

## Inventory of Malawi's ICH, Volume 2 | 2013



MINISTRY OF TOURISM AND CULTURE

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MALAWI NATIONAL COMMISSION FOR UNESCO

## INVENTORY OF MALAWI'S INTANGIBLE CULTURAL HERITAGE

## VOLUME 2



September 2012 – April 2013

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**PREFACE**

The importance of preserving one's culture cannot be overemphasized. A nation is identified by its cultural values, beliefs, customs and tradition. Cultural practices are meant to preserve, unite and develop the practicing community. While culture is dynamic as it drops outdated practices and picks up new and sometimes foreign ones, this process must happen without complete loss of the identity of a people.

Elderly people are dying, thereby taking with them important cultural knowledge. We need to safeguard the knowledge for the sake of future generations. Traditional dances, therapy, spiritual and harvesting festivities, food preparation traditions, marriages, funerals, initiations, installation, birth ceremonies, just to mention some, have to be documented and made known to the public. Besides, due to geographical and spatial separation, people living in different areas of the country are not knowledgeable of some of the cultural values, beliefs and customs embodied in these living traditions. It is in recognition of this need as well as in the course of implementing the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage to which the Malawi Government acceded in 2010 that the Department of Culture in collaboration with Malawi National Commission for UNESCO embarked on the *Documentation of National Inventory of Malawi's Intangible Cultural Heritage*.

The exercise is aimed at capturing different elements of Malawi's Intangible Cultural Heritage with a view to raise public awareness on the same in order to safeguard them for national identity, unity in diversity and community development. The present document is the second volume that has documented intangible cultural heritage of eight ethnic communities from the northern region of Malawi particularly two districts of Chitipa and Karonga. The ethnic communities whose intangible cultural heritage is documented in this volume are: Bandy, Lambya, Mambwe, Namwanga, Ndali, Nyakyusa, Nyiha and Sukwa. In total, the second volume contains 35 elements on intangible heritage. The first volume documented intangible cultural heritage of eight ethnic communities from southern, central and northern regions. These were: Chewa, Tonga, Ngoni, Sena, Tumbuka, Ngonde, Lomwe and Yao.

The inventory in the two volumes, though not representative of all the intangible cultural elements available among the 16 ethnic communities so far documented, will help raise public awareness on the importance of culture to the socio-economic life of the country and hence the need to safeguard it. Lastly, the inventories shall be permanent testimony of intangible cultural heritage of different ethnic communities in Malawi to future generations.

Elizabeth Gomani-Chindebvu PhD

**DIRECTOR OF CULTURE, MINISTRY OF TOURISM AND CULTURE**

**CHAIR OF NATIONAL INTANGIBLE CULTURAL HERITAGE COMMITTEE (NICHC)**

#### **ACKNOWLEDGEMENTS**

On behalf of the National Intangible Cultural Heritage Committee, the Department of Culture wishes to extend its gratitude to all those people who were consulted and contributed in one way or the other, at various stages, to the development of this document.

The Department is particularly indebted to the UNESCO Intangible Cultural Heritage Fund, through the Malawi national Commission for UNESCO for providing the necessary financial support to conduct the documentation exercise and publish the second volume of the intangible cultural heritage inventory of Malawi. Many thanks also go to the team that conducted the inventorying exercise as well as the youth from Karonga and Chitipa whose participation was invaluable.

Lastly, **most sincere gratitude** also go to the custodians of our heritage, the traditional authorities, too numerous to mention each one, as well as men and women practitioners for their unwavering support and for organizing themselves to share information on as well as demonstrate the intangible heritage elements documented in here.

## 1. INTRODUCTION

According to the UNESCO World Commission on Culture and Development, heritage is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or a social group. It is therefore, seen as what people have chosen to give and what the receiver wants to inherit. It can be natural or cultural, tangible or intangible.

The natural heritage consists of both flora and fauna of the area plus the splendid spectacular features e.g. islands, mountains, canyons, waterfalls and geysers such as hot springs. In many societies, religious beliefs are shaped by the things found in an area such as water, mountains and rivers.

Cultural heritage include not only arts and letters but also modes of life, the fundamental rights of a human being, value systems, traditions and beliefs. It includes material evidence and emotional features that have resulted from spiritual things, for example churches and graveyards. It also includes movable cultural objects such as ethnographic materials, archaeological objects, archival and library materials and works of art. Immovable cultural objects such as monuments, sacred/historical sites, prehistoric sites, structures like bridges, roads, cemeteries; expressive activities such as language, music and dance as well as drama and intangible heritage such as skills, folklores, rituals, intellectual property rights, beliefs, traditions and customs are all part of cultural heritage.

The "Intangible Cultural Heritage" (ICH) refers to non-physical heritage represented by practices, expressions, knowledge, skills as well as the instruments, objects and artefacts associated thereof, that communities, groups and in some cases individuals recognize as part of their cultural heritage. This intangible cultural heritage, which is transmitted from one generation to another is constantly recreated by the communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity of human creativity.

## 2. INTANGIBLE CULTURAL HERITAGE ELEMENTS

### 2.1 Bandy Community, Chitipa District

#### 2.1.1 Ukuluka Umono

##### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukuluka Umono

**Short informative Title:** Making of Umono Fish trap

**Community (ies) concerned:** Bandy Community

**Physical location(s) of element(s):** Ibandya Village, Chitipa District

**Short description:** *Umono* is a traditional fish trap. It is made from midribs of palm tree leaves locally known as *Insyeti*. Other materials and tools required include ropes, saplings, an axe and a knife. The fish trap has two components, the main part of the trap and the entrance part. To make the main part of *Umono*, the craftsman cuts *Insyeti* which are joined with ropes into a mat. Then the edges of *Insyeti* mat are joined at one end to form a cylindrical shape. Rings of saplings are then placed inside the housing at desired intervals and fastened with ropes. The one end of the main part is tied and the other end is fixed with the entrance part which is made separately in such a way that when the fish enter the trap, they are unable to come out.

##### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** *Insyeti* (midribs of palm tree leaves), knife, ropes, and saplings.

**Associated Intangible Elements (if any):** weaving skill

**Language(s) involved:** Chibandya and Chichewa languages.

**Perceived origin:** It is perceived that the skill originated from within the Bandy community and transmitted through generations.

##### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** craftsmen

**Names:** Harold Simfukwe

**Ages:** all ages

**Gender:** Men

**Social status:** married or single

**Professional category:** weaving

**Other participants:** fish farmers

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access although women are rarely seen taking part in the practice this is not because of any particular customary practices restricting access.

**Modes of transmission:** The skill is transmitted through apprenticeship to interested young people.

**Concerned Organizations:** Department of Arts and Crafts, Museums of Malawi.

#### STATE OF THE ELEMENT:

**Threats to the element:** Advent of modern ways of fishing has reduced the demand for Umono and hence there are fewer craftsmen engaged in the skill.

**Threats to transmission:** Due to the traditional nature of the skill fewer young men are interested in to learn.

**Availability of associated tangible elements and resources:** Associated tangible materials are easily available within the community.

**Viability of associated intangible elements:** The skill of making Umono is still relevant to rural communities still depended on subsistence farming and cannot afford the modern fishing tools and equipment.

**Safeguarding measures:** There are no formal safeguarding measures deliberately put in place. However, continued practice and relevance of the skill in mean time ensures the safeguarding of the element.

#### DATA GATHERING AND INVENTORY:

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** The practitioner Mr. Harold Simfukwe was interviewed for the inventory and gave his consent. In addition Mr. Anthony Simovwe a Bandy and member of the community was part of the team that gathered the information.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 3February, 2013, Ubandya, Chitipa

**Date of entering data into an inventory:** 20February, 2013

**The inventorying entry compiled by:** Christopher Magomelo, Lovemore Mazibuko and Harrison Simfukwe

#### REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

##### Pictures:



Pic. No.1: Harold Simfukwe holding dry &



Pic. No.2: Harold Simfukwe holding rope  
fresh *insyeti* (Midribs of palm tree leaves)  
process



Pic. No.3: the beginning of the weaving



Pic. No.4: the basic weaving pattern  
 Pic. No.5: How to set Umono  
 Pic. No.6: Full view of umono



**Video:** Video No. 1: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**

**Consent Form for Human Treasure**

DEPARTMENT OF ANTHROPOLOGY OF MALAWI  
 CHIMBVI HOUSE

The Department of Culture in conjunction with the Malawi National Commission for UNESCO is implementing a project on development of an inventory of **INTANGIBLE CULTURAL HERITAGE** for some selected ethnic groups in the Southern Region. This is one of the efforts by government to compile a national inventory of Intangible Cultural Heritage.

You have been selected to provide information on some specific attributes of Intangible Cultural Heritage of your community to our knowledge, experience and expertise. The information will be used only for the national effort aimed at safeguarding the Intangible Cultural Heritage and will not be used for commercial purposes.

We thank you in advance for your participation and contribution to the study.

If you agree to participate in this survey, please sign the declaration below.

---

HELED CHIMBVI (Signature)  
 I, the undersigned, do hereby consent to participate in the survey on the Intangible Cultural Heritage of my community.

Heled Chimbi (Signature)  
2013-08-08 (Date)  
Heled Chimbi (Signature)  
Heled Chimbi (Signature)



**Consent Form for Data Gathering**

**DEVELOPMENT OF AN INVENTORY OF MALAWI  
CONSENT FORM**

The Department of Culture in conjunction with the National Commission for UNESCO is implementing a project on development of an inventory of **INTANGIBLE CULTURAL HERITAGE** in order to assess the status of the country's heritage. This project is part of the effort by government to develop a national inventory of intangible Cultural heritage.

You have been selected to provide information on some aspects in order to help the Cultural Heritage of Malawi team in your knowledge, experiences and expertise. The information will be used only for the national effort aimed at safeguarding the intangible Cultural Heritage and will not benefit the individual person.

We thank you in advance for cooperation and participation in this study.

Your consent to participate in this survey, should sign the consent form.

\_\_\_\_\_

**MARTIN N. GUSA** *(Signature)* \_\_\_\_\_  
The information will be taken from the questionnaire for the purpose of the survey. I have read the document and I agree to the data to be collected through this survey.

*(Signature)* \_\_\_\_\_  
02/02/2013

*(Signature)* **Anthony Simionis** \_\_\_\_\_  
*(Signature)* \_\_\_\_\_ 02/02/2013

**2.1.2 Ukuluka Ivingwe Kufuma Kukatani****IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukuluka ivingwe kufuma kukatani

**Short informative Title:** Making Rope from Sisal

**Community (ies) concerned:** Bandy Community

**Physical location(s) of element(s):** Mweneubandya village, Chitipa District

**Short description:** Ukuluka ivingwe ukufuma kukatani is the skill of making ropes (*ivingwe*) from sisal. Materials needed for making *ivingwe* include a knife, a hoe, sisal leaf blades and water. The knife is used for cutting the sisal and removing thorns from the sisal blades while the hoe is used for removing the outer green layer of the sisal to obtain the sisal fibre. Water is sprinkled over the fibre to soften it. The rope is made by spinning sisal fibre. The rope is used for tying. But traditionally, the rope is used for tethering goats, cattle, and pigs

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** knife, a hoe, sisal leaf blades and water.

**Associated Intangible Elements (if any):** weaving skill

**Language(s) involved:** Bandy and Chichewa languages.

**Perceived origin:** It is perceived that the skill of making ropes from sisal originated from within the Bandy community and was passed on through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** craftsmen

**Names:** Mr. Style Sikana

**Ages:** from 15years up wards

**Gender:** Male

**Social status:** married or single

**Professional category:** spinner, weaver

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access although women rarely participate in making *ivingwe* it is not due to any customary restrictions but gender restrictions. Women though, use *ivingwe* for various purposes.

**Modes of transmission:** The skill is transmitted within the community through apprenticeship and observation

**Concerned Organizations:** Department of Arts and Crafts, Museums of Malawi.

**STATE OF THE ELEMENT:**

**Threats to the element:** The availability of imported ropes affecting the growth of the practice. And demand for *ivingwe*.

**Threats to transmission:** Young people getting less and less interested in learning survival skills including how to make rope.

**Availability of associated tangible elements and resources:** Associated tangible elements for making *ivingwe* are readily available in the community.

**Viability of associated intangible elements:** The skill of making *ivingwe* is still relevant to rural communities in which most work is done manually and traditional survival skills are still needed.

**Safeguarding measures:** There are no formal safeguarding measures put in place. However fewer than before they maybe, continued practice by craftsmen is keeping the skill alive and relevant.

#### DATA GATHERING AND INVENTORY:

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Mr. Style Sikana participated in the interview for data gathering and he gave consent. Mr. Anthony Simovwe a Bandya himself from the same location, was a member of the data gathering team. Senior Group Village Headman Mwenebandya also gave his consent. (see appendix ....)

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 3February, 2013, Mweneubandya village, Chitipa District

**Date of entering data into an inventory:** 20February, 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

#### REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

##### Pictures



Pic. No.1: Fresh *Katani* (Sisal)



Pic. No.2: Obtaining sisal fiber



Pic. No.3: Fresh *katani* (sisal) & *ivingwe* (rope)



Pic. No.4: Style Sikana making



Pic. No.5: Fresh *Katani* (sisal), fibre & *ivingwe* (rope)



Pic.No.6: *Ichingwe* weaving pattern

**Video:** Video No. 1: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:****2.1.3 Ukupiya Chiponde****IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukupiya Chiponde

**Short informative Title:** Preparation of Chiponde a Traditional Dish of the Bandy

**Community (ies) concerned:** Bandy Community

**Physical location(s) of element(s):** Mwenebandya village, Chitipa District

**Short description:**– *Chiponde* is a mixture of mashed sweet potatoes and beans. It is a traditional food for the Bandy community of Chitipa District. Peeled potatoes and beans are boiled separately and later mixed and mashed together. *Chiponde* can also be made from cassava and beans.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** Sweet potatoes/Cassava, Beans, fire, knife, water, stirring stick, serving spoon

**Associated Intangible Elements (if any):** culinary knowledge

**Language(s) involved:** Bandy and Chichewa languages.

**Perceived origin:** It is perceived that the culinary tradition of *Chiponde* originated from within the Bandy community and transmitted through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** house wives

**Names:** U Namwayi

**Ages:** from 12years upwards

**Gender:** women

**Social status:** married or single

**Professional category:** cooking

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access although traditionally men and boys do not cook this is not due to any customary restrictions but gender role distribution. Today though, men and boys can also cook.

**Modes of transmission:** The knowledge is transmitted to girls and boys through participation and observation.

**Concerned Organizations:** Department of Nutrition, Department of Arts and Crafts.

**STATE OF THE ELEMENT:**

**Threats to the element:** Imported recipes are changing people's preferences from traditional foods to new types of foods.

**Threats to transmission:** As people get education and move to the cities their preferences begging to change and they look down on their traditional foods. As a result younger generations are growing without knowing about traditional food such as *Chiponde*.

**Availability of associated tangible elements and resources:** Associated tangible elements for preparation of Chiponde are readily available in the community. Each house hold in most cases grow its own beans and sweat potatoes or cassava.

**Viability of associated intangible elements:** The knowledge and skill of preparing Chiponde will always be relevant as long as humans depend on food for survival.

**Safeguarding measures:** Department of Nutrition runs campaigns for promotion of traditional foods which have high nutritional value and *Chiponde* is one of them. This will help in the continued relevance and practice of the preparation of *Chiponde*.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Mrs. U Namwayi was interviewed for this inventory and gave her consent. Mr. Anthony Simovwe a Bandyia himself was a member of the team that gathered the data

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 2February, 2013, Mwenebandya Village, Chitipa District

**Date of entering data into an inventory:** 20February, 2013

**The inventorying entry compiled by:** Harrison Simfukwe, Lovemore Mazibuko, Christopher Mazibuko

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Element of Chiponde in a basket; Sweet potatoes & peanuts



Pic. No.2: U. Namwayi peeling potatoes



Pic. No.3: *Chiponde* on the fire



Pic. No.4: Chiponde served



Pic. No.5: U Namwayi, human treasure

**Video:** Video No. 1: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

#### 2.1.4 Ukwimba Ingwaya

**IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukwimba Ingwaya (Bulumba)

**Short informative title:** Ingwaya or Bulumba Music Making

**Community (ies) concerned:** Bandy Community

**Physical location(s) of element(s):** Mwenebandya village, Chitipa District

**Short description:** Ingwaya is a traditional song and dance performed for entertainment by both men and women among the Bandy community from Chitipa District. They use two pots with maize grains inside which are shaken to produce musical sound. These instruments are played by men while women sing and dance to the tune.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** maize grain, pots

**Associated Intangible Elements (if any):** music created by shaking of maize grains in pots, singing, clapping and dance

**Language(s) involved:** Bandy and Chichewa languages.

**Perceived origin:** It is perceived that the dance originated in within the Bandy community and transmitted through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** Entertainers

**Names:** Mrs. Mulungu and Mrs. Sichali

**Ages:** 30years and above

**Gender:** Men

**Social status:** married or single

**Professional category:** Dancer, musician

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access during public celebrations as everyone can participate in the singing and dancing.

**Modes of transmission:** The dance is transmitted within the community through participation and observation during entertainment and other occasions.

**Concerned Organizations:** Department of Arts and Crafts

**STATE OF THE ELEMENT:**

**Threats to the element:** Fewer people particularly the youth are interested in *Ingwaya*.

**Threats to transmission:** The dance is mainly transmitted through observation which is not consistent. It is not taught in formal education system. There is no deliberate effort to transmit Ingwaya through apprenticeship.

**Availability of associated tangible elements and resources:** Associated tangible elements are readily available in the community

**Viability of associated intangible elements:** Singing and dancing is still relevant as entertainment and means of expression. Songs are created on spot depending on the creator.

**Safeguarding measures:** There are no formal safeguarding measure put in place

#### DATA GATHERING AND INVENTORY:

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Mrs. Mulungu and Sichali were interviewed during the inventorying exercise and gave their consent. Group Village Headman Mwenebandya also gave his consent. Anthony Simvwe a Bandyia himself was a member of the data gathering team

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 3February 2013, Ibanda, Mwenebandya village, Chitipa District

**Date of entering data into an inventory:** 20February, 2013

**The inventorying entry compiled by:** Christopher Magomelo, Lovemore Mazibuko, Harrison Simfukwe

#### REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

##### Pictures



Pic. No.1: Players showing tangible elements of Ingwaya, pots and maize seed



Pic. No.2: Human Treasures, Mrs. Namulungu and Mrs. Sichali





Pic. No.3: Dancing Ingwaya

**Video:** Video No. 1: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

#### 2.1.5 Ukubaza Ituli

**IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukubaza Ituli

**Short informative Title:** The Skill of Curving Mortar

**Community (ies) concerned:** Bandy Community

**Physical location(s) of element(s):** Ibanda, Mwenebanda village, Chitipa District

**Short description:** *Ituli* is the Bandy word for mortar. A mortar is a tool which is used together with a pestle for pounding. It is made from a tree trunk using a big and a special axe called *Kambizo*. A round hole is made on the top side of the trunk. Thereafter, the *Kambizo* is used to smoothen the hole. The outside is made into a V-shape with a base like an inverted cone.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** tree trunk, axes

**Associated Intangible Elements (if any):** knowledge and skill of wood curving

**Language(s) involved:** Bandy and Chichewa languages.

**Perceived origin:** It is perceived that the curving skill originated within the Bandy community and was transmitted through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** craftsmen

**Names:** Mr. Simbeye

**Ages:** from 40years up wards

**Gender:** Men

**Social status:** married or single

**Professional category:** curver

**Other participants:** women use the mortar for pounding flour

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access although the making of mortar is done by men and women (not men) use it, this is due to traditional gender role distribution.

**Modes of transmission:** The skill is transmitted within the community through participation and observation.

**Concerned Organizations:** Department of Arts and Crafts

**STATE OF THE ELEMENT:**

**Threats to the element:** The advent of grinding mills has seen a reduction in the use of the mortar and hence a reduction in the making of them.

**Threats to transmission:** The skill is not taught in formal education system. There is loss of interest in the element by younger generation.

**Availability of associated tangible elements and resources:** Materials for making mortar are readily available and some craftsmen actually grow their own wood lots for the tree trunks.

**Viability of associated intangible elements:** the skill of making mortar is still relevant and useful to rural communities which depend on manual labour for most chores as well as where grinding mills are far away from communities.

**Safeguarding measures:** There are no formal safeguarding measures put in place

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Mr. Simbeye was interviewed during the inventorying exercise and he gave consent. Anthony Somovwe a Bandy himself was a member of the data gathering team. Senior Village Headman Mwenebandya also gave consent and was present throughout the interviews.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 3February 2013, Ibanda, Mwenebandya village, Chitipa District

**Date of entering data into an inventory:** 20February 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Harrison Simfukwe, Christopher Magomelo

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Curving inside the *ituli*



Pic. No.2: Curving outside the *ituli*



Pic. No.4: Shaping *ituli* base



Pic. No.5: Use of *ituli*

Pic. No.6: Senior GVH Mwenebanda

Pic. No.7: Human Treasure; Mr. Simbeye

**Video:** Video No. 1: Inventory of Intangible Cultural Heritage of Malawi**OTHER INFORMATION:** n/a**2.1.6 Namayoka****IDENTIFICATION OF THE ELEMENT:****Name of the element as used by the community, groups or individuals concerned:** Namayoka**Short informative Title:** Namayoka herbal medicine**Community (ies) concerned:** Bandy Community**Physical location(s) of element(s):** Ibanda, Mwenebandya village, Chitipa District**Short description:** *Namayoka* is a herbal medicine whose name derives from the plant called *Namayoka*. The medicine is used to treat various health problems such as stomach pain, loss of appetite, stomach upset and purging, Syphilis, worms and the swelling of legs. The medicine is processed from the root of the plant. The process involves soaking roots in water boiling and cooling it before it is administered to a patient. Adults take three teaspoons of *Namayoka* three times a day while children take about half the dosage.**CHARACTERISTICS OF THE ELEMENT:****Associated Tangible Elements (if any):** Namayoka plant roots, water, fire**Associated Intangible Elements (if any):** herbal knowledge**Language(s) involved:** Chibandya and Chichewa languages.**Perceived origin:** It is perceived that the Namayoka herbal medicine knowledge originated in the Bandy community and was handed down through generations.**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:****Practitioners, performers:** herbalists**Names:** Mapiri Yabwanyana Kabaghe**Ages:** 43years and above**Gender:** Men and women**Social status:** married or single**Professional category:** herbal medicine**Other participants:** none**Customary practices governing access to the elements or to aspects of it:** There are limitations to practice depending on one's calling but not on to access or use of the herbal medicine. Not everyone knows how to extract the medicinal properties in the plant *Namayoka*. The herbalist prescribes dosage and other customary practices to be observed during administration of the medicine.**Modes of transmission:** The dance is transmitted within the community through inheritance, spiritual calling or selective apprenticeship.

**Concerned Organizations:** Herbalists Association of Malawi, Ministry of Health, Department of Arts and Crafts, Copyright Society of Malawi (COSOMA)

**STATE OF THE ELEMENT:**

**Threats to the element:** Modern medicine and its reluctance to recognize unscientific knowledge about herbal remedies.

**Threats to transmission:** Doubts and Discouragement by modern medical practice and religious bodies about the efficacy of traditional herbal medicine has resulted in young people avoiding anything to do with the practice.

**Availability of associated tangible elements and resources:** Namayoka herbal medicine is cheap and readily is collected in the forest. However, wanton cutting down of trees and clearing of bushes is affecting the easy availability of the herbs as herbalists now have to travel further to collect the right variety of herbs.

**Viability of associated intangible elements:** Herbal knowledge still relevant and useful to rural communities far away from modern hospitals.

**Safeguarding measures:** Ministry of Health is encouraging a collaborative and referral system between herbalists and modern medical practitioners to assist one another in areas where the other is unable to.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:**

Mr. Mapiri Yabwanyana Kabaghe, the herbalist was interviewed during the inventorying exercise and he gave his consent. Senior Village Headman Mwenebandya also gave consent and was present throughout the interview. Anthony Simovwe a Bandyia himself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 3 February, 2013, Ibanda, Mwenebandya, Chitipa District

**Date of entering data into an inventory:** 20 February, 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magimelo, Harrison Simfukwe

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Human Treasure, Mapiri Yabwanyana Kabaghe, Holding Namayoka plant



Pic. No.2: Human Treasure, Mapiri Yabwanyana Kabaghe, Holding Namayoka dry root



Pic. No.3: Tangible elements of Namayoka herbal medicine

**Video:** Video No. 1: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

## **2.2 Lambya Community, Chitipa District**

### **2.2.1 Ukusumbila**

#### **IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukusumbila

**Short informative Title:** Ukusumbila Ritual to Open the Pumpkin Harvesting Season

**Community (ies) concerned:** Lambya Community

**Physical location(s) of element(s):** Ulambya, Mwenelambya village, Chitipa District

**Short description:** *Ukusumbila* is a social practice of giving offerings to God through ancestral spirits to allow the community to start eating cow pea and pumpkin leaves. According to Lambya custom, nobody is allowed to eat cow pea and pumpkin leaves that have grown from the early rains until elders go to the shrine to make the offerings. Once the elders return from the shrine, the Chief makes a declaration for people to start eating the vegetables. If one goes against the tradition, something mysterious happens to them, for instance lightening strike or snake bite. Elders who go to the shrine are obliged to refrain from sexual activities a day before the offering.

#### **CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** none

**Associated Intangible Elements (if any):** chants, drum beating, trumpeting, whistling and animal horns blowing.

**Language(s) involved:** Lambya and Chichewa languages.

**Perceived origin:** It is perceived that Ukusumbila ritual originated from within the Lambya community and was passed down through generations.

#### **PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** community members

**Names:** Group Village Headman Mwenechinunkha

**Ages:** all ages

**Gender:** Men and women, boys and girls

**Social status:** married or single

**Professional category:** ritualist

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access. Every member of the community is expected to observe the ritual.

**Modes of transmission:** The ritual is transmitted by word of mouth through informal instructions at household level as well by the common observance of the practice.

**Concerned Organizations:** Department of Arts and Crafts

**STATE OF THE ELEMENT:**

**Threats to the element:** Education, science and free thinking threaten the continued observance of this ritual.

**Threats to transmission:** Less and less young people are observing this ritual as they are no longer convinced of its usefulness.

**Availability of associated tangible elements and resources:** na

**Viability of associated intangible elements:** The knowledge is still relevant to prevent early harvest of the pumpkin leaves which causes the pumpkin bellow not to grow to full maturity.

**Safeguarding measures:** There are no formal safeguarding measures put in place.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Group Village Headman Mwenechinunkha was interviewed during the inventorying exercise and gave his consent. Redson Stowe a Lambya himself, was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 27January 2013, Ulambya, Mwenechinunkha village, Chitipa District

**Date of entering data into an inventory:** 24February 2013

**The inventorying entry compiled by:** Christopher Magomelo, Lovemore Mazibuko, Harrisosn Simfukwe

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Human Treasure,  
Group Village Headman  
Mwenechinunkha

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

#### 2.2.2 Ukusona Ichibonde

**IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukusona Ichibonde

**Short informative Title:** Chibonde Weaving Tradition of the Lambya

**Community (ies) concerned:** Lambya Community

**Physical location(s) of element(s):** Ulambya, Chitipa District

**Short description:** Ichibonde is a Lambya name for mat made from reeds. The reeds are sliced into pieces. The sliced reeds are then dried in the sun for some days. When they are completely dry, they are soaked in water for at least 24hrs. The sliced reeds are then sewn together with strings to form a carpet like form. Mats are used for sleeping on, burial ceremonies, drying maize flour, etc.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** reeds, strings, knife, water

**Associated Intangible Elements (if any):** weaving skill

**Language(s) involved:** Lambya and Chichewa languages.

**Perceived origin:** It is perceived that the Chibonde weaving tradition originated from within the Lambya community through interactions with other ethnic communities and was passed down through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** craftsmen

**Names:** Anock Sichalwe

**Ages:** adults

**Gender:** Men and women

**Social status:** married or single

**Professional category:** visual arts - basket weavers

**Other participants:**

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access. The art is open to anyone interested to learn and practice.

**Modes of transmission:** The art of weaving Chibonde is transmitted within the community through apprenticeship and observation.

**Concerned Organizations:** Department of Arts and Crafts

#### STATE OF THE ELEMENT:

**Threats to the element:** Advent of beds, sofa sets and modern chairs means the uses for Chibonde has reduced and might continue to do so.

**Threats to transmission:** Young people do not see a profession in weaving Chibonde, hence fewer and fewer youth are learning the art.

**Availability of associated tangible elements and resources:** Associated tangible elements for weaving Chibonde are readily available in the communities

**Viability of associated intangible elements:** the art of weaving Chibonde is relevant in rural communities where it is still used for wide range of purposes. However, as communities urbanize its usefulness reduces and will probably continue to do so unless new and relevant uses are found.

#### Safeguarding measures:

There are no formal safeguarding measures in place. Informally, continued practice by the communities keeps the art alive. Possible measures would be deliberate education programmes to transmit the art of weaving and design to the youth which can eventually lead to discovery of new uses for Chibonde.

#### DATA GATHERING AND INVENTORY:

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** One of the practitioners Anock Sicalwe was interviewed during the inventorying exercise and gave consent. Group Village Headman Mwenechinunkha also gave consent for data gathering. Stowe Radson Nyondo, a Lambya himself, was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 2February, 2013, Ulambya, Mwenechinunkha village, Chitipa District

**Date of entering data into an inventory:** 24February 2013

**The inventorying entry compiled by:** Harrison Simfukwe, Lovemore Mazibuko and Christopher Magomelo

#### REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

##### Pictures





Pic. No.1: Tangible elements of *Ukusona Ichibonde*



Pic. No.4: Bark strips

Pic. No.2: Human Treasure, Anock Sichelwe demonstrating process of making *Ichibonde*



Pic. No.5: Finished *Ichibonde*

Pic. No.3: Spinning the thread bark strips

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

### 2.2.3 Ukusyania Isengo

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukusyania Isengo

**Short informative Title:** Making of Isengo handtool

**Community (ies) concerned:** Lambya

**Physical location(s) of element(s):** Ulambya, Chitipa District

**Short description:** Isengo is a tool used for slashing grass, clearing the bush and cutting poles. It is made from scrap metal pieces through forging. The skill of making Isengo involves the craftsman collecting scrap metal, placing it in the fire till it turns red and then hitting it with a hammer into a curved blade with a wooden handle.

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** fire, air bag, scrap metal, hammer, anvil.

**Associated Intangible Elements (if any):** forging/metal working knowledge and skill

**Language(s) involved:** Chilambya and Chichewa languages.

**Perceived origin:** It is perceived that the knowledge originated from within the Lambya community as a handy tool for clearing bushes and gathering during the nomadic period and was passed on through generations.

#### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** Craftsmen

**Names:** Dawson Kanyika

**Ages:** all ages

**Gender:** Men

**Social status:** married or single

**Professional category:** blacksmith

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no particular limitations to access although women are rarely seen taking part it is not because there are particular practices restricting them from taking part.

**Modes of transmission:** The skill is transmitted through apprenticeship of young men and boys who are interested.

**Concerned Organizations:** Department of Arts and Crafts

#### STATE OF THE ELEMENT:

**Threats to the element:** The availability of machine made tools has led to reduced numbers of the skilled blacksmiths who can make Isengo.

**Threats to transmission:** The absence of any form of certification discourages the younger generation from acquiring the skill of making Isengo.

**Availability of associated tangible elements and resources:** Associated tangible elements are easy to find in shops or make them because they are mostly simple tools.

**Viability of associated intangible elements:** The knowledge and skill of making Isengo is still relevant to rural communities in Malawi for clearing bushes in preparation of farming fields.

**Safeguarding measures:** There are no formal safeguarding measures and only a few people continue the practice.

#### DATA GATHERING AND INVENTORY:

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** The practitioner, Mr. Dawson Kanyika was interviewed during the inventorying and he gave his consent.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 2February, 2013, .....Village, Ulambya, Chitipa District

**Date of entering data into an inventory:** 20February, 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

#### REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

##### Pictures



Pic. No.2: Transmission through participation



Pic. No.6: An axe and *Insengo*  
 Pic. No.4: *Insengo* being cooled by water  
 Pic. No.5: Hammering and shaping the iron  
 into *insengo*

Pic. No.1: Dawson Kanyika & with tangible elements, fire, scrap metal, airbag & hammer



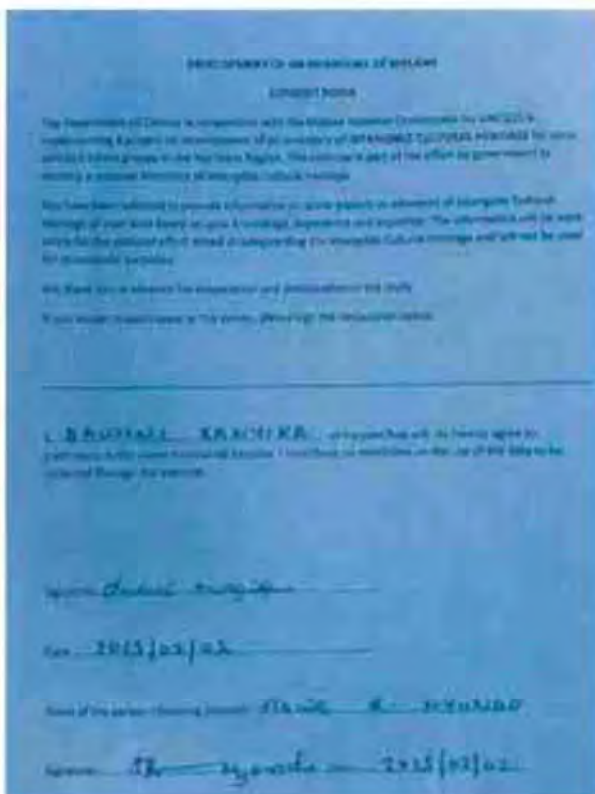
Pic. No.2: Craftsman require a hand on the airbag



Pic. No.6: *Insengo* is fixed to a wooden handle

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**



## 2.3 Mambwe Community, Chitipa District

### 2.3.1 Ukuchemeka Chengwe

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukuchemeka Chengwe

**Short informative Title:** Chengwe, the Traditional Seasoning of the Mambwe

**Community (ies) concerned:** Mambwe Community

**Physical location(s) of element(s):** Chitipa Boma, Chitipa District

**Short description:** *Chengwe* is the Mambwe traditional seasoning medium. It is made by filtering ashes of burnt dried banana pseudostems or palm tree fruit stalks through a container locally known as *Inchemeko*. *Chengwe* is used in place of soda and salt. *Chengwe* is applied when cooking vegetables such as okra, cow pea leaves, beans and mushrooms.

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** banana leaves, fire, water, pot and plate.

**Associated Intangible Elements (if any):** knowledge about food

**Language(s) involved:** Mambwe and Chichewa languages.

**Perceived origin:** It is perceived that knowledge of Chengwe originated within the Mambwe community through interactions with other ethnic communities and was passed through generations

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** Mambwe households

**Names:** Elizabeth Sikapite

**Ages:** from 12years onwards

**Gender:** women

**Social status:** married or single

**Professional category:** cook

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access to Chengwe knowledge and tradition.

**Modes of transmission:** The knowledge of chengwe is transmitted through participation and observation as mothers prepare it.

**Concerned Organizations:** Department of Nutrition

**STATE OF THE ELEMENT:**

**Threats to the element:** People's preferences are shifting from the traditional Chengwe to the modern industrially produced seasoning agents such as bi-carbonate of soda.

**Threats to transmission:** The knowledge is not taught in formal education system and younger generations are more interested in the industrial products.

**Availability of associated tangible elements and resources:** Associated tangible elements are common place in the practicing communities.

**Viability of associated intangible elements:** The knowledge of Chengwe making is still relevant and applicable to rural culinary traditions in the rural settings of Malawi.

**Safeguarding measures:**

Although there is no formal system in place to safeguard Chengwe, continued practice contributes to its safeguarding

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Elizabeth Sikapite a practitioner participated in the interviews for the inventory and gave her consent. Bertha Simfukwe, a Mambwe herself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 5February 2013, Chitipa Boma, Chitipa District

**Date of entering data into an inventory:** 23February, 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic.No.1:Banana pseudostems, main tangible element



Pic.No.2:Human Treasure Elizabeth Sikapite cutting the banana pseudostems



Pic. No.3: Main tangible element, a plate with holes



Pic. No.4: Sieving the burnt banana Stocks to obtain *chengwe*



Pic.No.5: Chengwe after evaporation



Pic. No.6: Chengwe ready for use

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

#### OTHER INFORMATION:

##### 2.3.2 Ukweleka Ichimphele

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukweleka Ichimphele

**Short informative Title:** Preparing *Ichimphele* (mashed cow peas) of the Mabwe

**Community (ies) concerned:** Mambwe Community

**Physical location(s) of element(s):**

**Short description:** Ukweleka Ichimphele is a Mambwe expression for the traditional method of preparing mashed cow peas locally known as *Ilanda*. Ichimphele can also be prepared from dry beans. The process involves grinding *ilanda* (cow peas) on the grinding stone and pounding them in a mortar to remove the bean coat. Thereafter, the peas are winnowed, cooked and mashed.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** cow peas, fire, water, grinding stone, stirring stick.

**Associated Intangible Elements (if any):** knowledge and skill of mashing cow peas

**Language(s) involved:** Chimambwe and Chichewa languages.

**Perceived origin:** It is perceived that the knowledge of mashing cow peas originated from within the Mambwe community as a result of interaction with other ethnic communities and has been passed down through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** people who prepare food

**Names:** Elizabeth Sikapite

**Ages:** 70 years

**Gender:** Women

**Social status:** married or single

**Professional category:** cook

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access as anyone can prepare or take the ichiphela.

**Modes of transmission:** The practice is transmitted through participation and observation. Mostly it has been transmitted to young girls.

**Concerned Organizations:** Department of Nutrition, Department of Arts and Crafts

**STATE OF THE ELEMENT:**

**Threats to the element:** New recipes are making households look to other foods for their nutritional needs.

**Threats to transmission:** Young people are interested more in new recipes than traditional ones such as *ichiphela*. However, Department of Nutrition is doing its best to promote traditional foods such as *ichiphela* for their nutritional value.

**Availability of associated tangible elements and resources:** The tangible elements for preparing ichiphela are readily available in the Mambwe community as people grow cow peas in their own gardens or buy them from local markets.

**Viability of associated intangible elements:** The knowledge on preparing ichiphela is relevant today as source of nutrition and will continue to be so for the foreseeable future.

**Safeguarding measures:** There are no formal safeguarding measures for the element. However, continued practice and transmission to young girls at household level as well as the promotional efforts of the Department of Nutrition helps in safeguarding the element.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Mrs. Elizabeth Sikapite, a practitioner, was interviewed during the data gathering exercise and gave her consent. Bertha Simfukwe, a Mambwe herself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 4 February 2013, Bangamoyo Village, Senior Chief Mwabulambya, Chitipa District

Date of entering data into an inventory: 2 March 2013

The inventorying entry compiled by: Christopher Magomelo, Harrison Simfukwe, Lovemore Mazibuko

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures



Pic. No.1: Cowpeas



Pic. No.2: Pounding dry cowpeas



Pic.No:3 Using the grinding stone



Pic. No.4: Winnowing ground cowpeas



Pic. No.5: Boiling ground cowpeas

**DEVELOPMENT OF AN INVENTORY OF MALAWI**  
**CONSENT FORM**

The Department of Culture in conjunction with the Malawi National Commission for UNESCO is implementing a project on development of an inventory of **INTANGIBLE CULTURAL HERITAGE** for some selected ethnic groups in the Northern Region. This exercise is part of the effort by government to develop a national inventory of Intangible Cultural Heritage.

You have been selected to provide information on some aspects or elements of Intangible Cultural Heritage of your area based on your knowledge, experience and expertise. The information will be used solely for the national effort aimed at safeguarding the Intangible Cultural heritage and will not be used for commercial purposes.

We thank you in advance for cooperation and participation in the study.

If you accept to participate in this survey, please sign the declaration below.

\_\_\_\_\_

*Elizabeth Sikavite* of my own free will do hereby agree to participate in the above mentioned exercise. I have/leave no reservation on the use of the data to be collected through this exercise.

**Video:** Title:  
Inventory of  
Intangible Cultural  
Heritage of Malawi

**OTHER  
INFORMATION:**



**2.3.3 Ukuzwa Insima yaMalezi**

IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukuzwa Insima ya Malezi

**Short informative Title:** Preparation of *Insima* from Millet

**Community (ies) concerned:** Mambwe Community

**Physical location(s) of element(s):** Chitipa Boma, Chitipa District

**Short description:** Ukuzwa Insima yaMalezi is a ChiMambwe version of preparing Nsima from millet flour. The millet flour is made from grinding millet using grinding stones. The process involves boiling water, adding millet flour and stirring until the porridge thickens up.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** millet flour, fire, water, stirring stick

**Associated Intangible Elements (if any):** knowledge

**Language(s) involved:** Chimambwe and Chichewa languages.

**Perceived origin:** It is perceived that the knowledge originated from within the Mambwe community and has been passed down through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** housewives

**Names:** Mrs. Nelasi Namugala

**Ages:** from 15years upwards

**Gender:** particularly women

**Social status:** married or single

**Professional category:** food preparation

**Other participants:** children are sent on errands to fetch various items

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access as this is an everyday popular practice and food is taken by everybody. Although mostly it is women who cook not because of any customary restrictions but due to gender role distribution, men can also cook if necessary.

**Modes of transmission:** The dance is transmitted within the community through participation and observation especially from women to young girls.

**Concerned Organizations:** Department of Nutrition, Department of Arts and Crafts

**STATE OF THE ELEMENT:**

**Threats to the element:** The element is under threat from foods and recipes from outside the country which are becoming more popular than the traditional foods.

**Threats to transmission:** At community level especially in towns, young girls are more interested in modern recipes than traditional foods

**Availability of associated tangible elements and resources:** It is easy to find the tangible elements for preparing *Insima ya Malezi* as households grow millet in their own gardens and other elements used daily and are common place in the community.

**Viability of associated intangible elements:** The knowledge of making *Insima yaMalezi* is still relevant and continues to be practiced today as most people in the rural areas of the Mambwe community take it as part of their regular diet.

**Safeguarding measures:** Some tourism and hospitality training institutions include in their curriculum on food preparation, the preparation of *Insima yaMalezi* while others in catering services, particularly those targeting locals, have the food on their menus.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Nelasi Namugala a practitioner was interviewed during the inventorying exercise and she gave her consent. Bertha Simfukwe, a Mambwe herself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 4February, 2013, Chitipa Boma, Chitipa District

**Date of entering data into an inventory:** 2March 2013

**The inventorying entry compiled by:** Christopher Magomelo, Lovemore Mazibuko, Harrison Simfukwe

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**

n/a

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

## 2.4 Namwanga Community, Chitipa District

### 2.4.1 Babatoni

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Babatoni

**Short informative Title:** Babatoni Traditional Percussion Instrument of the Namwanga

**Community (ies) concerned:** Namwanga Community

**Physical location(s) of element(s):** Kameme, Chitipa District

#### Short description:

Babatoni is a hand-made traditional musical instrument that combines a drum and a guitar. It uses fibre strings, nylon thread or wire tied to wooden board. The Babaton is played by two people one plucking the strings while seated on the drum and the other beating the drum.

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** fibre strings, nylon thread or wire, wooden board, drum

**Associated Intangible Elements (if any):** skill of making the string instrument with a drum, music created by string instrument, singing,

**Language(s) involved:** Chinamwanga and Chichewa languages.

**Perceived origin:** It is perceived that the Babatoni originated from within the Namwanga community but influenced by both the traditional drum and the contemporary guitar and has been passed down through generations.

#### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** craftsmen

**Names:** Wayson Siame and Flyton Kameme

**Ages:** 32 and 35 years respectively

**Gender:** Men

**Social status:** married or single

**Professional category:** craftsman/music instrument maker

**Other participants:** instrument player, dancer, musician

**Customary practices governing access to the elements or to aspects of it:** There are no customary limitations to access.

**Modes of transmission:** The skill of making the instrument is transmitted within the community through apprenticeship, participation and observation.

**Concerned Organizations:** Malawi Folk Dance and Music Association (MFODMAS), Copyright Society of Malawi (COSOMA), Department of Arts and Crafts

#### STATE OF THE ELEMENT:

**Threats to the element:** Modern instruments and prerecorded music rhythms threaten the continued use of the Babatoni.

**Threats to transmission:** Young musicians are opting for prerecorded music genres than the use of traditional instruments in music making. The music instrument is not taught in formal education system.

**Availability of associated tangible elements and resources:** The tangible elements associated with production of the Babatoni are readily available in the Namwanga community.

**Viability of associated intangible elements:** the skill of making Babatoni music instrument is relevant for the music and entertainment industries catering for specific clientele and artists interested in music using traditional music instruments. Safeguarding measures and will continue to do so for some time.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Wyson Siame and Flyton Kameme, both Babatoni instrument makers and players were interviewed during the inventorying exercise and gave their consent. Group Village Headman Kameme also gave his consent for data gathering. Precious Kameme, a Namwanga himself, was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 6February, 2013, Reuben 2, Kameme, Chitipa District

**Date of entering data into an inventory:** 1February, 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Front side of Babatoni



Pic. No.2: Back side of Babatoni



Pic. No.3: Side view of Babatoni



Pic. No.4: Full length of Babatoni



Pic. No.5: How Babatoni is used



Pic. No.6: Human Treasure Flyton Kameme



Pic. No.7: Human Treasure, Wyson Siame

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a



#### 2.4.2 Ukuluka Ivise

##### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukuluka Ivise

**Short informative Title:** Basket Weaving Tradition of the Namwanga

**Community (ies) concerned:** Namwanga Community

**Physical location(s) of element(s):** Kameme, Chitipa District

**Short description:** Ukuluka Ivise is the craft of making baskets. Baskets can be made from various materials including *insyeti* (midribs of palm leaves) by weaving. The *insyeti* are woven starting with the base and all ends are bent up to form the body. The Ivise is used for various purposes including carrying farm produce and keeping household utensils.

##### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** midribs of palm leaves, creepers, natural coloring, knife, wood

**Associated Intangible Elements (if any):** weaving skill, knowledge of color

**Language(s) involved:** Chinamwanga and Chichewa languages.

**Perceived origin:** It is perceived that the weaving tradition originated from within the Namwanga community and was passed down through generations.

##### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** craftsmen and women

**Names:** Kephias Mbale

**Ages:** 53years

**Gender:** Men

**Social status:** married or single

**Professional category:** craftsman

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access as anyone can learn and practice the skill.

**Modes of transmission:** The dance is transmitted within the community through participation (apprenticeship) and observation of master craftsmen.

**Concerned Organizations:** Magomero Vocational Centre, Department of Arts and Crafts

##### STATE OF THE ELEMENT:

**Threats to the element:** Advent of modern kitchen appliances and cutlery holders are making the basket weaving skill obsolete.

**Threats to transmission:** Young people are not interested in the skill which is seen as low paying and for the less educated.

**Availability of associated tangible elements and resources:** Associated tangible elements are not difficult to find as palm trees are grown within the community

**Viability of associated intangible elements:** The skill of basket weaving is still relevant to rural communities for functional products and while in the cities it is also becoming relevant for aesthetic products.

**Safeguarding measures:** There are no formal safeguarding measures put in place. However, Magomero Vocational Center runs courses on basket weaving which contributes to the safeguarding and transmission of the element.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Kephas Mbale, a practitioner was interviewed for the inventory and gave his consent. Chief Kameme also gave consent for data gathering. Precious Kameme, himself a Namwanga, was member of data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 6February 2013, Reuben 2, Kameme, Chitipa District

**Date of entering data into an inventory:** 29February, 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Midribs of palm leaves



Pic. No.2: The beginning of weaving



Pic. No.3: The base of a basket taking shape



Pic. No.5: Human Treasure



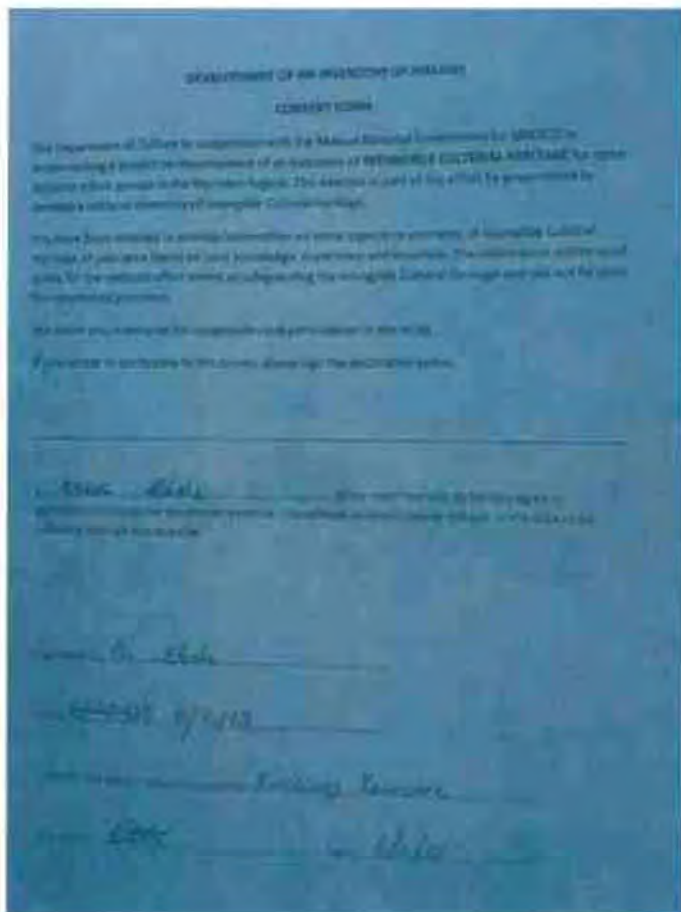
Pic. No.6: Tangible elements



Pic. No.4: Completed basket

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**



### 2.4.3 Ukwenga Umunkhoyo

**IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukwenga Umunkhoyo

**Short informative Title:** Umunkhoyo the Namwanga Traditional Beverage

**Community (ies) concerned:** Namwanga Community

**Physical location(s) of element(s):** Ipula, T/A Kameme, Chitipa District

**Short description:** *Ukwenga Umunkhoyo* is the process of making a non alcoholic drink known as *umunkhoyo*. *Umunkhoyo* derives its name from the *Munkhoyo* plant. The process involves adding crushed *Munkhoyo* roots to already maize flour porridge. The mixture is then sieved to obtain *Munkhoyo* drink. Additives such as sugar may be applied to one's taste.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** Roots of *Munkhoyo* plant, water, maize flour, fire, pots, containers

**Associated Intangible Elements (if any):** Knowledge

**Language(s) involved:** Chinamwanga and Chichewa languages.

**Perceived origin:** It is perceived that *Umunkhoyo* originated from within the Namwanga community and has been transmitted down through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** household members

**Names:** Christina Namutowe

**Ages:** 41years

**Gender:** Men and women

**Social status:** married or single

**Professional category:** food preparation

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access because this is a common drink among the Namwanga and anyone can make it or drink it.

**Modes of transmission:** The practice and knowledge is transmitted within the community through participation and observation to both girls and boys.

**Concerned Organizations:** Department of Nutrition, Department of Arts and Crafts, Bowler Company

**STATE OF THE ELEMENT:**

**Threats to the element:** Imported beverages such as Coca-cola are threatening this traditional as people opt for these mass produced and popular drinks.

**Threats to transmission:** Young people, especially those that move to the towns, have become less and less interested in traditional beverages. The tradition is also not taught in formal education system.

**Availability of associated tangible elements and resources:** The associated tangible elements are readily available. For instance the Umunkhoyo root grows in gardens in the Namwanga community.

**Viability of associated intangible elements:** Knowledge of Umukhoyo is still relevant and applicable to modern times. Bowler Company for instance produces Mahewu drink whose process is believed to have been derived from the process of making Umunkhoyo and other similar traditional drinks.

**Safeguarding measures:**

Although there are no formal safeguarding measures put in place continued practice at household level in the rural Namwanga communities as well as efforts of institutions like Department of Nutrition who are promoting traditional foods and Bowler Company that produces drinks similar to Umunkhoyo will assist in the safeguarding of the element.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Christina Namutowe, a practitioner was interviewed during the inventorying exercise and gave her consent. T/A Kameme also gave his consent for data gathering. Precious Kameme, a Namwanga himself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 6February, 2013, Ipula, T/A Kameme, Chitipa District

**Date of entering data into an inventory:** 1March 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Munkhoyo plant



Pic. No.2: Dry munkhoyo plant



Pic. No.3:Crushed munkhoyo plant



Pic. No.4: Tangible elements



Pic. No.5: Human Treasure watching Umonkhoyo porridge on fire



Pic. No.6: Stirring umukhoyo porridge



Pic. No.7: Umonkhoyo porridge boiling



Pic. No.8: Mixing the beverage



Pic. No.9: Sieving the beverage



Pic. No.10: Field team tasting the beverage

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**

**DEVELOPMENT OF AN INVENTORY OF MALAWI  
CONSENT FORM**

The Department of Culture in consultation with the Malawi National Commission for UNESCO is implementing a project for development of an inventory of **INTANGIBLE CULTURAL HERITAGE** for some priority ethnic groups in the Southern Region. The envisage output of the effort by government is to create a national inventory of Intangible Cultural Heritage.

You have been selected to provide information on some aspects or elements of intangible cultural heritage of your area based on your knowledge, experience and expertise. The information will be used mainly for the national effort aimed at safeguarding the intangible cultural heritage and will not be used for commercial purposes.

We thank you in advance for your assistance and participation in the study.

If you accept to participate in this survey, please sign the declaration below.

\_\_\_\_\_

I, SUPREMANE M. MUMBALE, of my own free will, do hereby agree to participate in the above mentioned research. I understand the conditions on the use of the data to be collected through this process.

Signature: S. Mumba

Date: 6/12/13

Name of the person offering consent: Supremane Mumba

Signature: [Signature] Date: 6/12/13

## 2.5 Ndali Community, Chitipa District

### 2.5.1 Ukupanga Ukahaba wa Misuku

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukupanga Ukahaba wa Misuku

**Short informative Title:** Coffee Processing Tradition of Misuku Hills

**Community (ies) concerned:** Ndali Community

**Physical location(s) of element(s):** Misuku Hills, TA Mwenemisuku, Chitipa District

**Short description:** Ukupanga Ukahaba is the traditional way of processing coffee among the Ndali community of Misuku Hills in Chitipa District. The process starts with picking of *Mbuni* (coffee beans) from the garden and drying them. The dry *Mbuni* are pound and winnowed to remove the shells. *The Mbuni* are roasted to deep brown colour and pound again into powder and sieved to get fine *Kahaba* (coffee).

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** Coffee beans, fire, siever, roasting pan/pot

**Associated Intangible Elements (if any):** knowledge of processing coffee

**Language(s) involved:** Chindali and Chichewa languages.

**Perceived origin:** It is perceived that the coffee processing tradition originated from within the Ndali community of the Misuku Hills after interaction with other ethnic groups particularly Europeans when they came to Malawi and was passed down through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:****Practitioners, performers:** farmers**Names:** Anne Silumbu**Ages:** 50years**Gender:** Men and women**Social status:** married or single**Professional category:** coffee maker**Other participants:** coffee farmers**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access as the coffee is then sold in the markets. Interested individuals can grow and process their own coffee.**Modes of transmission:** The knowledge is transmitted through participation, observation, apprenticeship as well as formal education.**Concerned Organizations:** Coffee Growers Association of Malawi, Farmers Union of Malawi, Lilongwe University of Agriculture and Natural Resources and National Smallholder Farmers Association of Malawi (NASFAM)**STATE OF THE ELEMENT:****Threats to the element:** Emergence of big companies using modern technology for mass production such as Mzuzu Coffee that get its coffee from Misuklu Hills.**Threats to transmission:** Young people are interested to learn coffee processing but using modern technology hence the traditional method may be forgotten.**Availability of associated tangible elements and resources:** Coffee plant takes four years to grow to produce coffee beans and this makes it a difficult plant to grow which discourages farmers. Therefore coffee plants can be found in vast amounts when it is grown by big companies. Individual farmers have small gardens for small quantities.**Viability of associated intangible elements:** the knowledge of processing coffees is still relevant today and useful to the people of Misuku Hills as they can make a living by selling it.**Safeguarding measures:** National Smallholder Farmers Association of Malawi (NASFAM) teaches farmers how to grow the coffee plant which ensures availability of the coffee for processing into coffee**DATA GATHERING AND INVENTORY:****Involvement of the Community/Groups in, and consent or data gathering and inventorying:** Anne Silumbu a coffee maker was interviewed during the data gathering and she gave her consent. Traditional Authority Mwenemisuku also gave his consent for data gathering and was present throughout the data gathering exercise. Lefted Msukwa, a Ndali himself was a member of the data gathering team.**Restrictions, if any, on use of inventoried data:** none**Date and place of data gathering:** 7February 2013, Misusku Hills, Group Village Headman Msukwa, TA Mwenemisuku, Chitipa District**Date of entering data into an inventory:** 1March 2013**The inventorying entry compiled by:** Christopher Magomelo, Lovemore Mazibuko, Harrison Simfukwe**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

Pictures



Pic. No.1:Ukahaba (coffee) plant



Pic. No.2: Ukahaba fruit



Pic. No.3: Dry ukahaba fruit



Pic. No.4: Pounding the dry ukahaba



Pic. No.5: Removing chaff



Pic. No.6: Backing the pound ukahaba





Pic. No.7: Pounding backed ukhaba



Pic. No.10: How to prepare ukhaba

Pic. No.8: Sieving the ground ukhaba Pic. No.9: Ukhaba ready



Pic.No.11: Ukhaba served



Pic. No.12:Human Treasure

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi



**OTHER INFORMATION:**

### 2.5.2 Ukupiya Ichipipi

**IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukupiya Ichipipi

**Short informative Title:** Preparation of Ichipipi Maize Cake

**Community (ies) concerned:** Ndali Community

**Physical location(s) of element(s):** Misuku Hills, TA Mwenemisuku, Chitipa District

**Short description:** Cooking *ichipipi* involves crushing green maize grain and boiling the mush in green banana leaves until it's cooked.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** green maize, banana leaves, fire, siever, pot

**Associated Intangible Elements (if any):** knowledge of cooking

**Language(s) involved:** Chindali and Chichewa languages.

**Perceived origin:** It is perceived that the preparation of *Ichipipi* originated from within the Ndali community of the Misuku Hills after interaction with other ethnic groups particularly and was passed down through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** households

**Names:** Iness Musukwa.

**Ages:** 35years

**Gender:** women

**Social status:** married or single

**Professional category:** baker, caterer

**Other participants:** girls

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access as the element is a common food item in the Ndali community and every household that is interested prepares and eats it.

**Modes of transmission:** The knowledge is transmitted through participation and observation.

**Concerned Organizations:** Department of Nutrition and Department of Arts and Crafts

**STATE OF THE ELEMENT:**

**Threats to the element:** New and imported foods and recipes threaten the continued existence of *Ichipipi* as people who move into towns tend to change their states towards the fast foods catering services.

**Threats to transmission:** Young people are not interested in traditional foods. Catering schools do not teach how to prepare *Ichipipi*.

**Availability of associated tangible elements and resources:** It is easy to find associated tangible elements for preparation of *Ichipipi* first of which is maize plant itself. Maize is a staple food item in the Ndali community.

**Viability of associated intangible elements:** The knowledge of how to prepare *Ichipipi* is still relevant today and food item is a source of nutrition and contributes to good dietary tradition.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent or data gathering and inventorying:** Iness Musukwa a practitioner was interviewed during the data gathering and she gave her consent. Traditional Authority Mwenemisuku also gave his consent for data gathering and was present throughout the data gathering exercise. Lefted Msukwa, a Ndali himself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 7February 2013, Misuku Hills, Group Village Headman Msukwa, TA Mwenemisuku, Chitipa District

**Date of entering data into an inventory:** 1March 2013

**The inventorying entry compiled by:** Christopher Magomelo, Lovemore Mazibuko, Harrison Simfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures



Pic.No.1: Grinding stone, banana leaves



Pic.No.2: Crushing green maize



Pic.No.3: mashed maize



Pic.No.4: Wrapping mashed maize in banana leaves



Pic.No.5: Boiling mashed maize



Pic.No.6: Ichipipi still in wrappers



Pic.No.7:Ichipipi cooked

Pic.No.8: Human Treasure, Iness Musukwa

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

## **2.6 Nyakyusa Community, Karonga District**

### **2.6.1 Ukwengula Magwese**

#### **IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukwengula Magwese

**Short informative Title:** Palm Oil Extraction Tradition of the Nyakyusa

**Community (ies) concerned:** Nyaskyusa Community

**Physical location(s) of element(s):** Iponga, Karonga District

**Short description:** Ukwengula magwese is the process of extracting oil from the fruit of a palm tree. The process involves boiling the palm fruits in a big container and then squeezing them in a hand-propelled wheel drum. The extracted oil is collected into a container.

**CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** Palm fruits, a steel press wheel, water, fire, drums

**Associated Intangible Elements (if any):** knowledge of oil extraction process

**Language(s) involved:** Nyakyusa and Chichewa languages.

**Perceived origin:** It is perceived that this oil extraction technique and tradition originated within the Nyakyusa community and was passed down through generations.

**PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:**

**Names:** George Mwamulusi and Salome Songwe

**Ages:** Adult

**Gender:** Men and women

**Social status:** married or single

**Professional category:** unknown

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access during public celebrations but access is limited when the dance is used for ritual purposes. In both cases access is not limited to audiences.

**Modes of transmission:** The knowledge of extraction of oil from palm fruits is passed down through observation and participation.

**Concerned Organizations:** Department of Arts and Crafts

**STATE OF THE ELEMENT:**

**Threats to the element:** Mass production of oil produced through modern techniques are threatening the continuation of the practice at community level. There is lack of support for mass production of oil through the traditional technique

**Threats to transmission:** The technique is not taught in formal education system. Currently people who learn the technique do so through apprenticeship and observation. Lack of integration into the education system renders it unattractive to younger generations.

**Availability of associated tangible elements and resources:** The associated tangible elements are readily available as most people in the Nyakyusa community grow their own palm fruits.

**Viability of associated intangible elements:** The knowledge and skill of extractive oil from palm fruits is still relevant even in modern times and is likely to continue.

**Safeguarding measures:** There are no formal safeguarding measures put in place.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:**

Lameke Mwandumbikwa who is Traditional Authority Mwakaboko gave his consent for data gathering concerning the practice. George Mwamulusi one of the practitioners was interviewed and also gave his consent for the interview. Mboka Kasebwe, a Nyakyusa himself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 9February 2013, Iponga, TA Mwakaboko, Karonga District

**Date of entering data into an inventory:** 24February 2013

**The inventorying entry compiled by:** Harrison Simfukwe, Christopher Magommelo, Lovemore Mazibuko

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Palm tree



Pic. No.2: Harvesting the palm fruit



Pic. No.3: Separating the fruit



Pic. No.4: The palm fruit



Pic. No.5: Boiling the palm fruit





Pic. No.6: Boiled palm fruit  
No.8: It can also be ground in the wheel

Pic.No.7: The fruit can be pound

Pic.



Pic. No.9: Oil extraction wheel

Pic. No.10: Oil collecting in a bucket

Pic. No.11: The oil



Pic. No.12: Human treasure, Salome Songwe

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**



**DEVELOPMENT OF AN INVENTORY OF MALAWI  
CONSENT FORM**

The Department of Culture in conjunction with the Malawi National Commission for UNESCO is implementing a project on development of an Inventory of INTANGIBLE CULTURAL HERITAGE for some selected ethnic groups in the Northern Region. This exercise is part of the effort by government to develop a national inventory of Intangible Cultural Heritage.

You have been selected to provide information on some aspects or elements of Intangible Cultural Heritage of your area based on your knowledge, experience and expertise. The information will be used solely for the national effort aimed at safeguarding the Intangible Cultural heritage and will not be used for commercial purposes.

We thank you in advance for cooperation and participation in the study.

If you accept to participate in this survey, please sign the declaration below.

M. Kaschwe

Lameke Mwanetsi Mbi-Kwa  
of my own free will, do hereby agree to participate in the above mentioned exercise. I have/have no restriction on the use of the data to be collected through this exercise.

Signature: L M

Date: 09/02/2013

Name of the person obtaining consent: Mbaka Kaschwe

Signature: M. Kaschwe Date: 09/02/2013

### 2.6.2 Amang'oma

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Amang'oma

**Short informative Title:** Amang'oma Dance of the Nyakyusa of Northern Malawi

**Community (ies) concerned:** Nyakyusa

**Physical location(s) of element(s):** Iponga, Traditional Authority Mwakaboko, Chitipa District

**Short description:** Amang'oma is a variant of Malipenga dance that is performed by the Nyakyusa people of Karonga District in the northern part of Malawi. The dance is performed by men only who use sticks and perform elaborate foot movements. The dancers wear uniform comprising white shirts with multicoloured ribbons, white short trousers, and matching stockings and shoes. The instruments used in the dance consist of the big drum called *Ing'ina*, two smaller ones known as *Pelekete*, a flute known as *Tenala*. The team leader usually holds a fly-whisk. Amang'oma is performed during celebrations, funerals, chief's installation ceremonies and just for entertainment.

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** Drums, uniforms, shoes, fly-whisk and flute

**Associated Intangible Elements (if any):** Dance, music created by singing, drums, whistles and ululating.

**Language(s) involved:** Nyakyusa and Chichewa languages.

**Perceived origin:** It is perceived that the dance originated within the Nyakyusa community and was passed down through generations.

#### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** Dance group

**Names:** John Mwalughali leader of Mwinoghe Dance Group

**Ages:** 71 years old

**Gender:** Men

**Social status:** married or single

**Professional category:** Folk Dance

**Other participants:** Women ululating

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access.

**Modes of transmission:** The dance is transmitted within the community through participation and observation during festivals and entertainment occasions. Nowadays, experts are brought into the schools to teach children as part of extra activities for them to perform at national celebrations.

**Concerned Organizations:** Department of Arts and Crafts

#### STATE OF THE ELEMENT:

**Threats to the element:** A negative attitude towards folk dances has led to people looking down on those who study dances not being intelligent.

**Threats to transmission:** The dance is not taught in formal education system. Currently people who teach the dance are transmitting it in a distorted form. There is loss of interest in the dance by new generation.

**Availability of associated tangible elements and resources:** The associated tangible elements of the dance are readily available and accessible.

**Viability of associated intangible elements:** Dance, song and music are the intangible elements which will continue to be relevant to all people today and in the future.

**Safeguarding measures:** There are no formal measures or structures put in place for the safeguarding of the dance.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Traditional Authority Mwakaboko gave his consent for the data gathering. Mr. John Mwalughali leader of Amang'oma Dance Group was interviewed and gave his consent too. Mboka Kasebwe, a Nyakyusa himself leaving in the community, was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 9February 2013, Iponga, Mwakaboko Village, Karonga District

**Date of entering data into an inventory:** 25February 2013

**The inventorying entry compiled by:** Lovemore Mzibuko, Harrison Simfukwe, Christopher Magomelo

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: Ing'na (main) drum



Pic. No.2: Tenala (flute)



Pic. No.3: Pelekete (small) drums



Pic. No.4: Dancers in costume



Pic. No.5: The Amang'oma dance group



Pic. No.6: Transmission by observation

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**n/a

### 2.6.3 Ukuluka Manyasa

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukuluka Manyasa

**Short informative Title:** Weaving of Manyasa the Nyakyusa Traditional Mat

**Community (ies) concerned:** Nyakyusa Community

**Physical location(s) of element(s):** Kasebwe Village, T/A Mwakaboko

**Short description:** Ukuluka Manyasa is the Nyakyusa term for the making of traditional mats. *Manyasa* can be made in various sizes depending on the intended use. They are used for various purposes such as drying food stuffs, sleeping on, sitting on and drying harvested food stuffs such as rice. The big and long mats are called *nkwera* while the small ones are known as *intefu*. Manyasa are made from banana leaf stalks which cut and split into required sizes before being woven into mats. Dye can be used for colour and various designs.

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** banana leaf stalks, thread, dye

**Associated Intangible Elements (if any):** weaving

**Language(s) involved:** Chinyakyusa and Chichewa languages.

**Perceived origin:** It is perceived that the tradition of weaving manyasa originated from within the Nyakyusa community through interaction with other ethnic communities and has been transmitted down over generations.

#### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** craftsmen and craftswomen

**Names:** Joyce Kasungula

**Ages:** 48years

**Gender:** Men and Women

**Social status:** married or single

**Professional category:** weaving

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to making or use of manyasa as these are daily functional items in each household among the Nyakyusa.

**Modes of transmission:** The dance is transmitted to boys and girls within the community through participation and observation.

**Concerned Organizations:** Department of Arts and Crafts,

#### STATE OF THE ELEMENT:

**Threats to the element:** Modern chairs and mats are threatening the continued practice of the *manyasa* weaving tradition.

**Threats to transmission:** Young people are no longer interested in the traditional weaving. The tradition is not taught in the formal education system.

**Availability of associated tangible elements and resources:** the tangible elements associated with the making of manyasa are readily available as the Nyakyusa grow bananas in their gardens.

**Viability of associated intangible elements:** Weaving is a skill that is useful not only for making manyasa but also other aesthetic and functional products that households.

**Safeguarding measures:** There are no formal safeguarding measures put in place for the manyasa weaving tradition. However at the moment manyasa mats are still used by Nyakyusa rural communities and therefore continued practice by individual craftsmen and women will contribute to the safeguarding of this tradition.

#### DATA GATHERING AND INVENTORY:

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Mrs. Joyce Kasungula, a practitioner was interviewed during the inventorying exercise and she gave her consent. Lamek Mwandumbikwa, the Traditional Authority Mwakaboko gave his consent for data gathering. Mboka Kasebwe, a Nyakyusa himself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 9February, 2013, Kasebwe Village, T/A Mwakaboko, Chitipa District

**Date of entering data into an inventory:** 3February, 2013

**The inventorying entry compiled by:** Christopher Magomelo, Harrison Simfukwe, Lovemore Mazibuko

#### REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

##### Pictures



Pic. No.1: Banana stocks



Pic. No.2: Beginning the weaving process



Pic. No.3: Weaving nearing completion



Pic. No.1: Nkwela



Pic. No.2: Intefu



Pic. No.3: Human Treasure Joyce Kasungula

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

#### 2.6.4 Ukupanga Inyumba sya Malasi

##### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukupanga inyumba sya Malasi

**Short informative Title:** The Traditional Art of Constructing Nyakyusa Bamboo Houses

**Community (ies) concerned:** Nyakyusa community

**Physical location(s) of element(s):** Kasebwe Village, T/A Mwakaboko, Chitipa District

**Short description:** Ukupanga inyumba sya Malasi is the Nyakyusa art of building houses using bamboo and mud. The art starts with cutting the bamboos into good sizes. Any bent bamboos are straightened. Some are fixed in the ground and others are tied together and then mud is applied to the bamboo gitter. The mudding is sometimes done on one side, either outside or inside the house or on both sides. Thereafter, a roof is made and thatched with grass. The rafters are also bamboo poles. Bamboo houses can be of any size ranging from one roomed to several roomed and even upstairs houses.

##### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** bamboo, strings, axe

**Associated Intangible Elements (if any):** building skill

**Language(s) involved:** Chinyakyusa and Chichewa languages.

**Perceived origin:** It is perceived that the tradition of constructing bamboo houses originated from within the Nyakyusa community through interaction with other ethnic communities and has been transmitted down over generations.

##### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** builders

**Names:** Anthony Mwakabumbila

**Ages:** from 20years upwards

**Gender:** Men

**Social status:** married or single

**Professional category:** e.g. Dancer, musician

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access because the builders are hired to construct these houses for other people.

**Modes of transmission:** The tradition of constructing bamboo houses is transmitted to boys and interested older men within the community through participation and observation.

**Concerned Organizations:** Department of Building, Museums of Malawi.

**STATE OF THE ELEMENT:**

**Threats to the element:** Modern building methods are obviously a threat to the continued existence of the tradition of making bamboo houses.

**Threats to transmission:** The tradition is not attractive to most young men who opt to learn modern techniques of building. Traditional techniques of building are not taught in the technical colleges that teach bricklaying and building courses in Malawi.

**Availability of associated tangible elements and resources:** Bamboo which is the main tangible element associated with this tradition are readily available in Nyakyusa communities as most households grow it in their gardens or yards

**Viability of associated intangible elements:** The skill of contracting bamboo houses though not popular anymore in Malawi is still relevant as a learning point for architects looking for traditional inspiration in their creative building designs.

**Safeguarding measures:** Although there are no formal safeguarding measures for this tradition inspiration that modern builders and architects derive from it will contribute to the continued existence of the art.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups In, and consent for data gathering and inventorying:** Anthony Mwakabumbila, a practitioner was interviewed for the inventory and gave his consent. T/A Mwakaboko also gave his consent for data gathering. Kasebwe Mboka, a Nykyusa himself, was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 9February, 2013, Kasebwe Village T/A Mwakaboko, Chitipa District

**Date of entering data into an inventory:** 29February, 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magomelo, Harrioson Simfukwe

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.2: Preparing the bamboo bending bamboo



Pic. No.3:



Pic. No.1: Bamboo plant



Pic. No.4: House under construction  
Pic. No.5: Completed house  
Pic. No.6: Can be of any design



Pic. No.7: Human Treasure, Anthony Mwakabumbila

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**



## 2.7 Nyiha Community, Chitipa District

### 2.7.1 Ukumata Insontha

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukumata Insontha

**Short informative Title:** The Making of Insontha (Clay Pot) of the Nyiha

**Community (ies) concerned:** Nyiha Community

**Physical location(s) of element(s):** Kameme Village, TA Mwenekameme, Chitipa District

**Short description:** *Ukumata Insontha* is a ChiNyiha phrase for the process of making clay pot. The Nyiha community is found in Chitipa District in the northern part of Malawi. The procedure for making *Insontha* is that the clay soil locally known as *lbumba* is softened with water. *lbumba* is then shaped into a round base and several coils are added on top. Thereafter a piece of reed is used to press the inside and expand the body. When it has got its final shape, a bowl with a neck, it is smoothed both outside and inside. Thereafter, the pot is dried first in the air and later in the sun before it is burnt. The pot is used for cooking.

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** clay soil, water, pieces of wood

**Associated Intangible Elements (if any):** knowledge and skill of moulding clay

**Language(s) involved:** Chinyiha and Chichewa languages.

**Perceived origin:** It is perceived that the knowledge and skill of moulding clay into pots originated from within the Nyiha community through interaction with other ethnic communities and has been transmitted over generations.

#### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** family members

**Names:** Magaret Nakamba

**Ages:** 45years

**Gender:** Women

**Social status:** married or single

**Professional category:** pottery

**Other participants:** none

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access and participation in making Insontha. Although men are rarely seen making Insontha this is due to gender traditional role distribution because clay pots were particularly used by women in the kitchen. Today as pottery has become a tradable goods it has become a profession and men have joined in the making of clay products.

**Modes of transmission:** Traditionally making of clay pot was transmitted to young girls by observation and participation at household level. Today it is also transmitted through formal apprenticeship to anyone interested.

**Concerned Organizations:** Dedza Pottery, Magomelo Vocational College, Department of Arts and Crafts

#### STATE OF THE ELEMENT:

**Threats to the element:** The tradition of handmaking clay pots is under threat due to the introduction of pottery making machines (the wheel) as well as the advent of steel pots. However as an element there is no threat because the establishment of pottery and ceramic making companies will ensure its survival.

**Threats to transmission:** The tradition of handmaking clay pots is not being transmitted because young people are interested in professions with a career prospects in ceramics.

**Availability of associated tangible elements and resources:** Associated tangible elements as indicated above are readily available in the Nyiha communities

**Viability of associated intangible elements:** The skill of making clay pots is still relevant in people's lives today as it can be used for production of other products such as flower vases, figurines etc.

**Safeguarding measures:** There are no safeguarding measures in place for the traditional method of handmaking clay pots.

#### DATA GATHERING AND INVENTORY:

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Margaret Nakamba a practitioner was interviewed for the inventory and gave her consent. Group Village Headman Kameme also gave his consent for data gathering. Gracious Sichula, a Nyiha himself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 5 February 2013, Kameme Village, TA Mwenekameme, Chitipa District

**Date of entering data into an inventory:** 2 March 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Christopher Magomelo, Harrison Simmfukwe

#### REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

##### Pictures



Pic. No.1: Shaping begins at base    Pic. No.2: The pot taking shape

Pic. No.3: Completed pot

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**

**DEVELOPMENT OF AN INVENTORY OF MALAWI  
CONSENT FORM**

The Department of Culture in conjunction with the Malawi National Commission for UNESCO is implementing a project on development of an inventory of INTANGIBLE CULTURAL HERITAGE for some selected ethnic groups in the Northern Region. This exercise is part of the effort by government to develop a national inventory of Intangible Cultural Heritage.

You have been selected to provide information on some aspects or elements of Intangible Cultural Heritage of your area based on your knowledge, expertise and experience. The information will be used solely for the national effort aimed at safeguarding the Intangible Cultural Heritage and will not be used for commercial purposes.

We thank you in advance for cooperation and participation in the study.

If you accept to participate in this survey, please sign the declaration below.

---

Gracious Sichulu of my own free will do hereby agree to participate in the above mentioned exercise. I have/have no restriction on the use of the data to be collected through this exercise.

Signature [Signature]

Date 5/2/2013

Name of the person obtaining consent: Gracious Sichulu

Signature [Signature] Date 05/02/13

### 2.7.2 Insendemule

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Insendemule

**Short informative Title:** Insendemule Dance of the Nyiha

**Community (ies) concerned:** Nyiha Community

**Physical location(s) of element(s):** Kameme, Chitipa District

**Short description:** *Insendemule* is a traditional dance performed by the Nyiha of Kameme Area in Chitipa District. It is performed when the Chief leaves the village and on return as sign of authority. However, it can also be performed during funerals of important members of the society, Christmas festival, chief's installation, after millet harvest and during beer-brewing for *Umutomolo* (beer) festival. The dance is only performed with consent from the chief. Dancers perform in a circle to the rhythm of three drums and a whistle. The drums are hung on a forked pole. There is no handclapping. Sometimes dancers carry leaves as they dance in a circle

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** drums, costumes, whistle,

**Associated Intangible Elements (if any):** Music created by drumming, singing, whistling and ululating

**Language(s) involved:** Chinyiha and Chichewa languages.

**Perceived origin:** It is perceived that the dance originated from within the Mambwe community and was passed down through generations.

#### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** community members

**Names:** Peter Simkonda

**Ages:** 72years

**Gender:** Men and women

**Social status:** married or single

**Professional category:** Dancer, folk musician, drummer

#### Other participants:

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access during public celebrations but access is limited when the dance is used for ritual purposes. In both cases access is not limited to audiences.

**Modes of transmission:** The dance is transmitted within the community through participation and observation during festivals and other rituals. Nowadays, experts are brought into the schools to teach children as part of extra activities for them to perform at national celebrations.

**Concerned Organizations:** Malawi Folk Dance and Music Association (MFODMAS), Copyright Society of Malawi (COSOMA), Department of Arts and Crafts, Museums of Malawi

#### STATE OF THE ELEMENT:

**Threats to the element:** Religious intolerance to the dance when the dance become too open. People who study dances are looked down upon as not being intelligent.

**Threats to transmission:** The dance is not taught in formal education system. Currently people who teach the dance are transmitting it in a distorted form. There is loss of interest in the dance by new generation.

**Availability of associated tangible elements and resources:** It is easy to find materials for making associated tangible elements that go with the dance such as skins and wood for drums, whistle, etc.

**Viability of associated intangible elements:** The dance is relevant as a form of entertainment. In rural areas among the Mambwe, the dance is still practiced for the original function whereas in towns it is performed mainly for entertainment and will continue evolving with time.

**Safeguarding measures:**

There are no formal safeguarding measures put in place. However, continued practice by dance groups under MFODMAS and the extracurricular activities in schools will contribute to the continuity of the dance.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Mr. Peter Simkonda, a practitioner and aid to Chief Kameme was interviewed during the inventorying exercise and gave his consent. Gracious Sichula, a Nyiha himself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 5 February 2013, Bundonda Village, Kameme, Chitipa District

**Date of entering data into an inventory:** 3 March 2013

**The inventorying entry compiled by:** Harrison Simfukwe, Christopher Magomelo, Lovemore Mzibuko,

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.1: The three drums



Pic. No.2: Druma fixed to a pole



Pic. No.3: Drummers





Pic. No.4: The beginning of the dance  
Pic. No.6: Human Treasure, Peter Simkonda

Pic. No.5: Dancers dance in a circle

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**

**DEVELOPMENT OF AN INVENTORY OF MALAWI**

**CONSENT FORM**

The Department of Culture in cooperation with the Malawi National Commission for UNESCO is implementing a project on development of an inventory of **INTANGIBLE CULTURAL HERITAGE** for some selected ethnic groups in the Northern Region. This exercise is part of the effort by government to develop a national inventory of intangible Cultural Heritage.

You have been selected to provide information on some aspects or elements of Intangible Cultural Heritage of your area based on your knowledge, experience and expertise. The information will be used solely for the national effort aimed at safeguarding the Intangible Cultural Heritage and will not be used for commercial purposes.

We thank you in advance for cooperation and participation in the study.

If you choose to participate in this survey, please sign the declaration below.

---

I, Peter Simkonda of my own free will, do hereby agree to participate in the above mentioned exercise. I have/there are no restrictions on the use of the data to be collected through this exercise.

Signature: P. Simkonda

Date: 15/11/2013

Name of the person obtaining consent: Gracious Sibule

Signature: Sibule Date: 05/12/13

### 2.7.3 Ukutelkeha Upupwe

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Ukuteleha Upupwe

**Short informative Title:** Preparation of Upupwe Vegetable of the Nyiha

**Community (ies) concerned:** Nyiha Community

**Physical location(s) of element(s):** Kameme Village, TA Kameme, Chitipa District

**Short description:** *Upupwe* is a vegetable obtained from leaves of a *pupwe* pupwe plant. The process of preparing pupwe vegetable is referred to, in ChiNyiha, as *Ukuteleha Upupwe*. The preparation of Upupwe starts with plucking the leaves from the plant. The leaves are dried and pound into powder. Pupwe is then mixed with water and a sizeable amount of *uchengwe* (traditional soda) is applied. After that the mixture is boiled for a few minutes.

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** Pupwe plant and leaves, fire, chengwe,

**Associated Intangible Elements (if any):** knowledge

**Language(s) involved:** Chinyiha and Chichewa languages.

**Perceived origin:** It is perceived that *Upupwe* vegetable preparation tradition originated within the Nyiha community and has been passed down through generation.

#### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** housewives

**Names:**

**Ages:** from 15years upwards

**Gender:** particularly women

**Social status:** married or single

**Professional category:** food preparation

**Other participants:** children are sent on errands to collect cooking items

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access during as this is traditional food common among the Nyiha that anyone can take.

**Modes of transmission:** The dance is transmitted within the community particularly from mothers to daughters through participation and observation.

**Concerned Organizations:** Department of Arts and Crafts, Department of Nutrition

#### STATE OF THE ELEMENT:

**Threats to the element:** New and imported foods and recipes threaten the continued existence of Upupwe as people who move into towns tend to change their states towards the fast foods catering services.



**Threats to transmission:** Young people are not interested in traditional foods. Catering schools do not teach how to prepare upupwe.

**Availability of associated tangible elements and resources:** It is easy to find associated tangible elements for preparation of Upupwe first of which is Upupwe plant itself. The plant is picked from the bush where it grows in abundance.

**Viability of associated intangible elements:** The knowledge on preparation of upupwe is not common anymore and a lot of people are not interested in continuing the practice although it is still relevant as a source of nutrition.

**Safeguarding measures:** n/a

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Practitioners were interviewed and gave their consent. Group Village Headman Kameme also gave his consent for data gathering. Gracious Sichula, a Nyiha himself was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 5February 2013, Kameme, Chitipa District

**Date of entering data into an inventory:** 30February, 2013

**The inventorying entry compiled by:** Harrison Simfukwe, Lovemore Mazibuko, Christopher Magomelo

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Picture**



Pic. No.1: Pupwe plant



Pic. No.2: Pounding the plant leaves



Pic. No.3: Cooking the crashed pupwe



Pic. No.4: Adding chengwe (soda)



Pic. No.5: Tasting

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:** n/a

## **2.8 Sukwa and Chewa Communities, Chitipa and Kasungu Districts**

### **2.8.1 Ukupiya Ubughali/Kuphika Nsima**

#### **IDENTIFICATION OF THE ELEMENT:**

**Name of the element as used by the community, groups or individuals concerned:** Ukupiya Ubughali/Kuphika Nsima

**Short informative Title:** Preparation of Ubughali/Nsima, the Dietary Tradition of the Sukwa of Northern Region and Chewa of Central Region of Malawi

**Community (ies) concerned:** Sukwa

**Physical location(s) of element(s):** South of Chitipa District, Northern Region of Malawi and North of Kasungu District, Central Region of Malawi

**Short description:** To prepare Ubughali/Nsima, gather maize flour, a pot, a cooking stick, plates, serving spoon, water and fire. We put a pot of water on the fire and let it boil. Thereafter, add handfuls of maize flour whilst stirring until the mixture becomes porridge. Let the porridge boil further for some time. When the porridge has boiled enough, add handfuls of maize flour while stirring until the porridge thickens to one's liking. It is then served in plates and taken together with the relish.

#### **CHARACTERISTICS OF THE ELEMENT:**

**Associated Tangible Elements (if any):** Fire/heat, water, pots, maize flour, steering stick, serving spoon.

**Associated Intangible Elements (if any):** Knowledge of preparation of Ubughali/Nsima, Chisukwa and Chichewa languages used in instructions on its preparation

**Language(s) involved:** Chisukwa and Chichewa languages.

**Perceived origin:** It is perceived that the knowledge originated from within the Sukwa and Chewa communities and passed on through generations.

#### **PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:**

**Practitioners, performers:** Sukwa and Chewa households

**Names:** Tamala Kayuni, Joyce Mazibuko

**Ages:** from 12 years upwards

**Gender:** Men and women

**Social status:** married or single

**Professional category:** culinary

**Other participants:** na

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access.

**Modes of transmission:** The culinary traditional knowledge is transmitted within the community through participation and observation during meal times and other occasions.

**Concerned Organizations:** Department of Nutrition, Office of President and Cabinet

**STATE OF THE ELEMENT:**

**Threats to the element:** The introduction of new and diverse dietary recipes is providing a wider range of choices of foods and the demands on a modern working household is making people prepare and take less and less of Ubughali/Nsima particularly in urban areas.

**Threats to transmission:** Young generations are more interested in the contemporary recipes than the traditional ones.

**Availability of associated tangible elements and resources:** Associated tangible elements are readily available in stores and in villages.

**Viability of associated intangible elements:** The knowledge of preparing Ubughali is still relevant today as households still take Ubughali/Nsima as staple diet in most Sukwa and Chewa households.

**Safeguarding measures:** Continued practice is the best safeguarding measure for this element. Households still take Ubughali/Nsima as staple diet in most Sukwa and Chewa households. Children are taught informally in the households on how to prepare the staple diet. The tradition is also taught in formal education system at tertiary level.

**DATA GATHERING AND INVENTORY:**

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** Tamala Kayuni of Kapoka 1. Village Headman Mwenemisuku, Chitipa and Joyce J.B.O Mazibuko participated in interviews for the inventory. Consent for data gathering was provided by Chief Mwenemisusku and Sub Traditional Authority Mphomwa. Anthony Simovwe, a Bandy himself was a member of the data gathering team and Lovemore Mazibuko, a Chewa himself, was a member of the data gathering team.

**Restrictions, if any, on use of inventoried data:** None

**Date and place of data gathering:** 27 January, 2013

**Date of entering data into an inventory:** 2 April, 2013

**The inventorying entry compiled by:** Christopher Magomelo, Harrison Simfukwe and Lovemore Mazibuko

**REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:**

**Pictures**



Pic. No.2: Maize cob after harvesting



Pic. No.3: Maize flour

Pic. No.1: Green maize in the garden



Pic. No.4: Human treasure Joyce Mazibuko Sieving the flour



Pic. No.5: Cooking Ubughali/Nsima



Pic. No.6: Human treasure Tamala Kayuni serving Ubughali



Pic. No.3: Ubughali/Nsima and accompaniments



Pic. No.8: Eating Ubughali/Nsima is a communal tradition

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**

**DEVELOPMENT OF AN INVENTORY OF MALAWI**  
**CONSENT FORM**

The Department of Culture in conjunction with the Malawi National Commission for UNESCO is implementing a project on development of an inventory of **INTANGIBLE CULTURAL HERITAGE** for some selected ethnic groups in the Northern Region. This exercise is part of the national government to develop a national inventory of Intangible Cultural Heritage.

You have been selected to provide information on some aspects or elements of Intangible Cultural Heritage of your area based on your knowledge, experience and expertise. The information will be used solely for the national effort aimed at safeguarding the Intangible Cultural Heritage and will not be used for commercial purposes.

We thank you in advance for cooperation and participation in the study.

If you accept to participate in this survey, please sign the declaration below.

---

Therence YAYUNI of my own free will, do hereby agree to participate in the above mentioned exercise. I have given my permission on the date of the date to be collected through this exercise.

Signature: T. KAYUNI

Date: 27-07-2013

Name of the person obtaining consent: CHRISTOPHER JOCKY MUKKWA

Signature: [Signature] Date: 27/01/2013

**CERTIFICATE OF CONSENT**

**NAME OF ELEMENT:** Uinghalo

This is to certify that free, prior and informed consent has been granted for the nomination of the above mentioned element as a candidate for Malawi for the Representative List of Intangible Cultural Heritage of Humanity as stipulated in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

**Name of Community or group concerned:**

Palika communities

**Address:** Kapoka F.P. School, Post Office Chitipa, Malawi

**Name of Representative**

Chief Mwanetsika

**Signature**



**Date**

07/02/13



**CERTIFICATE OF CONSENT**

**NAME OF ELEMENT** *Swala, the culinary traditions of Malawi*

This is to certify that free, prior and informed consent has been granted for the nomination of the above mentioned element as a candidate for Malawi for the Representative List of Intangible Cultural Heritage of Humanity as stipulated in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

**Name of Community or group concerned:**  
*Chewa of Malawi*

**Address:** *Mpholwa CDSS, P/Bag 254, Kasungu, Malawi*

**Name of Representative:** *SUB. TRADITIONAL Authority Mpholwa*

**Signature:** *[Handwritten Signature]*

**Date:** *13-02-2013*

D. T. A. MUMTHWA  
DIRECTOR  
13-02-2013  
P.O. BOX 204  
KASUNGU

**MINISTRY OF CULTURE**  
**CONSENT FORM**

The Department of Culture in collaboration with the Malawi National Commission for UNESCO is implementing a project on development of an inventory of **IMMATERIAL CULTURAL HERITAGE**. This initiative is part of the effort by government to develop a national inventory of intangible Cultural Heritage.

You have been selected to provide information on some identified elements of intangible Cultural Heritage of Malawi based on your knowledge, experience and expertise. The information will be used only for the national effort aimed at cataloguing the Malawi's Cultural Heritage and will not be used for commercial purposes.

We thank you for making a contribution and participation in the study.

It is essential to establish a list of survey along with the following details:

\_\_\_\_\_

Joseph Agor Mazibuko of the said area will be formally agreed to participate in the above mentioned survey. I have been demonstrated on the list of the list of the consent through this document.

\_\_\_\_\_ A. Mazibuko \_\_\_\_\_

on 12/02/13

Name of respondent (printing name) Lovenwe Mazibuko

\_\_\_\_\_ [Signature] \_\_\_\_\_ 12/02/13



### 2.8.2 Mwinoghe

#### IDENTIFICATION OF THE ELEMENT:

**Name of the element as used by the community, groups or individuals concerned:** Mwinoghe

**Short informative Title:** Mwinoghe Celebratory Dance of the Sukwa People of Northern Malawi

**Community (ies) concerned:** Sukwa of Northern Malawi

**Physical location(s) of element(s):** Sukwa, Southern part of Chipa District in Northern Region of Malawi

**Short description:** In the *Chisukwa* language, the word Mwinoghe literally means 'Let us enjoy ourselves fully'. Mwinoghe is a popular traditional dance among Sukwa of Chitipa District in the northern region of Malawi. It derived from Indingala, a ceremonial dance of the Ngonde people of Karonga. In its original form, Mwinoghe was performed for entertainment. The main percussion instruments used in the dance are one big drum called *Ing'ina* and two smaller ones called *Twana*. The dancers perform in two lines, boys on one side and an equal number of girls on the other facing one another. During the performance, dancers clap hands, squat, wriggle and twist their bodies, to the rhythm of the drums.

#### CHARACTERISTICS OF THE ELEMENT:

**Associated Tangible Elements (if any):** uniforms, drums, whistle, flywhisk, feather headgear

**Associated Intangible Elements (if any):** Music created by drums, whistle and ululating.

**Language(s) involved:** Chisukwa and Chichewa languages.

**Perceived origin:** It is perceived that the dance originated from another dance called Indingala, a ceremonial dance of the Ngonde people of Karonga District in Northern Malawi

#### PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:

**Practitioners, performers:** Mwinoghe Kanyerere Dabce Group

**Names:** H M Kanyerere Ghambi

**Ages:** 76 years

**Gender:** Men and women

**Social status:** married or single

**Professional category:** Dancer, musician

**Other participants:**

**Customary practices governing access to the elements or to aspects of it:** There are no limitations to access during public celebrations

**Modes of transmission:** The dance is transmitted within the community through participation and observation during celebrations and entertainment occasions

**Concerned Organizations:** Mwinoghe Kanyerere Dance Group

#### STATE OF THE ELEMENT:

**Threats to the element:** When the dance become too open, religion intolerance to the dance, the people that perform the dance are looked down upon as not being intelligent.

**Threats to transmission:** The dance is not taught in formal education system. There is loss of interest in the dance by new generation.

**Availability of associated tangible elements and resources:** It is easy to find materials for making associated tangible elements that go with the dance such as cloth for uniforms, wood and domesticated animal skins for drums, birds feathers for head gear, etc.

**Viability of associated intangible elements:** Most of the intangible elements such as the music and the dance skills are still relevant and entertaining today.

**Safeguarding measures:** The community organized themselves and created a dance group which trains interested young people on how to dance Mwinoghe. The group is called Mwinoghe Kanyerere Dance Group after its founder Mr. H MKanyerere Gambi. The group performs at various occasions on invitation and is well known in the region and even nationally.

#### DATA GATHERING AND INVENTORY:

**Involvement of the Community/Groups in, and consent for data gathering and inventorying:** HM Kanyerere Gambi provided information for the inventory. Chief Mwenemisuku gave the consent. See Appendix 1

**Restrictions, if any, on use of inventoried data:** none

**Date and place of data gathering:** 27 January, 2013, Kapoka, Chitipa

**Date of entering data into an inventory:** 15 February, 2013

**The inventorying entry compiled by:** Lovemore Mazibuko, Harrison Simfukwe and Christopher Magomelo

#### REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

##### Pictures



Pic. No.1: Mwinoghe Drummers



Pic. No.2: Mwinoghe dance group



Pic. No.3: The dance



Pic. No.4: The dance

**Video:** Title: Inventory of Intangible Cultural Heritage of Malawi

**OTHER INFORMATION:**

**DEVELOPMENT OF AN INVENTORY OF MALAWI  
CONSENT FORM**

The Department of Culture in consultation with the Malawi National Commission for UNESCO is implementing a project on development of an inventory of **INTANGIBLE CULTURAL HERITAGE** for some selected ethnic groups in the Northern Region. This exercise is part of the effort by government to develop a national inventory of intangible Cultural Heritage.

You have been selected to provide information on some aspects or elements of intangible Cultural Heritage of your area based on your knowledge, experience and expertise. The information will be used solely for the national effort aimed at safeguarding the Malawian Cultural Heritage and will not be used for commercial purposes.

We thank you in advance for cooperation and participation in the study.

If you accept to participate in this survey, please sign the declaration below.

---

I, H. M. KANYERERE GHAMBWA do hereby agree to participate in the above mentioned exercise. I thank you in advance for the use of the data to be collected through this exercise.

Signature: [Handwritten Signature]

Date: 27-01-2013

Name of the person obtaining consent: Lupat Mankwa

Signature: [Handwritten Signature] Date: 27-01-2013

**DEVELOPMENT OF AN INVENTORY OF MALAWI**  
**CONSENT FORM**

The Department of Culture in conjunction with the Malawi National Commission for UNESCO is implementing a project for development of an inventory of **INTANGIBLE CULTURAL HERITAGE** for some selected ethnic groups in the Southern Region. This exercise is part of the effort by government to develop a national inventory of Intangible Cultural Heritage.

You have been selected to provide information on some aspects or elements of intangible Cultural Heritage of your area based on your knowledge, experience and expertise. The information will be used solely for the national effort aimed at safeguarding the Intangible Cultural Heritage and will not be used for commercial purposes.

We thank you in advance for cooperation and participation in the study.

If you accept to participate in the survey, please sign the declaration below.

---

I, H. M. KANYERE GHAMBO, do hereby agree to participate in the above mentioned exercise. I have/there is no restriction on the use of the data to be collected through this exercise.

Signature: [Signature]  
Date: 27-01-2013

Name of the person receiving: Lupat Mankwe

Signature: [Signature] Date: 27-01-2013



**3. INVENTORYING TEAM****a. Supervisors**

- i. Director of Culture – Elizabeth Gomani-Chindebvu PhD; Chair of National Committee on Intangible Cultural Heritage
- ii. The Executive Secretary for National Commission for UNESCO – Francis Mkandawire PhD

**b. Survey Team**

- i. Senior Curator of Ethnography, Museums of Malawi, Regional Trainer on ICH- Mr. Lovemore Mazibuko
- ii. Assistant Executive Secretary for Culture, National Commission for UNESCO- Mr. Christopher Magomelo
- iii. Officer-in-Charge, Karonga Museum – Mr. Harrison Simfukwe
- iv. Officer-in-Charge, Museums of Malawi, Mzuzu Branch- Mrs. Singini

**c. Youth and Traditional Authorities**

	Name & Contact No.	Ethnic Group	Location	Traditional Authority (TA) and Contact No.	Chief & Contact No.	Address
1	Lefted Msukwa 0995152382	Ndali	Misuku Centre, Ichinga, Iponjola, Sokola, Ighughu	Chief Mwenemisuku 0884300124 0884175649	VH Mwandisi III 0884366019	Kapyela FP School P O 36, Misuku
2	Kettness Kayange 0997342189 0882567316	Sukwa	Chisansu, Chibanda Naching'anda/Chibula, Kapoka and Kasaghala	Chief Mwenemisuku 0884175649/0884300124	GVH Mwenechipwera 0884043403	Kasaghala F P School P/A Tondola, Chitipa

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3	Anthony Titus Simovwe 0881494796/0996975083	Bandya	Ibanda, Lufita, Namatubi, Zambwe, Kanyenjere, M'banga, Tondola and Chendo	Senior Chief Mwabulambya 0884246237 0993708205	SGVH Mwenibanda 0996588221 0882977621	Ibanda FP School, P O Box 25, Chitipa
4	Frecious Kameme 0997340738	Namwanga	Nsumbo Village, Sopelera	Senior Chief Kameme 0996170110 0888486039	Village Headman Adamson I	Ipula FP School P/A Kameme, Chitipa
5	Bertha Muchiie Simfukwe 0888848033 0997775488	Mambwe	Chitipa Boma	Senior Chief Mwabulambya 0884246237 0993708205	VH Lokad Simpokolwe	Ishalikira FP School, P O Box 91, Chitipa
6	Stephen Simunthala 0994347943	Namwanga	Chitipa Boma, Kapere, Chiwanga, James kameme and Malukwa  Rueben II	Senior Chief Kameme +265999414697/888486039	VH Kameme	Rueben II, PA Kameme, Chitipa  Ipula FP School
7	Eunice Nakamba	Nyiha	Kameme Centre,	Senior Chief Kameme	VH Kameme	Kameme, Center, Ilengo FP

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	Siame 0996170110		Kamiza, Chilola, Zamamba	+265999414697/888486039		School P/A Kameme, Chitipa
8	Kyalamboka Kasebwe 0999762004	Nyakyusa	Iponga-Kasebure Katininda, Kitwika, Songwe area,	Chief Mwakaboko 0884246239	GVH Mwangulukulu 0881436227	Iponga CDSS, P O Box 7, Karonga
9	Gracious Sichula 0994814110	Nyiha	Kameme Center	Chief Kameme 099414697 0888486039	Senior Group Village Headman Kameme	Kameme PHA, P O Box 30, Kameme, Chitipa
10	Stowe Redson Nyondo 0999463473 <a href="mailto:stowenyondo@yahoo.com">stowenyondo@yahoo.com</a>	Lambya	Chitipa Boma Chitipa CCAP	Senior Chief Mwabulambya 0993708205	Group Village Headman Mukombanyama	Chitipa CCAP Church P O Box 6 Chitipa
11	Manuel J. Msukwa (Group Village)	Sukwa	Chipwela, Kapoka, Malamula, Kasaghala,	Chief Mwenimisuku	Group Village Headman Mwenichipwela	Chipwela FP School P A Tondola Chitipa



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	Headman) 0884043403		Sokola		0884043403		
12	Christopher Msukwa (Village Headman ) 0884366019	Ndali	Misuku Trading Center	Chief Mwenemisuku	Village Headman Mwandisi III 0884366019 0881468676 0753526580	Misuku T. Center P o Box 08 Misuku	

