

Requ CLT / CIH / ITH	
Le	26 MARS 2019
N°	0170

Budima Dance Inventoring questionnaire

1. Identification of the ICH element
1.1. Name of the element, as used by the community concerned Budima Dance or Buntimbe/Buntibe.
1.2. Short, informative title of the element (including indication of the ICH domain(s) concerned)  Inventoring of the Budima Traditional Dance.  <ul style="list-style-type: none"> <li>• Oral Traditional and expressions, including language as a vehicle of intangible cultural heritage</li> <li>• Performing arts</li> <li>• Social Practices, rituals and festive events</li> <li>• Traditional Craftsmanship</li> </ul>
1.3. Community(ies) concerned Tonga speaking people of Chief Cooma, Chief Mweemba, Chief Chipepo, Chief Simaamba and Chief Sinazongwe of Lusaka and Southern Province.
1.4. Physical location(s)/distribution frequency of enactment of the element Along Zambezi valley; Choma District, under Chief Cooma, Sinazongwe District under Chief Sinazongwe and Chief Mweemba, Siavonga District under chief Simaamba, Chirundu District under Chief Chipepo - Lusaka and Southern Provinces.
1.5 Short description of the element (preferably no more than 200 words)

The name of the ICH being inventoried is Budima Dance. This dance is performed by the Tonga speaking people of Choma District under Chief Cooma, Siavonga under chief Simaaba, Sinazongwe District under Chief Sinazongwe and Chief Mweemba and Chirundu District under Chief Chipepo in Lusaka and Southern Provinces.

Budima dance is performed all year round especially during traditional ceremonies, funeral processions and social functions, i.e, thanks giving for bumper harvest and first fruit.

The dance is performed with spears, whistles, walking sticks, knobkerries, flutes, ceremonial axes, shields, horns, drums and rattles. The performance includes men, children and women and in the past skilled fighters.

Anyone who can manage to dance and has interest can join in the dance. In this dance the dancers demonstrate the fighting skills, social values and traditions.

Budima dance has no specific attire, but certain times when invited to perform at public functions they put on traditional costumes made out of chitenge fabric. Historically, wild skin animals were part of the attire. However, with passage of time, access to animals has become difficult, especially with the coming in of Zambia Wild Life Authority (ZAWA) in the past and now the department of national parks and wildlife that restricts the killing of animals without permission. This is because in the past, animals were under traditional authorities and it was easy to obtain cultural materials such as horns, skins and wood.

## 2. Characteristics of the ICH element

2.1. Practitioner(s)/performer(s) directly involved in the enactment or practice of the element (include name, age, gender, professional category, etc.)

- Phillip Nanchimwa (male), aged 69-Senior Headman Siamakando– Vice Chairperson and instrument player.
- Andrew Muleya (male), aged 71- Headman Sialanga, Chairperson of the group
- Nelson Kauka (male) aged 73- Headman Kawinda, flute and drum maker
- Gideon Makamba (male) , aged 67- Headman Siamutebe – Committee Member of the group
- Kenneth Siabbwalo (male) aged 64 Chairperson
- Mazulu Heavy (54) Ngambela
- Makukisi Patrick (69) Vice Ngambela
- Simwemba Robson age 50 Deputy Judge Traditional Court.
- Emmanuel Dyololo age 47 Chief Private Secretary
- Mabbonka Noria age 57 Senor Induna
- Siantobolo Ricy age 52 Induna
- Chakalampizya Japhet age 37 induna
- Siabungu Amos age 72 induna
- Soboyo Jazzy age 72 induna
- Sinamwenda Anold age 67 public relations officer
- Simeon Simusamu 57 traditional court judge
- Venon Manyika (male) aged 46 Ward Development Secretary (WDC)
- Orange Muleya (male) aged 57 - Dancer
- Andrew Mudenda (male) aged 64 - Dancer
- Tandabanti Sikanya (male) aged 75- musibi
- Dixon Mupande (male) aged 77 – musibi
- Alex Siaboya (male) aged 65 – Headman
- Maxson Siakabwe (male) aged 65 – drumist
- Sunday Musobe (male) aged 76- musibi
- Timothy Svakatika (male) aged 57 basibi

- Timothy Syangongolo (male) aged 76 basibi
- Kevias Syamanko (male) aged 54 basibi
- Siluyi Bbiibbi (male) aged 42 muumi wangoma
- Kenneth Siabbwalo (male) aged muzyani
- Teddy Syampese ( male) aged 69 musibi
- Alex Mweene (male) aged 57 musibi
- Picture Siamafoko (male) aged 65 musibi
- Trust Simazila (male) aged 50 muuni wangoma
- Willson Syampese ( male) aged 57 basibi
- Edward Chalyimika ( male) aged basibi
- Late Siamuunda ( male) aged 41 basibi
- Barton Syapeeza (male) aged 60 muuni wangoma
- Edward Mugoba (male) aged 62 Basibi
- Wankie Mweene (male) aged 71 Basibi
- Kemson Siamuunda (male) aged 52 Muumi wangoma
- Marko Zambilila (male) aged 58 Basibi
- Jamasan Sichiila (male) aged 53 Basibi
- Naison Siamooto (male) aged 55 Basibi
- Edward Kalema (male) aged 67 Basibi
- Petrow Siabbuwa (male) aged 60 Basibi
- Robito Siatile (male) aged 56 Basibi
- Julias Minu (male) aged 53 Basibi
- Miniver Mugande (male) aged 53 Basibi
- Elijah Syamema (male) aged 63 Basibi
- Richard Sikanyenyene (male) aged 75 Muumi wangoma
- Edward Siambalo (male) aged 49 Basibi

- Pickson Namabala (male) aged 52 Muumi wangoma
- Patrick Siakabwe (male) aged 56 Basibi
- Munkombwe Siabulembo (male) aged 54 Muzemi
- Victor Siambalo (male) aged 44 Muumi wangoma
- Catherine Makhi (female) aged 58 Mwiimbi
- Majorinah Samumah (female) Mwiimbi
- Rhoda Kapasa (female) aged 40 Mwiimbi
- Maria Siakabwe (female) aged 70 Mwiimbi
- Jannet Siambese (female) aged 63 Mwiimbi
- Annah Siandundo (female) aged 56 Mwiimbi
- Juliah Zambilila (female) aged 63 Mwiimbi
- Marggie Siamafonki (female) aged 61 Mwiimbi
- Rhozina Melo (female) aged 49 Mwiimbi
- Mary Mukondwakulya (female) aged 64 Mwiimbi
- Eness Siamiuunda (female) aged 70 Mwiimbi
- Belita Simubyu (female) aged 69 Mwiimbi
- Rhoda Khaki (female) aged 52 Mwiimbi
- Jennet Kanyengo (female) aged 72 Mwiimbi
- Monica Simunyu (female) aged 53 Mwiimbi
- Sophia Siaweza (female) 23 Mwiimbi
- Rhozina Chibbulu (female) aged 48 Mwiimbi
- Doria Khomesi (female) aged 59 Mwiimbi
- Dube Jessy (female) aged 43 Mwiimbi
- Annah Sianziba (female) aged 59 Mwiimbi
- Juliet Kapasa (female) aged 49 Mwiimbi
- Vilate Siabbwalo (female) aged 55 Mwiimbi

- Jelina Sianzuulu (female) aged 60 Mwiimbi
- Catherine Siamafonko (female) aged 60 Mwiimbi
- Emely Siapeeza (female) aged 64 Mwiimbi
- Rucia Mudenda (female) aged 55 Mwiimbi
- Loveness Siampolombo (female) aged 48 Mwiimbi
- Liter Mweene (female) aged 53 Mwiimbi
- Enes Kapoka (female) aged 57 Mwiimbi
- Sara Mugobe (female) aged 72 Dancer
- Job Siatambwa (Male) aged 62
- Patson Siabbombe aged 54
- Andy Siagula aged 75
- Lamecc Siamakolwe
- Adam Siamayuni aged 84
- Sinamwenda Siani
- Joseph Siamuhyayi
- Timothy Kadelele aged 42
- Dickson Hamayuni aged 59
- Kingloss Sialuselo aged 45
- Cassins Mukuyu aged 42
- Anold Siabula aged 53
- Davison Manyepa aged 51
- Saaderick Mobbo aged 64
- Alfred Madada aged 75
- Abel Masili aged 63
- Fred Meleki aged 55
- Stenald Sinamulundu aged 55

- Maxwell Kanyamba aged 53
- Raymond Siamisaud aged 58
- Brakalani Simaceembele aged 75
- Simon Mulazigi aged 37
- Nicholas Kangwamina aged 28
- Goodluck Siamutinta aged 35
- Million Siamuchimba aged 76
- Jonathan Lagwamina aged 55
- Sofia Siyabbaba aged 59
- Lontia Siabula
- Janet Simusunka
- Esther Siamakoche aged 69
- Mangalita Kasamba aged 73
- Saliya Muguyu aged 60
- Agness Simisamu aged 60
- Mutinta Ntawulu
- Elizah Malupula aged 47
- Saliya Siasizi aged 65
- Cecilia Manyepa aged 43
- Sopia Chipepo
- Yvone Siatambwa aged 27

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22 This form is adapted from the one on UNESCO's website (<http://www.unesco.org/culture/ich/doc>). States Parties are free to design their own

inventories and develop their own questionnaires; this form simply offers a few suggestions. States are encouraged to adapt it to their needs if they so wish. Please note that inventories are meant to identify and define, not to fully document ICH elements; they must also be regularly updated. The answers to questions 1–5 should, therefore, preferably not take (in total) more than a few pages.



2.2. Other people in the community who are less directly involved, but who contribute to the practice of the element or facilitate its practice or transmission (e.g. preparing stages, costumes, training, supervising, sponsoring)

The Chiefs mentioned under 1.4(Tonga Chiefs)

The producers of Instruments and music composers

2.3. Language(s) or language register(s) involved

Chitonga

2.4. Tangible elements (such as instruments, specific clothing or space(s), ritual objects) (if any) associated with the enactment or transmission of the element

The elements include:13 different types of flutes called Nyelee in Tonga namely ( Simulyansikili, Kampeeku, Insekuseku, Njingainga, Mpindakati, Syamupa, Mukwele, Mpaku, Fulayi manchini, Koomba-3 types) that produce different types of tones, rattles(nsekebele), spears (Masumo), shields (Ntobo), knobkerrie (Nkoli), axes (Tweembe) , fly whisk ( Muchila wa munyumbwe) -wild beast tail, walking sticks (Nkoli) and bracelets (Nhikoza), Shakers (Miyuwa), bells (Milangu). Historically, axes and spears were also used as fighting weapons. Shields and fly whisks symbolize the historical life of hunting, wars and authority throughout the people's journey of life. The fly Whisk (Tail of the Wildebeest), when it was tied as a knot, it was used to stop war. Then during the performance of Budima, warrior dancers used different spears such as war, hunting and fishing spears. A day before the performances, they always prepared samp (pounded maize) mixed with a bit of sand which is eaten by the group. Whoever chewed a stone in the samp, then either the group would not go or the person who had chewed a stone was left behind because the group might experience war or any other challenges where they are going. Sometimes this practice is still being done in special instances when the group(s) is/are going to perform.

Drums: Dubuka, Gogogo, Syamujanja, Liliku, Muntundu, Mpininga, Mpati or Nyina.

**Is there any other ritual?**

In an event of making the big drum called Dubuka, a bachelor goes early in the morning to identify a tree by striking it with a spear and leaves the spear hanging on the tree. The next day he throws an egg on the identified tree. On the day of cutting the tree, women and young ones are not allowed on the site. Only men that are pure at heart and had abstained from sexual activities could participate.

2.5. Other intangible elements (if any) associated with the enactment or transmission of the element

- Performers are subjected to a test of eating Samp (pounded maize) mixed with sand. Those who are able to swallow the mixture qualify to participate in the dance.
- The performers are advised not to engage in sexual intercourse prior to the performance.
- Skilled drum makers are also advised not to engage in sexual intercourse until the process of drum making is complete.
- Divining processions, funerals, and during thanks giving at the shine.

Through Socialization, the dance can be transmitted through performances as the performers are invited anywhere. People join in to dance and others observe.

2.6. Customary practices (if any) governing access to the element or to aspects of it

Any person to be in contact with the instruments prior to the performance should abstain from engaging in sexual activities, as it is believed that the instruments would cease to play.

Traditional medicine made from local trees is used to heal any wound incurred during performances. This medicine is only prepared by elderly men who are skilled.

If the performance is aborted, the drum is taken around an anthill since the drum is also used for funeral purposes, and it is believed that such rituals/practice will help to avoid any death that could be caused by the drum if not taken around the anthill.

It is also a taboo to play Nyeele if the person wets the bed.

2.7. Modes of transmission to others in the community

Through communal participation in the dance and observation.

2.8. Relevant organizations (community organizations, NGOs or others – if

- Chikuni Radio
- Radio Sky
- Choma Maano
- Byta FM
- Mukanzubo Traditional Group
- Tonga Association
- National Museums Board
- House of chiefs.
- National Heritage and Conservation Commission (NHCC)

### 3. State of the ICH element: viability

#### 3.1. Threats (if any) to the continued enactment of the element within the relevant community(ies)

- Formal education that considers such dances as primitive
- Divergent religious beliefs.
- Lack of literature and documentation on the dance
- Lack of financial support towards the production of instruments
- The prohibition of animal hunting by the Department of National Parks and Wildlife Services has created a negative impact on the acquisition and production of cultural materials.

#### 3.2. Threats (if any) to the continued transmission of the element within the relevant community(ies)

- Formal education that considers such dances as primitive
- Divergent religious beliefs.
- The group is not a formally organized and registered body
- Lack of literature and documentation on the dance
- Lack of financial support towards production of musical instruments

#### 3.3. Threats to the sustainability of access to tangible elements and resources (if any) associated with the element

- The scarcity of particular trees needed to make the drums due to deforestation.
- The scarcity of animal skin used for making drum membrane
- Diverse religious beliefs.
- Restrictions to access wild animal skins used for making the traditional attire/costume.
- Restrictions to access horns used as traditional flute from wild animals.

3.4. Viability of other intangible heritage elements (if any) associated with the element

- The skill of playing the musical instruments, preparing traditional medicines, making drums and dancing are taught to the young ones from family to community level through observation and apprenticeship.
- The dance is mainly the source of entertainment and pride of the people and it's performed at every social gathering.

3.5. Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the element

- Continued sensitization of the community on the importance of the dance against the perceived evil of the dance.
- Sensitization on the community to protect their culture.
- Incorporation of young ones during performances.

#### 4. Data restrictions and permissions

4.1. Consent form, and involvement of, the community(ies) concerned in information generation

Consent form was signed prior to collection of data and information associated with the dance.

4.2. Restrictions, if any, on the use of (or access to) information

There are restrictions regarding the usage unless prior permission is sought from royal and community establishment. After the permission, is given one is free to use data collected.

4.3. Resource person(s): name and status or affiliation

- Phillip Nanchimwa, aged 69-Senior Headman Siamakando– Vice Chairperson and instrument player.
- Andrew Muleya, aged 71- Headman Sialanga, Chairperson of the group
- Nelson Kauka aged 73- Headman kawinda, flute and drum maker
- Gideon Makamba, aged 67- Headman Siamutebe – Committee Member of the group
- Orange Muleya- Dancer
- Andrew Mudenda- Dancer

<p>4.4. Date(s) and place(s) of information generated</p> <p>On the 29<sup>th</sup> May, 2017 Sialuselo Village Chirundu, 30<sup>th</sup> May, 2017 at Siamakando Village –Choma district and 20<sup>th</sup> September, 2018 Chief Mweemba.</p>
<p>5. References concerning the ICH element (if any)</p>
<p>5.1. Literature (if any)</p> <ul style="list-style-type: none"> <li>• Enock Syabbalo: Zilengwa Zyabatonga, Zyaciidi a Zyasunu. Elizabeth Colson' Books.</li> <li>• Colson,E.,2006, Tong Religious Life in the Twentieth Century, Bookword Publishers</li> <li>• HTS Teologiese Studies/Theological Studies ISSN:online 2072-8050., <a href="http://www.hts.org.za">http://www.hts.org.za</a> Towards an African Theological Ethic of Earth Care Encountering the Tonga Lwiindi of Simaamba of Zambia in the face of the Ecological Crisis.</li> </ul>
<p>5.2. Audiovisual materials, recordings, etc. in archives, museums and private collections (if any)</p> <p>Nil</p>
<p>5.3. Documentary material and objects in archives, museums and private collections (if any)</p> <p>Nil</p>
<p>6. Inventorying data</p>
<p>6.1. Person(s) who compiled the inventory entry</p>

- Victor Makashi +260979549252 – Director Arts and Culture
- Thomas M.Mubita +260977750352 – Chief Cultural Affairs Officer
- Munukayumbwa Munyima +260974492500- Research Fellow in the  
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Research at the University of  
Zambia
- Hilda M. Sinywibulula +260977438412 – Officer in Charge of Culture  
at Zambia National Commission for  
UNESCO.
- Moffat Moyo +260974175082 University of Zambia
- Moses N. Milimo +260977582094 Arts and Cultural Officer  
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- Catherine Hangandu +260979133642 Pemba Cultural Affairs  
Officer [catherinehangandu17@gmail.com](mailto:catherinehangandu17@gmail.com)
- Cynthia Musenge 0977528824 Executive Officer
- Choi Syabbamba Chikankata Cultural Affairs Officer
- Kahinga Reuben +26097725474 Chirundu Cultural Affairs Officer
- Alick Mugala +260978610550
- James Tembo +260972726777 Department of Arts and Culture
- Vernon Bulowa +260977445719 Department of Arts and Culture
- Makukisi Patrick +260977794145 Headman at Chipepo's  
Chiefdom
- Arnold Sinamwemba Chairperson for Sialuselo Budima Cultural  
Group
- Andrew Siaduke Chairperson for Singni Budima Cultural Group
- Munkombwe Siabulembo Member of Mweemba Cultural Group
- Rhoda Khaki Member of Mweemba Cultural Group

Cultural

6.2. Proof of consent of the community(ies) concerned for: (a)  
Forms as attached



### 6.3. Date of entering the information in the inventory

31<sup>st</sup> May, 2017

1. See IMP-WM Annex 1.

2. The location where the practice or expression is enacted and transmitted should be specified. ICH elements may be associated with one specific location (such as a single town) or associated with a much broader geographical area, including neighbouring States. The occurrence of an element in other States may be referred to in an inventory of ICH elements.

3. It often happens that, traditionally, a specific practice or expression cannot be performed or attended by just anyone. Often, too, people of a certain gender, age or background must play specific roles. There may also be restrictions on who may be part of the audience. The Convention requires such restrictions to be respected, if that is the wish of the communities concerned. Sometimes community members propose, and the community at large accepts, that certain roles within an ICH practice can be fulfilled by other categories of persons than was traditionally the case so that viability can be ensured.

Article 13(d)(ii) of the Convention requests States Parties to take measures that aim at

ensuring access to the intangible cultural heritage while respecting customary practices

governing access to specific aspects of such heritage'. So if ICH practices that cannot be attended by everyone (for example, not by men) are recorded or documented, there must be

a discussion with the communities and groups concerned about whether these recordings can be made accessible or shown in places that are open to all. Recordings can, of course, only be made with the explicit prior and informed consent of the tradition bearers concerned.

4. See IMP-WM Annex 1.

5. Inventorying is about identifying and defining ICH; it is different from documentation or research. For the insertion of an element in an inventory, no extensive research or documentation is required. If versions of the element have already been recorded, studied or otherwise written about, then information is welcome and section 5 is the place to indicate the appropriate references. This is also the place to indicate the existence of collections of objects or instruments that are associated with *living* ICH expressions or practice



	<ul style="list-style-type: none"> <li>Phillip Nanchimwa 69 male -Senior Headman Siamakando- Vice Chairperson and instrument player.</li> <li>Andrew Muleya 71 male - Headman Sialanga, Chairperson of the group</li> <li>Nelson Kauka 73 male - Headman Kawinda, flute and drum maker</li> <li>Gideon Makamba 67 male - Headman Siamutebe – Committee Member of the group</li> <li>Kenneth Siabbwalo 64 male Chairperson</li> <li>Mazulu Heavy 54 Ngambela</li> <li>Makukisi Patrick 69 Vice Ngambela</li> <li>Simwemba Robson 50 Deputy Judge Traditional Court.</li> <li>Emmanuel Dyololo 47 Chief Private Secretary</li> <li>Mabbonka Noria 57 Senor Induna</li> <li>Siantobolo Ricy 52 Induna</li> <li>Chakalampizya Japhet 37 Induna</li> <li>Siabungu Amos 72 Induna</li> <li>Soboyo Jazzy 72 Induna</li> <li>Sinamwenda Anold 67 Public Relations Officer</li> <li>Simeon Simusamu 57 Traditional court judge</li> <li>Venon Manyika 46 male Ward Development Secretary (WDC)</li> <li>Orange Muleya 57 male - Dancer</li> <li>Andrew Mudenda 64 -male - Dancer</li> <li>Tandabanti Sikanya 75 - male- Musibi</li> <li>Dixon Mupande 77 -male – Musibi</li> <li>Alex Siaboya 65 -male – Headman</li> </ul>
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- Timothy Syangongolo 76 -male- Basibi
- Kevias Syamanko 54 -male- Basibi
- Siluyi Bbiibbi 42 -male- Muumi wangoma
- Kenneth Siabbwalo 64 - male- Muzyani
- Teddy Syampese 69 -male Musibi
- Alex Mweene 57 -male Musibi
- Picture Siamafoko 65 -male Musibi
- Trust Simazila 50- male- Muuni wangoma
- Willson Syampese 57- male Basibi
- Edward Chalyimika 56 - male- Basibi
- Late Siamuunda 41 -male- Basibi
- Barton Syapeeza 60 -male- Muuni wangoma
- Edward Mugoba 62 -male- Basibi
- Wankie Mweene 71-male- Basibi
- Kemson Siamuunda 52-male- Muumi wangoma
- Marko Zambilila 58-male- Basibi
- Jamasan Sichiila 53- male- Basibi
- Naison Siamoote 55- male- Basibi
- Edward Kalema 67-male- Basibi
- Petrow Siabbuwa 60-male- Basibi
- Robito Siatile 56-male- Basibi
- Julias Minu 53-male- Basibi
- Miniver Mugande 53- male- Basibi
- Elijah Syamema 63-male- Basibi

	<ul style="list-style-type: none"> <li>• Pickson Namabala 52-male- Muumi wangoma</li> <li>• Patrick Siakabwe 56-male- Basibi</li> <li>• Munkombwe Siabulembo 54-male- Muzemi</li> <li>• Victor Siambalo 44-male- Muumi wangoma</li> <li>• Catherine Makhi 58-female- Mwiimbi</li> <li>• Majorinah Samumah female -Mwiimbi</li> <li>• Rhoda Kapasa 40-female- Mwiimbi</li> <li>• Maria Siakabwe 70-female- Mwiimbi</li> <li>• Jannet Siambese 63-female- Mwiimbi</li> <li>• Annah Siandundo 56-female- Mwiimbi</li> <li>• Juliah Zambilila 63-female- Mwiimbi</li> <li>• Marggie Siamafonki 61-female- Mwiimbi</li> <li>• Rhozina Melo 49-female- Mwiimbi</li> <li>• Mary Mukondwakulya 64-female- Mwiimbi</li> <li>• Eness Siamiuunda 70-female- Mwiimbi</li> <li>• Belita Simubyu 69- female- Mwiimbi</li> <li>• Rhoda Khaki 52-female- Mwiimbi</li> <li>• Jennet Kanyengo 72-female- Mwiimbi</li> <li>• Monica Simunyu 53- female- Mwiimbi</li> <li>• Sophia Siaweza 23- female- Mwiimbi</li> <li>• Rhozina Chibbulu 48-female- Mwiimbi</li> <li>• Doria Khomesi 59-female- Mwiimbi</li> <li>• Dube Jessy 43-female- Mwiimbi</li> <li>• Annah Sianziba 59-female- Mwiimbi</li> </ul>
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- Jelina Sianzuulu 60- female- Mwiimbi
- Catherine Siamafonko 60- female- Mwiimbi
- Emely Siapeeza 64- female- Mwiimbi
- Rucia Mudenda 55-female- Mwiimbi
- Loveness Siampolombo 48-female- Mwiimbi
- Liter Mweene 53-female- Mwiimbi
- Enes Kapoka 57-female- Mwiimbi
- Sara Mugobe 72-female- Dancer
- Job Siatambwa 62-male
- Patson Siabbombe 54-male
- Andy Siagula 75-male
- Lamecc Siamakolwe -male
- Adam Siamayuni 84-male
- Sinamwenda Siani
- Joseph Siamuhyayi
- Timothy Kadelele 42-male
- Dickson Hamayuni 59-male
- Kingloss Sialuselo 45-male
- Cassins Mukuyu 42-male
- Anold Siabula 53-male
- Davison Manyepa 51-male
- Saaderick Mobbo 64-male
- Alfred Madada 75-male
- Abel Masili 63-male

- Maxwell Kanyamba 53-male
- Raymond Siamisaud 58-male
- Brakalani Simaceembele 75-male
- Simon Mulazigi 37-male
- Nicholas Kangwamina 28-male
- Goodluck Siamutinta 35-male
- Million Siamuchimba 76-male
- Jonathan Lagwamina 55-male
- Sofia Siyabbaba 59-female
- Lontia Siabula
- Janet Simusunka
- Esther Siamakoche 69-female
- Mangalita Kasamba 73-female
- Saliya Muguyu 60-female
- Agness Simisamu 60-female
- Mutinta Ntawulu
- Elizah Malupula 47-female
- Saliya Siasizi 65-female
- Cecilia Manyepa 43-female
- Sopia Chipepo
- Yvone Siatambwa 27-female

TONGA	Ino bantu nzi ibatola lubazu mucizyano bali buti – mazina, myaka yakuzyalwa, mbalombwana na mbamakaintu, milimo njobabeleka. Mbana, bamakaintu alimwi aba maalumi bamisela yandeene-andeene kufumbwa kuti bacikonzya akuciyanda cizyano eci.
ENGLISH	2.2 Which other people apart from performers help the group in any way? How do they help you? Which other people are less directly involved in the funeral procession, but contributes to practice of the funeral (such as sponsors, trainers, stage makers, supervisors etc)?
TONGA	Ino mbantunzi bamwi bagwasilizya kubeleka mucizyano eci? TAAKWE BATUGWASILIZYA PE. IYI TULA LIPANGILA ZYOONSE. INGOMA TULAPANGA ZYOONSE. CITA TWAINKA MBULI KULI BA ZAWA KULOMBA MEJA. EZYO TULALIPANGILA. CITA MBOONA MBULI MBOMWASIKA NDIZA KA UNIFORM A BAMWI BABOOLA KUTUSWAYA. ATWAAMBE MBULI BA AIRTEL, BA ZAMTEL BALATUGWASILIZYA INGA BATUPA TU NGOWANI. KULI MUZEZO WAKALETWA ABA MWAAMI MBULI AKUYAKU KUMA OFESI KUBAJATILIZYA TUNSIYA-NSIYA.
English	2.3 What other language do you use in your performances?
Tonga	Sena kuli milaka ayimbi njo mubelesya ciindi eci? TAAKWE KUNZE A CITONGA NA CIWE.
English	2.4 What tools, objects or instruments do you use in this performance? What attire do you use? What ritual objects are involved in the dance? Is there specific place where this is done?
Tonga	Ino nzibelesyo nzi nzomubelesya ciindi eci? Atwaambe mbuli zyakusama, atunsiya-nsiya tumbi tucitika ciindi cacizyano eci? MBULI NZINDALI KWAAMBA, INYELE EZI, AMASUMO, ANTOBO, ANSAKALALA, EZI MBULI ZEEZI, ATWAAMBE NYEELE ACEECI, EYI NINTOBO, EYI NI NKOLI, MPOONA KULI ATWEEMBE MBULI KAAKAOOTU A MASUMO, TWETELE SUMO MWANA, MUCITONGA KWIITWA KUTI MBUKANO. TAKAGONKI MUSAMU NKANKONDO AKULI KWABILILA. KUTEEGWA ILILENYEELE ZILI KUMI-AKOMWE (11), MUMUSHOBO OMWE INGA ZILI TOSANWE (5) ANDIZA CILOBA (7). ZYAVULA ZISIKA KUMA KUMI ALI CILOBA (70). NKOZILI NZITWAKALI KUSAMA ZILI MBULI MUSINSI WACITONGA. EYI MPANDE ISAMWA NI BWALILA BUDIMA TATUCITI CISAMESAME PE. OYU MWEEMBO TAILI NYEELE PE. WALILA MWEEMBO OYU ABAYA BALIKULE BANTU BAZIBA KUTI BUDIMA BWALILA. INZYA AMICILA YABAMUNYUMBWE NKOILI. MICILA ILABELEKA KUTI NDIZA ANTELA KWATIBE NKONDO KUTEGWA NKONDO ILEKE. TWIIYANGA CIKOTO NA KWATIBE NKONDO ILAMANA NKONDO. KUFUMBWA BANYAMA MBULI MUNYUMBWE NABA CIBIZE TULA KONZYA KUUPANGA KUTI UBELEKE MULIMO OYO. - Sena kulimasena abambilidwe kuzyana cizyano eci? PEEPE BULAZYANWA KUFUMBWA ABUSENA BIYA FUMBWA MPUMWAYANDA.
English	2.5 Are there any other intangible element associated with this dance?
Tonga	Sena kuli tulengwa na tuyanza tucitwa muciiindi cacizyano eci? MUBUDIMA, KUTI NA TI TWAUMA BUDIMA, TUZYANA KALILO. IYI PE KUTI TECACITWA ATWAAMBE KAINDI TWAKALI KUCITA KUTI NKOTWANDOINKA BAKALI KUJIKAMUSOZYA BAMASYAANENE BAJIKA MUSOZYA BAMANA BABIKKA VWU MUSENGA, MPOONA KUTI NIMWALYA NOONSE NO MUZYANA BUDIMA UMWI WALUMA BBWE, TAMUKOOINKA PE NKAAMBO KUYOOPA NKONDO, NAWE ULEELEDE ACAALE. CITA MUKUTALIKA KUBEZA, ISHAMU MWALIJANA MBULI ELI, WAINKA MUSANKWA UTANINGA KWATA WAKUFUSA NG'UMBA MPOZILI NZYOTUTI NG'UMBA NZYAMALA MALA



	TAZIPAPALETE PE. KUGONKA TAKWIINKI BANA BANIINI BANGA ABONA BALISOTOKA BASANDUKILIDE BA MAKAINTU KUYOOSIKA MANE IKAMANE KUBEZEGWA. ALIMWI TAIBEZELWI A MUUNZI PE NKUKOOKO MUSOKWE KWIINKA BIYO ABO BASALALA.
English	2.6 What are the customary practices performed before or during this dance.
Tonga	<p>Ino nziyanzani zyacisi zyelede kucitwa cizyano kacitana talika alimwi aciindi no cizyanwa?</p> <p>Owo iyi awa ndavwuwa. Mbuli kapati eyi nyina. Taiciti makala-kala pe, ikuti fumbwa muntu yayinka yakukala pepe. Nkaambo bamwi, nkaambo na kulinkotuya mbuli mbomwakatwiita jilo, ikuti twamvwa kuti ilayandika ngoma, muntu waandoibweza, tayeledekusanduka muntu kuyakuli bamacembelepe. Tacizumini kuti wasanduka ilakaka biya na mbumwasika bobu inga tiyalila. Cikakabiya inga cakaka nkambo inga kuzwa niyakabezegwa kulimantondwa akacitwa mbuli akuuma ji, kuyasa ng'umba. Eno kufwumbwa kuti wasotoka mulawo oyo nimwandooyinka, iyookaka kulila ngoma eyi. Bayowamba kuti baakukacilwa bana niini kulizya budima nkaambo wasotoka. Swebo kuti yakaka inga twaziba kuti yabisya. Tulaikasya kucita cikkalekkale cita mane yakkala amuntu uzikuti twabweza lweendo kwiina mantondwa acitwa nkweenda biyo kuya kukusobana kwamana. Iyi ezi zimwi, impati eyi na nkulila taiciti cililelile pe. Kutu kwaba lweendo lwakuti tuyanda kwiuma, mwiuma, mwiuma mucimana kwiuma mwakkala, timwainka lweendo, yeelede kuti izingulusigwe cuulu saansi nkokuya iyanzikwe awo mpoyibambwa. Anotunyamuka, mbuli jilo nondakayuma, nowakasika mulumbe, ndakaa kuzinguluka cuulu ndatanta acuulu ndauma mpoona ndai josya kusika twaibweza obuno buzuba. Alimwi yajoka nkuzinguluka, ikaakuumwe kuziba kuti wamana mulimo nguyaakubeleka. Cilatondwa, kuti timwacita obo, ilakonzya kulweza muntu ndiza kulafwa muntu kuteegwa ilile nkaambo ilila bafwa.</p> <p>Kuzwaniyakapangwa, nibakaitalika nkaambo eyi mbunga yakatalika mu 1913. Enokuzwa mu 1913, ka kansiya-nsiya mbuli mbo bakaibamba. Ndalikwaamba kuti kayi eciya cuulu ciiminina kuti mpazikkilwa bantu, bazinguluka cuulu nkokuti taakwe utifwe amana malweza.</p>
English	2.7 In what ways are the various skills passed on to others in your community?
Tonga	<p>Ninzilanzi bantu bamu cooko cenu zyobayisigwa luyibo olu?</p> <p>IIYI MBUBONA MBUTWALI WAAWA TULAKONZYA KUTI BAYANDA TULAKONZYA KUBAYIISYA KUTI KOCITA BOOBU– KOCITA BOOBU TULANAANIZYA KUSIKILA LIMWI WACIZYIBA. NKAAMBO INO MBOZILILA BOOBU INGA NDWIIMBO BIYA KULINCHOCAAMBA. PEPE KUFUMBWA MPOTUBEDE BALAKOZYA KUSANGANA TUYABUYIISYANYA MBOONA OBO. BALAAMUTWE BALIYIYA MBOONA BUZUBA WACIKONZYA.</p>
English	2.8 Mention any community organization, NGOs that give you any assistance.
Tonga	Kamutwaambila nkamu azitalikumbatizyi ku mfulumende zimugwasilizya mumulimo wakuzyana cizyano eci? Kunyina
English	3.0 State of the ICH element: Viability
Tonga	Bube bwa cilengwa eci.
English	3.1 What are the challenges you face which threaten the enhancement of this dance.
Tonga	Ino mapenzi nzi na buyumu-yumu mbomujana ciindi no muyumya – yumya bantu kujatikizya a cizyano eci?

	<p>Buyumu-yumu, cita kuti mwacilekelela, timwa sungwaala inga cilafwa. Mazuba ano, ici nsiya-nsiya cesu caba caba pati-pati balo, abalo bana tabaci sungwaali kucisobana. Abalo banyama tabaci janiki mbuli kaindi, nkotujana zibelesyo zya budima. Azyalo zibelesyo zijanika musokwe mbuli zisamu zyakubamba ngoma tazijijanjikijaniki, isokwe liyakumana. Akwalo kujana zikobela zyakuzyanina mucisobano ingakuli buyumu-yumu.</p>
English	3.2 What are the challenges you face which threaten the continuity /passing on of this dance to the next generation.
Tonga	<p>Ino mapenzi nzi na buyumu-yumu nzi mbomujana ciindi no muyisya cianza eeci ku misela lboola mumsi?</p> <p>Ibuyumu-yumu buliko kulibabo ibabala mabbaibbele, balo inga bamwi balanga mbuli kuti kusobana ceci cintu ca saatani. Eno inga bacitola boobo, ibunji-bunji bwa bana aba batalika kwiya mabbaibbele baamba kuti, nkokuti ecicintu ncabu saatani. Eno busaatani tabuciko bwakamana nkaambo kakuti ezi nkondo zyakaliko sunu zyakatyeni- zyakamana. Sunu kufumbwa asobanwa, nkusobana muluumuno. Kunze aboobo ndiyeeya kuti pe, taakwe cimbi eco cintu nciwabona kuti nkaambo bamwi inga abona mwali kusobana biya anguwe, mulamusyoma biya, mbubazoomubalila mpaazoosika, waambakuti mebo ndakabbila, ndaleka mpoona mwabulila. Eno mwabulila, mwatalika biya kuisya uumbi.</p> <p>Lwiiyo lwaleta ibuyumu-yumu kucizyano ca budima nkaambo muntu ayiya linjaanji ulatantamuka kuci nsiya-nsiya.</p>
English	3.3 What are the challenges you face which threaten the sustainability of this dance?
Tonga	<p>Ino mbuyumu-yumu nzi mbomujana ciindi nomuyumya-yumya zianza zijatikizya cizyano eci kwaamba kuti cizumanane?</p> <p>Buyumu-yumu kulakatazya maningi kuziba. Ibuyumu-yumu buliko mbotujana kucizyano ca budima mbwakuti, imali alakatazya kujana ayandika kutola cizyano kumbele.</p>
English	3.4 How viable are the other intangible heritage elements associated with this dance?
Tonga	<p>Ino zilengwa zya budima, ziyumu buti kujatikizya kusumpula cizyano ca budima?</p> <p>Twambe bubotu nkukwabilila kuti kutabi ntenda nkambo eziya zyilengwa mbuli kubika musenga muli nchimwajika nkukwabilila kuti muntu atakalici. Mbobubotu mbotujana, twazyiba kuti oyu waluma, nchaaluma mukati acaale uyolicisa, mponya twamusiya kutegwa kubula ntenda itabe.</p> <p>Mponya kwizumgulusya cuulu kuti tiyalila nkukasyantenda kutikutafwi umbi muntu nkokuti abwalo obu mbobubotu mbotujana.</p>
English	3.5 What safe guarding measures are in place to address any of these threats and encourage future enhancement and transmission of the dance?
Tonga	<p>Ino ninzila anzi ibikkidwe kukwabilila kutegwa otu tulengwa tutafwidilili kweendelana abuyumu-yumu mbomujana?</p> <p>Nkuyiisanyanya, kwaambilana kuli bonse kuti eci aceeci tutanoociti kutegwa tupone</p>

	<p>kabotu. Imukonzanyano ngotunga twapa kuti bamfulumende batwiita tweenda mbuli basimunyeu kutegwa mulimo tukonzye kubeleka katu kamantene antomwe.</p> <ul style="list-style-type: none"> <li>- Atwaambe cita mbuli kuyiisya bana kuti eci tacyandiki, eci taceeleli nkaambo ciyootweetela ntenda. Amana bachilila bana inga twati kwalulama.</li> </ul>
English	4.0 Data restrictions and permissions
Tonga	Kukasya akuzumizya kubelesya luzibo.
English	4.1 What restrictions are involved in accessing the information from the practitioners (funeral rituals)?
Tonga	<p>Ino kulizikasigwa na kukubweza twaambo ootu twadilwe?</p> <p>Atwambe kuli mbotwamba obu nzezizyo taakwe ncotwasisa pe kuti cila tondwa tuta baambili.</p> <p>-Kunyina zitondwa kufumbwa muntu ulaa ngulukide kubuzya kutegwa abe a twaambo tuzulide.</p> <ul style="list-style-type: none"> <li>- Maseseke mbuli a musamu ubiikwa a sumo kuti lyayasa muntu abe mbwaba, ayo maseseke kwiina umbi muntu weelede kuziba cita uusalidwe wa munkamu yabo.</li> <li>-Ino mbuli busilisi inga kuli bantu biya bapedwe kuti oyu kasilika. Tekuti noonse mulakonzya kuziba pe. Ndilyona sumo eli kuti lyeenga muntu, kuli unga ulakonzya kumusilika ooyo muntu weengwa sumo, misamu ibeselega tiili yakucibbadela pe, pele misamu yamiyanda iponya mukaindi kaniini.</li> </ul>
English	4.2 Aren't there any restrictions to the use of this information?
Tonga	<p>Sena taakwe zikasigwa na mukubelesya luzyibo olu?</p> <p>Takwe bubi mukubelesya luzyibo olu, kufumbwa muntu inga wapegwa luzyibo kutegwa abelesye.</p>
English	4.3 Name (s) and status of the resources persons in this respect?
Tonga	<p>Izina abube kwasikupa twaambo</p> <p>Ba Philip Nanchima – senior headman Siamakando.</p>
English	4.4 date and place of information collected
Tonga	<p>Buzuba a busena kwakabwezelwa twaambo</p> <p>18 /02/ 15. Mumuunzi mwa Siamakando, Chief Singani. District Choma. Southern Province.</p> <ul style="list-style-type: none"> <li>- liyi yoonse ngu Siamakando pele kasena aaka ngu cialala.</li> </ul>
English	5.0 References concerning the ICH elements
Tonga	Kujanwa malembo atunsiya-nsiya tutajatwi
English	5.1 literature
Tonga	<p>Sena kuli malembo?</p> <p>Enock Syabbalo: Zilengwa Zyabatonga, Zyaciidi a Zyasunu. Elizabeth Collson' Books.</p>
English	5.2 what audio video materials, recordings are in archives, museums and private collections
Tonga	<p>Zifwanikisyo zibonwa akwambaula, zibelesyo, zijanwa mung'andaya mizimo azili mumaanda abantu biyo.</p> <p>Kunyina</p>
English	5.3 what documentary materials and objects, are in archives, museums and private

	collections
Tonga	Zibelesyo zyakulembya akufotola Kunyina
English	Inventorying data
Tonga	Kubika antoomwe twaambo 18 / 02/ 15
English	6.1 Who compiled the inventory entry? Person (s) who compiled the inventory entry
Tonga	Basikutubikka ntoomwe twaambo <ul style="list-style-type: none"> <li>- Sikaubwe Euden</li> <li>- Sikaputa S</li> <li>- Chongo Elizabeth</li> <li>- Nama</li> <li>- Kamboyi T. Edward</li> <li>- Seymour G. M. Lifuti</li> <li>- Moses N. Milimo -0977582094- Arts and Cultural Officer milimo_n@yahoo.com</li> <li>- Sylvia S.Mwando - 0977885691 Senior Cultural Affairs Officer shicongos@yahoo.com</li> <li>- Nsala Kumoyo – 0977605310- Arts and Cultural Officer- kumoyonsala@yahoo.co.uk</li> <li>- Mutelo Yuyi – 0977401593- Photo Journalist – muteloy@yahoo.com</li> <li>-</li> <li>- Sandra Sikaputa 0979674640 Choma Cultural Officer – sikaputazk@gmail.com</li> <li>-</li> <li>- Florence Chileshe 0977506569 Livingstone Cultural Officer – flochile.m@gmail.com</li> <li>-</li> <li>- Catherine Hangandu 0979133642 Pemba Cultural Affairs Officer catherinehangandu17@gmail.com</li> <li>- Chooi Syabbamba</li> <li>- Kahinga Reuben 097725474 Chirundu Cultural Affairs Officer</li> <li>-</li> <li>-</li> </ul>
English	6.2 Proof of concert of the community (ies) concerned for : (a) inventorying the element; and (b) the information to be provided in the inventory
Tonga	Bumboni bwacizuminano bujatikizya twaambo out tulembedwe
English	6.3 Date of entering the information in the inventory
Tonga	Buzuba bwaku bikka antoomwe twaambo. 19/02/ 15