**Representative List**

ICH-02 – Form

**United Nations Educational, Scientific and Cultural Organization**

**Intangible Cultural Heritage**

**Representative List of the Intangible Cultural Heritage of Humanity**

Deadline 31 March 2021
for possible inscription in 2022

Instructions for completing the nomination form are available at: https://ich.unesco.org/en/forms

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

<table>
<thead>
<tr>
<th>A. State(s) Party(ies)</th>
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<tr>
<td>Zambia</td>
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<tr>
<th>B. Name of the element</th>
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<tbody>
<tr>
<td>B.1. Name of the element in English or French</td>
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<tr>
<td>Indicate the official name of the element that will appear in published material. Not to exceed 200 characters</td>
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<tr>
<td>Kalela Dance</td>
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| B.2. Name of the element in the language and script of the community concerned, if applicable |
| Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1). Not to exceed 200 characters |
| Akalela                |

| B.3. Other name(s) of the element, if any |
| In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known. |
| Nil                                   |
C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

The tradition is mostly practiced by the Ushi, Ngumbo, Bisa and Bemba speaking people in three (3) Provinces of Zambia namely; Luapula Province, Northern Province and Copperbelt Province. In the Northern Province it is performed in three (3) districts namely Luwingu, Chilubi and Lupososhi. In Luapula Province it is practiced in Mwense, Samfya, Chifunabuli, Lunga and Mansa districts. In Copperbelt Province it is practiced in Ndola, Kitwe, Luanshya, Chingola and Mufurila districts.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The Kalela Dance is performed in various Provinces of Zambia namely: Copperbelt Province in Ndola, Luanshya, Kitwe, Chingola and Mufurila districts also known as the Lamba land; and Luapula Province, Mwense, Samfya, Chifunabuli, Lunga and Mansa districts; and Northern Province in Luwingu, Chilubi and Lupososhi districts.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr
Family name: Mubita
Given name: Thomas Mambo
Institution/position: Chief Cultural Affairs Officer (folklore) Ministry of Tourism and Arts
Address: P.O. BOX 30575
Telephone number: 0977750352
Email address: thomasmubitayahoo.com
Other relevant information: infomota.gov.zm

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

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

NIL
1. Identification and definition of the element

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

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

a. an explanation of its social functions and cultural meanings today, within and for its community;
b. the characteristics of the bearers and practitioners of the element;
c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;
b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;
c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;
d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and
e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

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

Not fewer than 150 or more than 250 words

Historically, the Kalela Dance originated on the Bangweulu Swamps in Luapula Province, during the colonial times. The Kalela dance was domesticated and adopted on the Copperbelt mostly by Mine workers. Meanwhile, in Luapula and Northern Provinces the dance became domesticated for entertainment at the Chief’s Palace, during traditional ceremonies, funerals, harvest celebrations and any other important occassions. Kalela is a kind of dance drill formation in which the dancers normally form two or three lines as they dance forwards and backwards as they sing to the drum sounds. There is normally the lead singer and others who join in to support. The dance formation is also led by lead dancers who lead the formation and dance around the drums that are normally set on the centre on a stand. The drums are in three sets, two big drums and one small drum. The drummers are normally three men who use sticks to hit the drums. The songs are a variety and normally depict different aspects of life such as fishing, harvest, working in the maize or cassava fields, social occasions or at times they depict the modern life where dancers imitate answering a cell phone. The dancers put on many types of uniforms, especially those made of chitenge material and normally put a ragged skirt or masenkebele in the waist or tie chitenge material. They use leg movement to the rhythm as they riggle the waist in style, some imitating the funkutu dance, a dance that involves serious rigging
Kalela dance is performed by men, women and children who specialise in performing the dance either formally or informally. Men play the three drums almost all the times when there are performances. In rare occasions the women play the drums as well. The singing is done by both men and women, and mostly the women lead in the songs, then the whole group normally joins in support. The group normally appoints some members to play different roles such as group leader, secretary, treasurer, doctor, nurse, drum and attire keeper, discipline, catering, dance arena maintenance and many more depending on the need. Most of all these positions are normally given to any gender, except for a nurse, that's when always, a woman is appointed. All the members are involved in the transmission of the element to the young ones because during practice they take the young ones along when they are going for rehearsals or performance, especially if it is near the village or the compound. The children who stay near the performance arena normally come to watch and observe. The performances are normally open for the public to watch, whether young or small and they join in the performances as and when they want. Others join just by dancing besides with the formal lines of dancers and performer. The drummers normally identify some promising young members and start to teach them formally how to play the drums, as the Kalela dance cannot be performed without the drummers.

The knowledge and skills of the Kalela Dance are transmitted in a number of ways such public performances, oral expressions in songs and poetry, through the dance drills and dance styles, dance drummer, through the playing of the drum and many other verbal and non verbal expressions and silent communication. Public performances range from traditional ceremonies, public and state functions, international and local days celebrations, weddings, funerals, general celebrations and many other areas where the dance is performed for entertainment or sombre occasions. In all these occasions mentioned above, the element is transmitted to the public and younger generation through observation. The actual performances in all these occasions are another way that transmission takes place. The songs are another method of transmission as they are composed and sang as community and public commentary and the day to day lives of the people, and as such the observing public and the young ones easily resonate with the song and occasionally join in the singing. The playing of the drum is done formally or informally. Young ones who are quick learners, learn through observing the adult drummers play the drums and during break they try to play the drums informally. Others learn formally when they are taught by the master drummers in planned teaching sessions that are done occasionerly by the existing groups. This is done so that any group continues to have resource drummers, as drummers are sometimes scarce.

The Kalela Dance has a lot of social and cultural meanings among the ethnic groups that practice it such as; the Ushii, Bisa, Ngumbo and Bemba speaking people. Copperbelt Province is an urban and metropolitan area, any person who can perform the dance can be a member of the group. In Luapula and Northern Province, that are rural and peri-urban, groups are joined by one
Kalela Dance is compatible with all laws of the country and compatible to all existing human rights instruments where Zambia is a party. The nature and form of Kalela in itself does not require the practitioners of the element to perform any acts that lead to breaking the law. Furthermore, Kalela is a unifying dance, as it brings communities together in harmony. This is because Kalela Dance is performed at different functions such as community celebrations and funerals. Most of the communities involved appreciate Kalela dance as a part and parcel of their lives. The Kalela dance is one of the dances that is used to communicate important messages to the community. Kalela dance depicts real life situations, even means of production of the communities. That is why the dance is in conformity with sustainable development, as it depicts positive means of production through dance drama, as groups perform. Its practice does not inhibit the implementation of any sustainable development goals in the community, country and internationally. Kalela Dance is appreciated by other communities in the districts and provinces that do not practice the dance. It is also performed in other parts of the country during community and public celebrations, festivals and other national functions where the practitioners are invited to perform. This implies that the dance does not infringe on any existing local and international policies and legislation and that it is accepted by other communities in the country.

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

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

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

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

The Kalela dance was performed during the colonial times and post independence era until in 1980s, it was practiced in most towns of the Copperbelt such as Chililabombwe, Kalulushi, Chingola, Kitwe, Mufulusi, Luanshya, Ndola. In the Luapula and Northern Provinces it was performed in rural areas only. The dance had even expanded to other towns such as Kabwe and Lusaka. Currently, the dance is found only in five districts of Copperbelt and only one dance group per town, as compared in the past, when each mine compound had a Kalela dance group.
Therefore, its inscription will definitely make the dance be more visible and will lead to more groups being created and the old ones to be strengthened. It is also expected that the Kalela Festival, a festival that was created two years ago in Luapula Province, Samfya District will also grow to a big festival and bring more visibility of the Kalela Dance.

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

Not fewer than 100 or more than 150 words

At National level, the inscription of the Kalela dance will make it visible in other parts of the country, because of the inscription announcement itself. The inscription is expected to make the dance to be visible country wide even among other non kalela dancers/practicioners. The inscription will also motivate other Ushi, Bisa, Ngumbo and Bemba speaking groups in other parts of the country to create new dance groups and strengthen the existence of the dance in other parts of the country. The involvement of the Kalela Dance in other National festivals such as the Pamodzi Festival in Lusaka, Lusaka Province and the Livingstone Cultural and Arts Festival (LICAF) in Livingstone, Southern Province will increase its visibility. At National level, it is expected that the Kalela Dance involvements at public and state functions will increase its visibility at national level.

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

Not fewer than 100 or more than 150 words

The inscription Kalela dance will increase its visibility internationally, as there will be an increase of its performance at local and national festivals, traditional ceremonies, state and public functions. The inscription is also expected to lead to an increase in the documentation and research of the element internationally. The inscription of the kalela dance on the representative list will be on an international UNESCO list/website, and this will provide a window for research not only on kalela dance, but also other related ICH elements by scholars. Further, information generated by research, television and radio at international level will definitely lead to the kalela's visibility internationally. It is also expected that the inscription of the Kalela will lead to an increase in Kalela related exhibitions at international and local museums and other related foras that have a wide audience will promote the publishing of articles on Kalela in reputable publications.

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

Not fewer than 100 or more than 150 words

The inscription of the Kalela Dance will promote dialogue among the groups that practice the dance and those that do not practice the dance. The dance is currently practiced in three provinces, but appreciated in provinces that are on the line of rail such as Central and Lusaka Provinces. Historically, in the Copperbelt Province where the dance came to be popular during the colonial era was metropolitan, with all ethnic groups from all over the country travelling for labour in the mines, therefore, the dance came to be appreciated by other ethnic groups in the country. With such a historical background, the Kalela dance stands a better chance of being appreciated in other provinces and districts, and therefore it can easily promote dialogue among communities, groups and individuals.
(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

Kalela dance is a historically and currently a creative performance that responds to the way of life of the people. Its inscription will enhance its creative nature, by creating more avenues for performance. Demand will help create the need to continue with creativity and further strengthen its capacity to encompass historical and contemporary issues, and socially commenting on things affecting the community. The need to be creative will increase because of the increased platform and popularity of the dance that will come with inscription. The songs are creative by nature, either by praising or criticizing of community, political or civic leaders. The Kalela Dance is creative through its variety of lyrics, poetry and dances. The dances follow the lyrics and try to mimic with actions, the meaning of the lyrics in the poetry and songs

3. Safeguarding measures

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

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

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

Not fewer than 150 or more than 250 words

The viability of the Kalela dance is assured because some of these groups are managed and supported by the practitioners and these have strong ties with traditional authorities, and even perform in royal related programmes and traditional ceremonies, thus their viability is assured. Others are managed by traditional leaders and are normally used in royal salutation and many other royal related programmes and traditional ceremonies. Further, all the Kalela groups are free to participate in the Kalela Dance Festival that is annually organised in Samfya, Luapula Province. The festival has been organised since 2018 and has the potential to grow as it is locally appreciated and highly participated and attended. The other new activity that will ensure the viability of the Kalela dance, is the introduction of the Samfya Arts Festival in 2019. The Samfya Festival saw the participation of most Kalela dance groups in Luapula Province. Most of these activities are community initiatives that are expected to grow and in turn, see the growth of the Kalela dance. The Kalela dance is part and parcel of the way of life of most communities that practice it and as a result, the element has developed a wider audience for its acceptance. Most of the the dance groups are made up of voluntary performers whose participation is out of enjoyment of performing the dance, as such the the dance is kept alive as well

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

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

(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

The state through the Department of Arts and Culture is the responsible agency in the
preservation and promotion of arts and culture has been creating supporting structures and employing District Cultural Affairs Officers, so as to have trained personnel to give technical support to the practitioners and custodians. For example, in Copperbelt Province, Ndola, Kitwe and Chingola Districts have District Cultural Affairs Officers. In Luapula Province, Mansa, Nchelenge, Lunga, Chifunabuli, Samfya, Chembe and Chipili Districts have officers, only four districts are remaining to be covered with officers. Northern Province is the one with few officers and plans are there in the short term for officers to be appointed, so that technical support will be available for the communities. The State Party has also created Provincial Intangible Cultural Heritage Committees in all the Provinces to give support for continued implementation of intangible cultural heritage programmes in the provinces and districts. The capacity building was even done in six out of the ten provinces in 2019. The State Party has a plan of completing capacity building programmes in the four remaining provinces and continue with other sensitization and capacity building programmes in the provinces and districts. Furthermore, capacity building and sensitization was conducted among the practitioners and communities during the inventorying programme. The State Party has a planned programme to conduct further training and sensitization programmes systematically, so as continue building capacity in the communities for continued preservation of the element.

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

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

3.b. Safeguarding measures proposed

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

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

Not fewer than 500 or more than 750 words

The State Party has proposed a number of safeguarding measures for the Kalela dance element. Firstly, the State Party will continue to strengthen the Government structures and continue to build capacity among the Officers. The state also plans to continue with creating the District Intangible Cultural Heritage Committees so that continued participation of communities in the planning and implementation of ICH programmes is assured. Currently, the committees have been created at Provincial levels, but there will be urgent need to create them at District level too. Furthermore, the state party has created a mechanism to support technically and financially community based initiatives in organizing festivals and exhibitions. The state party will continue giving support technically and financially for the continued hosting of the Kalela dance Festival and the Samfya Arts Festival. These are local and national platforms for the element to be visible and viable. The cultural policies and related legislation will be implemented to make sure the element does not encounter unintended results due to the resulting visibility and viability as a result of inscription. The existing policies and legislation such as the National Cultural Policy, the National Arts of Council of Zambia Act, the National Museums Board Act, the National Heritage Conservation Commission Act and the Protection of Traditional Knowledge, Genetic Resources and Expressions of Folklore Act are adequate to protect the Kalela element from any negative development and also are enough to create an enabling environment for the element to be practiced. This means that with the existing structures and with Government Officers giving the technical support to the practitioners and the custodians, the viability and viability of the Kalela dance is assured and protected. There is need for the Kalela element to have a strong financial
base for the groups to have decent costumes and music instruments and other tools used in the performances such as small replica axes, hoes, fishing spears and many more. That is why the state party is planning to introduce a programme for consistent government and private sector financial support to such artists as Kalela dancers and other related elements. The planned capacity building and sensitization programmes with the communities will also go a long way in the strengthening of the local structures for the Kalela element to have a strong local community structure. Some of the proposed areas of capacity building and sensitization will be in the 2003 Intangible Cultural Heritage/ Safeguarding measures/ Community Inventorying, dance Choreography, basic training in film and music production, training in basic management skills and many more such related basic training.

The state party has been steadily building a strong national base for the existence and easy management of ICH. For example in 2012, the state party held a number of capacity building workshops for policy makers to facilitate the implementation and making amendments to laws so as to allow the inclusion of the 2003 Convention of Intangible Cultural Heritage into the Zambian Constitution for the development of the cultural sector. This process is still ongoing

A training of trainers workshop for community members, cultural officers and other stakeholders that was held in Kabwe in 2016, with the aim of familiarizing them with the 2003 Convention and how to prepare requests for international assistance, preparation of nomination files to all lists and the register of Intangible Cultural Heritage as a way of safeguarding the elements at present and in the future

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

Not fewer than 150 or more than 250 words

The State Party will support the implementation of the proposed safeguarding measures by firstly making sure that structures in the affected districts with the element have an officer for easy contact by the communities and access to technical support. Secondly, the state party will fully implement the programme on capacity building for the officers and the communities or custodians of the element. The state will go ahead to create an enabling environment for the continued holding of cultural festivals and exhibitions for the continued viability and visibility of the element. The state party will also go ahead with the plans of sensitizing and capacity building of traditional leaders and civic leaders for them as custodians to support the creation of policies and legislation that will support the existence and practice of the element. The state party plans to continue with the training of trainers programme, so that most of the communities and custodians can have some of their members trained and fully implementing ICH programmes within the communities. The state party will further continue working on a mechanism and policy that will bring in government and private sector supporting implementation of ICH programmes in the communities affected and specifically supporting Kalela related programmes.

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

Not fewer than 150 or more than 250 words

All the affected practicing groups and communities were involved in planning on the proposed safeguarding measures and their implementation. In all the meetings held with all these groups and communities, they were able to indicate that they needed more platforms for performances such as festivals, traditional ceremonies, public and state functions, social functions and many more. They were also able to indicate that there biggest challenge to the viability of the element was financial incapacity and lack of technical support. They were also able to indicate their need for a variety of costumes, instruments and tools to support their performances. They were also eager for the dance groups to continue existing so that the younger generation would continue learning from the older ones and from the exposure at events such as festivals and big ceremonies and state functions. The stakeholders were able to identify challenges and suggest solutions as indicated above. Kalela dance groups have members both men and women and
they both sing and perform at the same time. The drums are mostly played by men and the lead singers are mostly by women. So in terms of gender roles, Kalela dance is not so pronounced in the gender differences. The dance groups and the communities have the young and older generations as the custodians of knowledge of the element and they all through performance pass on the knowledge to the younger ones who most often learn by observing and joining in the performance informally.

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

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Ministry of Tourism
Name and title of the contact person: Mr Thomas Mambo Mubita
Address: P.O. Box 50177, Kwacha House, Lusaka
Telephone number: +260211229417
Email address: thomasmubita@yahoo.com
Other relevant information:

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention. Not fewer than 300 or more than 500 words

The preparation of the Kalela nomination was done with the full participation of the groups and communities that practice the element. The Element basically covers three (3) provinces and the whole process of preparation involved all the three provinces. Preliminary meetings were held with the groups, group leaders, communities and community/traditional leaders in all the three (3) provinces and districts that have the groups and people that practice the element. In Copperbelt province groups and group leaders were involved at every stage in Kitwe, Luanshya, Mufulira, Ndola and Chingola Districts. In Luapula Province groups, group leaders and traditional leaders were fully involved at every stage of the process in Mansa, Samfya, Chifunabuli and Mwense Districts. In Northern Province, groups, group leaders and traditional leaders were involved at every stage of the preparation in Lupososhi and Chilubi Districts. Sensitization meetings were held in all the provinces and districts that practice the element. Prior consent was gotten from the groups, group leaders, communities and community or traditional leaders before and during the exercise to update the files and prepare of the nomination. All the groups and group leaders and community personalities who have the knowledge and experience were involved during the updating and preparation of the inventory and the application form. The
involvement of the custodians was done in a number of stages and activities. Firstly, sensitization and prior consent was done through the provincial and district offices. Secondly, outdoor workshops were conducted with the concerned stakeholders, custodians and practitioners of the element, at which consent was also gotten and preparation of the nomination was also undertaken. Thirdly, during the inventorying activities, the communities and groups and group leaders were also involved. Fourthly, during follow ups to fill in the gaps, the communities and groups were also involved. They were also involved in the final stages to validate the final submissions.

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

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Kalela dance as an element is practiced in three Provinces of Zambia namely Copperbelt, Luapula and Northern Provinces. In Luapula Province where the dance is prominent, consent was gotten from Snr Chief Mwewa, Chief MwansaKombe, Chief Chitembo, and Mr. J. Musenge, the Group Leader of the Ng'umbo Speaking People of Chifubulubi District, Chief Mibenge of the Ushi Speaking People of Mansa and from the group Leader Mr. Webson Mulenga of the dance. In the Northern Province, Consent was gotten from Snr Chiefliness Chengu and from Mr. Francis Kabaso the Group Leader of a dance group of the Mukulu Speaking People of Lupososhi District. While in the Copperbelt, consent was gotten from group leaders as the element is practiced in Districts that do not have any Traditional leaders, but still, the people in the Districts pay homage to Chiefs from the Northern and Luapula Provinces. Consent was gotten from other Elemnt Practictioners such as from; Mr. Cephas Chupa of Ndola District, Ms. Judith Mwewa of Kitwe District, Stephen Chotwe of Luanshya District, Mr. James Bwalya of Mufulira District, Mr. V Ngândwe of Chingola District, Mr. Mwansa Kalima of Kitwe District and Mr. Fabian Chishala of Kitwe District.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

Kalela dance is a social dance that is open for any one to join in the dance. There are no customary practices governing the practice of the element. Anyone who has the capability to perform to the expected standard is normally free to join the dance group of his choice. During public performances, any person is free to join and dance along with the main performers. Both young and old, men and women are free to participate in the dance because it has no age or gender restrictions. Visitors are also welcome to come in and join. Informally, though, at times, especially during certain programmes like traditional, initiation and sacred ceremonies, dancers are required to be free from or refrain from fornication, adultery or sex in general.
4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

a. Name of the entity;

b. Name and title of the contact person;

c. Address;

d. Telephone number;

e. Email address;

f. Other relevant information.

- Chungu Royal Establishment
  - P.O. Box
- Lupososhi District
  - Mibenge Royal Establishment
    - P.O. Box
  - Mansa District
    - Mwansakombe Royal Establishment
      - P.O. Box
    - Chifunabuli
      - Mwewa Royal Establishment
        - P.O. Box
      - Chifunabuli
        - Chitembo Royal Establishment
          - P.O. Box

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Zambia National Inventory

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

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

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

ZNICH -0005 - Kalela Dance (National Inventory), CBICH 0004 - Kalela Dance (Copperbelt Provincial Inventory), LUAPICH - 0005 - Kalela Dance - (Luapula Province), NPICH - 0008 - Kalela Dance (Northern Province)

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

December, 2017.

(v) Explain how the element was identified and defined, including how information was collected and processed ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The element was identified as one of the dance elements that are used in many traditional and public functions in Copperbelt, Luapula and Northern Provinces. It was also identified through consultation with the custodians and communities in the affected areas. This is because in the areas that practice the Kalela Dance, there are other dance elements that are performed such as Funkuntu Dance. The proposals from the districts and provinces were later ratified by the National Intangible Cultural Heritage Committee. Therefore, choice of what element to prepare a nomination file for further recognition, came from the grassroots as the custodians of the element.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The inventory is normally updated every two years. The second last inventory of the Kalela was done in 2017 as part of a capacity building programme for Cultural Officers in the Provinces that practice Kalela Dance. The last inventory was conducted in December, 2019.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The National Inventory is updated every year with any inventory conducted as new element on the register or an update on the register. The districts and provinces conduct annual updates of inventory elements in their areas of operation. This also help the National Intangible Cultural Heritage Committee to update the national register. The National register, is only updated with input from the districts and provinces.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.

Indicate the materials provided and – if applicable – the relevant hyperlinks:
Copy of the inventory extract concerning the element is enclosed.

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.


The article addresses itself to the role of popular culture in the political, social and economic changes that were taking place on the Copperbelt during the colonial era; in this study the popular dance forms of Kalela and Mbeni have been selected for special emphasis, primarily because of their widespread popularity and profound impact on the Zambian urban masses between 1930 and 1964.


“Popular Arts in Africa have received interest among sociologists, anthropologists, historians and many other academicians as their sheer undeniable assertive presence as social facts, demands that they be accorded serious attention.”

P. 180 “ There is growing evidence that some early studies of African popular art forms by colonial anthropologists have tended to distort the essence of these art forms by focusing on wrong indices.”


- In this article Magubane has shown that the works of leading colonial anthropologists, like J.C Mitchell and A.L. Epstein, have grossly distorted the developments of the Copperbelt due to use of wrong indices and failure to view social changes as being part of a larger colonial framework.


"The bulk of such studies have come from anthropologists and sociologists whose main area of interest has been to unravel the mysteries of 'acculturalization,' 'Europeanizations,' and 'Westernization.'

"Other areas of interest have been the study of urbanization as it relates to tribalism and detribalization."


In Chapter 4 from P. 106 to P. 140 Ranger gives full account of how the Mbeni dance spread over the large area of East and Central Africa. He also discusses some of the Mbeni derivatives such as Kalela, Mganda e.t.c.


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

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Patrick A. Lungu
Title: Permanent Secretary, Ministry of Tourism and Arts
Date:
Signature:

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)