

Kalela Dance Inventorying Questionnaire

1. Identification of the ICH element
1.1. Name of the element, as danced by Abena Mukulu called Akalela
1.2. Short, informative title of the element: It has become a tradition as well as a cultural value. It Identifies the community and characteristics of the that clan
Inventorying of the Kalela Traditional Dance. <ul style="list-style-type: none"> • Oral Traditional and expressions, including language as a vehicle of intangible cultural heritage • Social Practices through cultural and traditional festive events
1.3. Community(ies) concerned <ul style="list-style-type: none"> • Abena Mukulu speaking people of Chieftaincy Chungu, Chief Mwewa of Samfya, Chief Chiwanangala of Chilubi, Chief Matipa of Chilubi District and Chief Kasoma Lunga of Lunga District.
1.4. Physical location(s)/distribution frequency of enactment of the element <ul style="list-style-type: none"> • Along the coastal Region of the Lake Bangweulu and parts of the upland like Matipa. The Coastal regions include Lunga, Chilubi Island, (Mwanakasabi, Bukotelo, Muchinshi, Mule, Kashitu, Kawena and Fube) along the coastal region they include Chaba, Chabukasansha, Citunkubwe, Nsombo, Mutondo, Chabula, Kabombo and Chungu itself.
1.5 Short description of the element (preferably no more than 200 words)



- Kalela is performed all year round in some parts of Lupososhi District especially during traditional ceremonies, Public meetings and social functions, for example, a traditional ceremony called Umukula Pemba for the Abena Mukulu clan.
- The dance is performed by a group of skilled women, men as well as children in moving their legs and feet. They form a circle with three big drums hanged on an improvised stand. They use small ceremonial axes and hoes and whistles. They dance in different styles depicting various occupations such hunting, fishing, canoeing, chitemene system and can depict the past skilled crafts men.
- It is a free dance, but individuals wanting to participate have to learn the styles and the movements, that are determined by the drum beat and the whistle. The foot mobility go with the wriggling of the waist and the brandishing of the ceremonial axe in the case of the men, while the ceremonial hoe is used by the women
- The Kalela dance has specific attire, usually made of rags called insekebele but at certain times when performing at traditional ceremonies and public functions they wear traditional costumes made out of Chitenge material.

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.)

S/N	NAME	GENDER	AGE	POSITION
1.	Kabaso Francis	Male	65years	Chairperson
2.	Chipulu Silvia	Female	47years	Vice Secretary
3.	Mumba Anshel	Male	48years	
4.	Bwalya Suzen	Female		
5.	Mutema Mary	Female		
6.	Kapopo John	Male	63years	
7.	Kambelu Evalyne	Female		
8.	Mwape Morris			
9.	Chomba Pascalina	Female	36years	
10.	Kapansa Dyness	Female	35years	
11.	Kapande Elizabeth	Female	52years	
12.	Kalombola Given	Female	27years	
13.	Kaunda Geofry	Male	38years	
14.	Mwaba Estella	Female	35years	
15.	Kaunda Mary	Female	43years	
16.	MweLwa Angela	Female	37years	
17.	Mumba Charles	Male	40years	
18.	Msunga Mwape	Female	25years	
19.	Chungu Mwenya	Male	43years	
20.	Chungu Memory Bwalya	Female	29YEARS	



21. Chibale Kabaso	Male	40years
22. Kalombola Dorcas	Female	24YEARS
23. Musonda Fenister M	Female	28years
24. Musonda Mary	Female	34years
25. Muma Silvia	Female	30years
26. Kalumba Charity	Female	37years
27. Musonda Peter	Male	40years
28. Chungu Peggy	Female	40years
29. Kabaso Julien	Female	45years
30. Mumba Lemmy	Male	48years
31. Mumba Hildah	Female	28years
32. Koshita Sypriono	Male	65years
33. Mwewa Albert	male	33years
34. Bweupe Emanuel	Male	29years
35. Bwalya Alice	Male	47years
36. Mwape Nason	Male	50years



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 include the Bisa Chiefs, Unga Chiefs, Abena Ngumbo Chiefs, The Ushi Chiefs and the Abena Mukulu Chiefs.
- Village headmen.
- Chairpersons of Cultural groups
- Civic leaders.

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

Include: Icbisa, Icaushi, Icbemba, Iciunga as well as icitabwa

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 element involves the following instruments: 3 drums, insombo, ceremonial hoes and axes, whistles, beads, bird feathers and animal skin. In modern times they dramatize the professions such as a doctor, nurse, police and drivers. The attire depicting professionals is used in role plays as they dance and sing.
- The different types of uniforms symbolize the modern life of doing things such as the team doctor, police man, judge to mention but a few. The fly whisk (Tail of the cow or wild animal) is used to brandish a style or change in steps. Then during the performance of Kalela dance the, fly whisk as well as ceremonial axes and hoes, work together to display a particular style. They also use special kind of soil called impemba, which they powder their bodies or faces.
- There are no rituals performed during the display of this kind of dance, but there are strict rules such as a dancer cannot perform a style by making a movement under the legs of the married female. It becomes a taboo and disrespectful. A person who acts like that faces a serious reprimand and is bound to be suspended and subsequently may be removed from the group.

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



- Performers are subjected to intensive training especially when they conduct the competition between two teams. No tests are conducted in the process but they are very particular about learning new styles.
- Skilled drum beaters are advised to stay away from beer drinking during the competition period. Breach of social rules attract serious sanctions on the erring members, for example, insulting language, theft and absconding the performances.
- During traditional functions performers are advised to observe the rituals that are linked to a particular ceremony.

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

- There is just one common social practice for the competing teams. The hosting team resolves to look after their visitors in family groups. For example, family (A) will be asked to take family (B) from the visiting team for the period the team will stay in that area. The host family will see to the upkeep of the visitors. In this case, the host will prepare all the traditional beverages to ensure that the visitor is kept comfortable throughout the competition.
- If the visitor is not well looked after, the rules of the game are that he will make a formal complaint to the team leader that the stay has been bad. The host family will be sanctioned for the wrong upkeep of the visitor.

2.7. Modes of transmission to others in the community

- Competitions, festivals, ceremonies, and other public functions.

2.8. Relevant organizations (community organizations, NGOs or others—if any)

- Chungu Royal Establishment
- Department of Arts and Culture Office
- Depend on well-wishers such as political parties and civil society organizations



3.StateoftheICH element: viability
<p>3.1.Threats(if any) to the continued enactment of the element within the relevant community(ies)</p> <ul style="list-style-type: none"> • Prostitution among members and married couples • Political affiliations-divide members • Lack of financial support to purchase attire and other instruments • Disease burden • Gossiping and quarrelling among members • Political interference from party politics • Others feel discouraged because of modernism
<p>3.2. Threats (if any) to the continued transmission of the element within the relevant community(ies)</p> <ul style="list-style-type: none"> • Lack of proper coordination • Divergent traditional and cultural beliefs within the growing community • The groups become big and developed they start to ignore chiefs • Lack of exposure to divergent views • Lack of financial support towards management of the group
<p>3.3.Threats to the sustainability of access to tangible elements and resources(if any)associated with the element</p> <ul style="list-style-type: none"> • The drums are made of modern fuel drums that are extremely expensive and not easily found • The scarcity of cow skin in some parts that are used for making drum membrane • Diverse religious and political affiliations • The whistles are difficult to find in rural places.
3.4.Viability of other intangible heritage elements(if any)associated with the element



- The skill of dancing, making drums, making styles are taught through oral teaching to the young generations through personal interest and participation.
- The dance provides entertainment and the community members become active and passive participants in some instances.

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

- Cultural groups meet regularly to discuss any challenges and progress
- Messages to show discontent or disapproval are sent to leaders through songs. For example a song sang through what they call *icitentanya*. This type of song carries a hidden meaning or used to provoke attention or protest against leaders.
- 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

- The team sought an audience with the Senior Chieftaincy Chungu who signed a consent form after an explanation was given. She called for the assembly of the royal dancers who in turn agreed to be interviewed. As per attached consent forms.

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

- There are no restrictions because it does not rest on particular rituals in the chieftdom because it is just a social dance and performed by a social group.

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

- Francis Kabaso, aged 52 Community member– Chairperson and composer of songs and designer styles.
- Team leaders from competing teams
- Kabuswe Evaristo, Coordinator

4.4. Date(s) and place(s) of information generated



22nd December, 2019 Chieftaincy Chungu chiefdom in Lupososhi District of the Northern Province, Zambia

5. References concerning the ICH element (if any)

5.1. Literature (if any)

- There was actual evidence of the register which was hand written and had about 47 members.
- The Senior Chieftaincy confirmed the existence of the team under what she called as the royal singers.
- She further confirmed that there were other groups in her chiefdom

5.2. Audio visual materials, recordings, etc. in archives, museums and private collections (if any)

There was no evidence of such things among the members and the Chieftaincy

5.3. Documentary material and objects in archives, museums and private collections (if any)

Absolutely nothing.

6. Inventorying data

6.1. Person(s) who compiled the inventory entry:

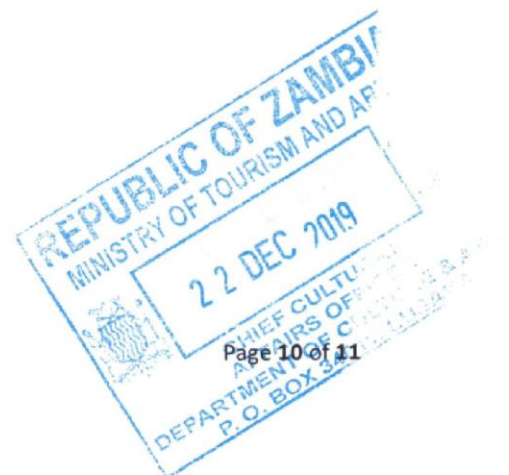


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- Sylvia Mwando-Provincial Cultural Affairs Officer 0977885691
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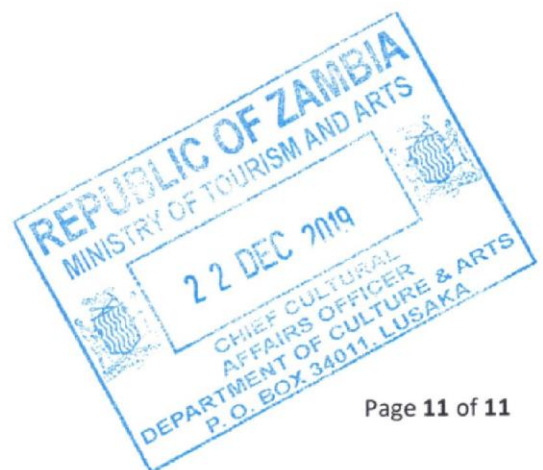
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6.2. Proof of consent of the community(ies) concerned for: (a) inventorying the
Find attached here with signed forms:



6.3. Date of entering the information in the inventory

26th December, 2019



ZAMBIA INTANGIBLE CULTURAL HERITAGE NATIONAL INVENTORY

ZNICH0003.6	Iffyakulya ubushiku filatulikila kumalushi	Lala	Central	Luano and Serenje	Oral traditions and expressions	Mboroma, Mbosha, Mwape, in Luano and in Serenje Districts	Mboroma, Mbosha, Mwape, in Luano and in Serenje Districts	Charles Kalebwe, Mbewe Eversio, Muziya	16/07/2017					
ZNICH0003.7	Ulubeshi lwamulila kumo lulashina	Lala	Central	Luano	Oral traditions and expressions	Mboroma, Mwape, kanyesha, chingombe in Luano Districts	Mboroma, Mwape, kanyesha, chingombe in Luano Districts	Charles Kalebwe, Mbewe Eversio, Muziya	16/07/2017					
ZNICH0003.8	Ukulu uko olwele mulwele ekwa kucaile icibaka	Lala	Central	Luano	Oral traditions and expressions	Mboroma, Mbosha and chembe chiefdoms of Luano Districts	Mboroma, Mbosha and chembe chiefdoms of Luano Districts	Charles Kalebwe, Mbewe Eversio, Muziya	16/07/2017					
ZNICH0003.9	Mwana ukoumfwila abakulu alalya ifingi kubakulu	Lala	Central	Luano	Oral traditions and expressions	Mboroma, Chembe and Mbosha chiefdoms of Luano	Mboroma, Chembe and Mbosha chiefdoms of Luano	Charles Kalebwe, Mbewe Eversio, Muziya	15/07/2017					
ZNICH0003.10	Ukuboko balaya kwenda mukonkomani na	Lala	Central	Luano	Oral traditions and expressions	Mboroma, Chembe and Mbosha chiefdoms of Luano	Mboroma, Chembe and Mbosha chiefdoms of Luano	Charles Kalebwe, Mbewe Eversio, Muziya	15/07/2017					
ZNICH0003.11	Umulamumu atabeya andengeshana ndume minkwe-nkwe	Lala	Central	Luano	Oral traditions and expressions	Mboroma Chiefdom around chingombe area and Mbosha chiefdoms of Luano	Mboroma Chiefdom around chingombe area and Mbosha chiefdoms of Luano	Wilmur Simatimbe, Ngosa Given, Laki Claremont	13/07/2017					
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ZNICH0004	Kalela Dance	Ushi, Ngumbo, Bisa, Bemba	Copperbelt	Kitwe	Expressive Arts	Kalela Dance Group - Wusakile Compound, Kitwe	Wusakile Compound Kitwe,	Mr Thomas Mambo Mubita, Ms Prisca Indala, Chitesha Kapeleko	1/7/2009	14/12/2016	Thomas Mambo Mubita, Prince Lamba, Ms Silvia Mwando, Mateyo Ngambela, Prisca Indala, Kapeleko Chitesha	20/12/2019	Mr Thomas Mambo Mubita, Ms Silvia Mwando, Mr Ngambela Mateyo, Ms Chitesha Kapeleko, Mr Kandai Chilongo	