbabwe National Traditional Dance Association

Butholezwe Nyathi - Amagugu International Heritage Centre

Johanne Mpofu - Documentation officer

Charmaine Mudau - Monitoring and Evaluation Officer - Nhimbe Trust

Ian White - Project Coordinator - Nhimbe Trust

2.1 Organise a four-day training workshop on community-based inventorying of intangible cultural heritage elements and ensure the participation of the 12 identified community representatives and five cultural stakeholders from partner organisations. Two experts trained within the framework of UNESCO's Global Capacity Building Programme shall facilitate this workshop, taking into account the relevant UNESCO global capacity-building materials;

The workshop was held over 3 days at The Standard Hotel Conference room 13-15 March 2019

Facilitators were Reward Shockson and Caroline Maponga both having been previously trained under a UNESCO training of trainers program and both from the Ministry of Youth, Sport, Arts and Recreation. Thabo Rapoo facilitated three sessions on how symbols can be used as a tool to annotate dance movement.

12 Community representatives were as follows:

Saviour Ndlovu - Tokwane - Kalanga

Ian Ndebele - Tokwane - Kalanga

Noel Ncube - St Mary's - Nambya

Londokuhle Tshuma - St Mary's - Nambya

Sailwindi Munkuli - Siyachilaba - Tonga

Bridget Munkuli - Siyachilaba - Tonga

Michael Ncube - Lupane - Ndebele

Florence Khumalo - Lupane - Ndebele

Robert Ndou - Dumba - Venda

capacity to safeguard their intangible cultural heritage are addressed, and that traditional dance, when performed at urban public events is a true and authentic representation.

As follows:

Community involvement in the activities completed to date are as follows:

1. Engagement with the traditional leadership of each community for their endorsement of the modalities of project implementation. In seeking access to each community, the first interaction has been engagement with the chief and traditional leadership of each community as prescribed by customary practice.
2. Consultations with the community to identify the 2 community representatives who will participate in actions to safeguard their performing arts heritage.
3. Questionnaires from community representatives attending the workshops to assess relevance, efficiency, effectiveness, impact and sustainability in attaining an enhanced capacity to safeguard their performing arts heritage.

Community involvement in mechanisms to be put in place for upcoming activities: As follows:

1. Consultations with the community and traditional leadership to identify 2 x traditional dances recognised as expressions of their cultural identity that may be endangered, for inventorying, and to verify that the true source has been identified and the local context addressed.
2. Consultations with the community to identify 2 youth who will engage in actions of intergenerational transmission of traditional dance expressions.
3. Review of elements of performing arts heritage to be inventoried for endorsement and informed consent from the community.
4. Consultations with the community to request consent on the involvement of non-community members in the inventorying process and the intergenerational transmission of performing arts heritage.
4. Community-based inventorying process of elements associated with traditional dance expressions.
5. Community-based intergenerational transmission of traditional dance as part of their performing arts heritage
6. Periodic participatory consultations with the community to assess relevance, efficiency, effectiveness, impact and sustainability of the activities in the mitigation of the dilution of traditional dance practices when performed away from the custodial source.

project.

The economic status of rural youths is enhanced through the acquisition of marketable skills in performing arts heritage thereby contributing to economic sustainability.

Ameliorating the distortions that have diluted the art form in the urban context, by reconnecting the urban youth with the custodians of intangible cultural heritage, has a long-term impact beyond the lifetime of the project.

The sharing of the recorded documentation and inventory registers with other partners involved in safeguarding intangible cultural heritage will provide a basis and rationale for new initiatives.

The inventory registers and online portal produced over the lifetime of the project contributes to the national programme to safeguard intangible cultural heritage through a sustained and comprehensive national inventorying process.

No additional funding has been secured as a result of this project.

Lessons learnt

Describe what are the key lessons learnt regarding the following:

- *Attainment of expected results*
- *Ownership of key stakeholders and community involvement*
- *Delivery of project outputs*
- *Project management and implementation*
- *Sustainability of the project after the assistance*

Not fewer than 300 or more than 750 words

1. Attainment of expected results - it was learned that, given a safe and inclusive environment, culturally diverse participants speaking 6 local languages (Tonga, siNdebele, Kalanga, Tshwa, Venda and Nambya) can find common ground and work together harmoniously to achieve a shared goal. In addition, due to the diversity of languages spoken and the workshop environment, more time needed to be allocated to the discussion of topics raised in order to ensure a thorough understanding of concepts. especially those of a more theoretical nature.

2. Ownership of key stakeholders and community involvement - This process is vital to the success of any project activity. The lesson learned here is that all major decisions that may impact on the community are to be made by the chief and traditional leadership after a consultation, since the traditional leadership is the protector of cultural values, traditions and heritage of their communities. On consultation, the traditional leadership of each of the 6 communities saw the need to put in place measures to safeguard traditional dance expressions as part of their performing arts heritage. Once approached, the traditional leadership of each community enthusiastically endorsed the project interventions and committed the participation of their community.

Community ownership of project activities will become apparent by their involvement in the inventorying process and the intergenerational transmission of ICH, activities still to be implemented.

3. Delivery of project outputs - A stable environment is essential for the timely delivery of

- Annex 11. ICH Workshop Schedule
- Annex 12. ICH Workshop Registration Forms
- Annex 13. 2003 Convention Questionnaire
- Annex 14. Inventorying Questionnaire
- Annex 15. Sample Tenplate Consenr Form
- Annex 16. Inventorying Framework (Blank)
- Annex 17. Inventorying Framework (Practical)
- Annex 18. Workshop Report - Caroline Maponga
- Annex 19. Workshop Report - Thabo Rapoo
- Annex 20. Workshop Report - Ian White
- Annex 21. Workshop Report - Reward Shockson
- Annex 22. M&E Report August 2018 to March 2019
- Annex 23. M&E Workshops Report March 2019

Name and signature of the person having completed the report

Name: Ian White

Title: ICH Project Coordinator

Date: 30 March 2019

Signature: