CONVENTION FOR THE SAFEGUARDING   
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE   
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Ninth session  
Paris, France  
November 2014

Nomination file no. 00989  
for Inscription on the Representative List   
of the Intangible Cultural Heritage of Humanity in 2014

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| A. State(s) Party(ies) | |
| For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed. | |
| Burundi | |
| B. Name of the element | |
| B.1. Name of the element in French or in English  This is the official name of the element that will appear in published material.  *Not to exceed 200 words* | |
| Ritual dance of the royal drum | |
| B.2. Name of the element in the language and script of the community concerned, if applicable  This is 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 words* | |
| Umurisho w’íngoma | |
| 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 | |
| Ingoma z’í Buruúndi | |
| 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 direct actors are:  - the drum dancers: Abatiimbo, Abahebera, Abaraamba  - the organizers (various associations, clubs, administrative structures, festival initiators)  - the drum manufacturers: Abakani, Abanyuka.  The entire population of Burundi recognizes the “Umurisho w’íngoma" ritual dance of the royal drum as part of its heritage and national identity.  In monarchical Burundi, the communities directly concerned by the dance were the rite performers: Abaryeenda, Abaramutsa, Abaheza and Abatérekerezi. They were recruited in limited numbers among the clans, essentially from: Abaháanza, Abavumú, Abajíiji, Abaziimbura, Abashúubi and Abanyágisaká, which ensured the functions of the enthronement rites of the kings (Abaganúza) and the keepers of the necropolises of the kings (Abiíru) and the Queens (Abanyaánge). They were responsible for manufacturing their drums, transporting them to the king's court and preserving them. There were also priests and vestal entities in charge of the worship of the dynastic drums, not intended for the dance. | |
| 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. If related elements are practiced in the neighbouring regions, please specify.  *Not to exceed 150 words* | |
| The "Umurisho w’íngoma" ritual dance of the royal drum is now practised in all the communities of the country, in basic, secondary and higher education schools. It is widely practiced abroad in large centres of the Burundian diasporas.  The famous groups meet above all at the centre of the country, especially near the sanctuaries of Mugera (Muu Máana zaa Mugera), Gishoora, Higiro and Makébuko. There are also emerging groups in the schools and the urban centres, all over the country. The largest urban centres are in the big towns of the 17 provinces making up the country. | |
| E. Contact person for correspondence | |
| Provide the name, address and other contact information of the person responsible for correspondence concerning the nomination. If an e-mail address cannot be provided, indicate a fax number.  For multi-national 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, and for one person in each State Party involved. | |
| |  |  | | --- | --- | | Title (Ms/Mr, etc.): | Mr. | | Family name : | Rugerinyange | | Given name: | Jean Marie Vianney | | Institution/position: | Director General of culture and arts at the Ministry of Youth, Sports and Culture | | Address: | B.P.1095 Bujumbura, Burundi | | Telephone number: | Mobile telephone number: (257) 78 844 098; (257) 77 733 965  Office telephone number: (257) 22 22 89 94; (257) 22 22 68 44 | | Fax number: | (257) 22 22 62 31 | | E-mail address: | jmvrugeri@yahoo.fr | | Other relevant information: | Mr Sinzinkayo Léonard, Director of Culture;  E-mail address: sinzinkayoleo1@ymail.com  Mobile telephone number (257) 78 857 376; (257) 71 117 305  - Mr Nyabenda Salvator, Permanent Secretary of the National Commission of Burundi for UNESCO;  Mobile telephone number (257) 77 771 469  E-mail address: salvatornyabenda@ymail.com  Fax number: (257) 22 22 37 55 | | |
| 1. Identification and definition of the element | |
| *For* ***Criterion R.1****, the 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 ‘others’, specify the domain(s) in brackets.  oral traditions and expressions, including language as a vehicle of the intangible cultural heritage  the 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.*  *The Committee should receive sufficient information to determine:*   1. *a.* *that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’* 2. *b.* *‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;* 3. *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’;* 4. *d.* *that it provides communities and groups involved with ‘a sense of identity and continuity’; and* 5. *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.* | |
| 1. *(i)* *Provide a brief summary 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* | |
| The "Umurisho w’íngoma" dance is performed with drums manufactured specifically from trees including rare species: umuvúgaangoma (cordia africana), umusáavé (marhamia lutea) and umuramá (bridelia atroviridis). The drum measures approximately 1 m in height while the diameter of the tree trunk varies on average from the 30 to 50 cm. The dance calls for at least a dozen or so drums, always in an odd number, including a central drum (inkiránya), with the others arranged around it in a semicircle. Each drum is performed on by a drummer using two drumsticks called imirisho. The drummers alternate on the central drum to perform the dance of each, in a rhythm taken up by the other drummers who need to memorize it. Some of the dances are performed by two or three drummers, always with rhythm provided by the group. Several drums are beaten in a continuous rhythm (amashaako), while the others (ibishikizo or intiimbo) keep to the beat set by the central drum. The sound produced by the beating of the group's drums is particularly powerful and synchronized. It is said that it awakens the spirits of the ancestors, calling them to attend the ceremonies and drive out evil spirits. This dance is a complete spectacle in its own right, performed with rigor. In its essence, it combines choreography, heroic poetry, traditional songs and leisure. It is performed during national or local feasts and to welcome important visitors. The drums are brought to the place where the dance is held, and taken away from it, carried on a cushion placed on the bearer's head. | |
| 1. *Who are the bearers and practitioners of the element? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?*   *Not fewer than 150 or more than 250 words* | |
| These are the descendants of the drum sanctuary guards, clubs and cultural associations, in charge of performing the dance and manufacturing the drums. They also deal with passing down the traditions of the "Umurisho w’íngoma" dance to younger apprentices and are given support by local administration and schools.  The bearers are recruited from the various sanctuaries spread out across the country, the most famous of which is the Gisgoora sanctuary in the middle of the country, in the province of Gitega.  Among the bearers, during monarchical times, the rite performers protected the sacred nature of the dance, its meanings and its values.  Some of the rite performers were in charge of dynastic drums related to the king: Karyeenda and Rukiinzo, while others were guardians of the cultural drums related to the royal domains, while the remainder of the rite performers were in charge of the drums used in the dance. The latter were beaten for the king, to announce the major events of the country or to report the presence of the king at a specific place. | |
| 1. *How are the knowledge and skills related to the element transmitted today?*   *Not fewer than 150 or more than 250 words* | |
| Traditionally, to be initiated into the ritual dance of the royal drum, the "Umurisho w’íngoma", bearers had to be part of the drum specialist families. Today, any interested person can learn the dance. The ritual dance of the royal drum, the "Umurisho w’íngoma" and the values it embodies are passed down essentially by practice. On the one hand, experts on matters concerning the "Umurisho w’íngoma" ritual dance of the royal drum handle the work of passing on to anybody who wishes, especially the young, information about knowledge and skills related to the dance. That is why each group of drummers includes young elements, who can be counted on to ensure the long life of this dance. On the other, certain schools obtain drums and call in dance specialists to initiate students in the art, essentially as part of extracurricular activities related to national culture or leisure activities. The administrative officials among the communities do likewise. But apprenticeship is informal, except in the school system and at the professional training centres. For the time being, there are no training manuals or systematic courses concerning the teaching of the "Umurisho w’íngoma" ritual dance of the royal drum. | |
| 1. *What social and cultural functions and meanings does the element have today for its community?*   *Not fewer than 150 or more than 250 words* | |
| The ritual dance of the royal drum, "Umurisho w’íngoma", is more particularly an entertaining and highly attractive show about which the Burundians care a lot. It is also an opportunity to transmit diversified, cultural, political and social messages.  The dance is also an opportunity for artistic and cultural expression developing a spirit of competition and fair play.  It also offers a means of communication and information enabling the people to learn that a wide scale event is taking place locally or nationally. That is why this dance is always part of the ceremonies organized for an important visitor from the administrative or political standpoints. Before the advent of modern telecommunication facilities, the entire population of Burundi learned about an imminent danger in a very short time by means of the drum. The rhythmic message was relayed from one domain to another, from the point of danger. The beat of the drum during the sowing festivity known as "umuganuro" was especially important for sending out a message that the king had given his blessing to people and animals to ensure their fertility, and to the plants, to ensure their productivity. It was also a signal for sowing sorghum, the preferred royal plant.  Being a federating element and a privileged means of bringing people of diverse generations and origins together, the ritual dance of the royal drum encourages unity and national cohesion. | |
| 1. *Is there any part of the element that it is not compatible with existing international human rights instruments or with the requirements of mutual respect among communities, groups and individuals, and of sustainable development?*   *Not fewer than 150 or more than 250 words* | |
| There is no aspect of the "umurisho w’íngoma" ritual dance of the royal drum which is liable to enter into conflict with respect for human rights, mutual respect between communities, groups and individuals, or sustainable development.  The learning of the dance is a universal right and the performances by the dancers attract people from different communities without any distinction regarding nationality, age, sex, ethnics or religion. In addition, people from different parts of the country can attend or participate in the dance. Spectators also come together around the show, in an environment of social cohesion, understanding and conviviality. Through its rhythm, and the gestures of its drummers, the "umurisho w’íngoma" dance also helps pass on messages related to sustainable development.  Furthermore, since particularly early times, men and women participate in performing in the dance: while the men beat the drums, the women accompany the dancers by singing songs and clapping their hands, in a tradition called "gusáasiirira". Therefore, the dance is complementary to both sexes.  It is also noteworthy that the secret rites related to monarchical times have disappeared since Burundi became independent in 1962.  In addition, the "ingoma" drums, which were beaten only for the king, are now commonplace. | |
| 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’. | |
| 1. *How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?*   *Not fewer than 100 or more than 150 words* | |
| The "Umurisho w’íngoma" ritual dance of the royal drum is particularly popular in Burundi. Inscribed on the Representative List for the Intangible Cultural Heritage of Humanity (ICH), it is also popular abroad, thanks to cultural festivals to which the drummers are invited. This art also helps to promote the organizing institution and the ceremony associated with it. The impetuous nature of its beat, and its spectacular character, make it particularly visible, an aspect that can be reflected by the messages and songs accompanying it. The best dancers acquire renown for which they become famous. Every spectacle or ceremony held in public, requiring greater visibility stages the performance of this dance, using it as a prelude, and intermission or a conclusion, or sometimes all three. The "Umurisho w’íngoma" is ideal for the task, particularly since it can be adapted to any theme and any situation. | |
| 1. *How can inscription encourage dialogue among communities, groups and individuals?*   *Not fewer than 100 or more than 150 words* | |
| The "Umurisho w’íngoma" in its own right encompasses values of meeting, welcome, conviviality, human warmth and open-mindedness with respect to others. It is the expression of a group of 12 or so people, expressing their solidarity by beating a drum to a synchronized rhythm.  It is also a way of integrating young people who want to learn the dance, into the local community, favouring a meeting between young people, and ensuring the acquisition of new talent. In national and international competitions, the dance is an opportunity for communication between artists from different cultural and geographical backgrounds. In addition to dialogue between cultures, this dance experiences regular innovation by the free interpretation of each dancer, often inspiring the technique of other dances and their choreography.  Because of its importance and originality, the inscription of this element would help strengthen dialogue between communities, groups and individuals. | |
| 1. *How can inscription promote respect for cultural diversity and human creativity?*   *Not fewer than 100 or more than 150 words* | |
| The ritual dance of the royal drum is an original performance, unlike any other dance. It has already been associated with many international festivals, demonstrating that it was a real element of enrichment for various cultures. But much more than this, it offers a unique label with respect to other dance models, coming from other nations. Furthermore, the ritual dance of the royal drum is a set of personal relationships in which each dancer creates and re-creates to infinity his or her own rhythm, while complying with the particular characteristics of the dance and has the possibility of inspiring other dances and other cultures, and vice versa. In addition, the intermingling of the dance with songs and traditional or modern dance encourages new generation to create new rhythms and feed the musical repertoires that they subsequently share with the entire community. | |
| 3. Safeguarding measures | |
| For **criterion R.3**, the 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 | |
| 1. How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?   *Not fewer than 150 or more than 250 words* | |
| 1. Transmission, education  The "Umurisho w’íngoma" is passed down essentially by practice and audiovisual means. It is a phenomenon that the local and territorial communities have already appropriated. In addition, primary, secondary schools and universities have seized the initiative of developing this form of art.  Accordingly, in the field, we see that several drummer groups have formed and are making the dance popular, and teaching new members about it as they turn up.  The descendants of the rites bearers also deal with passing on know-how related to the element, like the growing and maintenance of vegetable species and the manufacturing of the drums.  2. identification, documentation, research  Starting in the 1970s, thanks to a variety of contributions from the local people (identification, information, questionnaires responses), to surveys by the Burundian civilization centre into the oral and historical traditions of the countries, there are now four regions associated with this dance, Gitéga, Magaámba, Higiro and Baanga. This work has resulted in outstanding scientific publications.  3. Preservation, protection  Private associations and personalities have taken the initiative of protecting the historical sites and sanctuaries where this dance is performed.  4. Promotion, enhancement  NGOs encourage the presentations of drummer groups during the official ceremonies they support.  In addition, the "Umurisho w’íngoma" dance has inspired works of art proposed to tourists. Models of sculptures symbolizing the dance decorate the public infrastructures, sometimes kept at the National Museum in Gitega. | |
| 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 | |
| 1. How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?   Not fewer than 150 or more than 250 words | |
| 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 | |
| With the creation of a ministry in charge of culture in 1976, several safeguarding measures were taken by the State, or are now underlay:  1. Transmission, education  The Ministries, especially those in charge of education, culture and communication, encourage the transmission of the ritual dance of the royal drum through extracurricular activities and, since 1984, the broadcasting of certain programmes.  2. identification, documentation, research  Since the 1980s, research into the drum has been organized by the Ministry of Culture. This work has led to the publication of several documents illustrating the history of the ritual dance of the royal drum, its practice, and its symbolic value.  3. Preservation, protection  Starting in 1980, this dance opens and closes official ceremonies as well as the national radio and television broadcasts. This has made it possible to preserve this element on audiovisual and electronic media. In addition, there is an official regulation regarding the taking of the drums outside the country.  3. Promotion, enhancement  The organizing of dance competitions by the State is a means of regularly selecting the best drumming groups and encouraging creativity which significantly contributes to the improvement of the dance. The State also sends drummers to Africa, America, Europe (France and Belgium) and Asia (Japan). Burundian drummers were noted at the Marché des Arts et Spectacles Africains (MASA) organized by l'Organisation Internationale de la Francophonie in Abidjan in 1991. | |
| 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. | |
| 1. What measures are proposed to help to ensure that the element’s viability 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 | |
| Through the cultural policy adopted in 2007, the Government of Burundi proposed to promote traditional art and culture, and the national language, Kirundi. The manufacturing of the "ingoma" drum and other traditional musical instruments is part of its action plan. In addition, strategies to optimize the enhancements of the art in general and that of percussion in particular are being considered. The main action will consist in encouraging the young people all over the country through material, logistic or funding actions, and in helping the promotion of folk groups including those which develop more specifically the art of percussion and the reconstruction and/or restoring of historical sites customarily used for drumming events. The Government is also thinking about organizing an international Festival for the percussion arts. Furthermore, the Government's cultural policy plans to elaborate a cultural strategy for the widespread dissemination of the "umurisho w’íngoma" show so that it is beneficial to artists and the country alike, promoting this art across the world.  Other measures concern transmission of the element, research, protection and promotion. The following measures are concerned:  1) Transmission, education  - Supporting the drafting and publication of an educational guide to complete practical training by theory concept work on the "umurisho w’íngoma" ritual dance of the royal drum;  - Integrating the ritual dance of the royal drum into the Rundi cultural and artistic education programme;  - Strengthening the organization of inter-high school and inter-university competitions concerning this dance, and into inter-community youth competitions.  2) Research, study, documentation  - Promoting and encouraging research work into the "umurisho w’íngoma" ritual dance of the royal drum;  - Starting a study into the historical evolution of the cultural values conveyed by this dance at setting up a permanent observatory of this development;  - Organizing a system for the submission of documents resulting from research into the "umurisho w’íngoma" dance into the major libraries of the country and digitizing and disseminating the archives, in particular sound and audiovisual archives.  3) Protection  - Maintaining the implementation of the government's current policy to protect the environment, extending to the protection of forests, the fight against erosion, the preservation of fauna and flora including trees intended for the manufacturing of the drum: umuramá, umusáavé, umuvúgaangoma, as well as other vegetable species considered suitable and identified for the purpose.  - Reinforcing the protection of historical sites and sanctuaries related to the "umurisho w’íngoma" dance. These sites will be provided with the equipment needed for performing the dance and be open to artistic drummer and other folk dance groups who will be able to train there regularly, or put on cultural shows. It will also be a privileged place for learning about the "Umurisho w’íngoma" ritual dance of the royal drum. In addition, a regulatory document by the government will be produced, indicating that these sites are to be considered as protected spaces.  4) Promotion  - Granting support to both public and private cultural operators to ensure coordination between players, communication, especially via Internet sites, the organization of competitions at different levels, and publications in the form of CDs or books. To do this, the government will provide them with the necessary funding so that the organizers can supervise the provision of various activities. This will be done by funding the projects drawn up by the organizers and approved by government officials in the field of culture.  - Creating communication and attraction centres like the famous sanctuary at Gishora.  - Making the various players aware so that they communicate their projects to the beneficiaries, with their reports about use, employing the website of the Ministry covering the cultural aspects.  - Encouraging the various cultural partners to promote sending drummer groups to official ceremonies and festivals held inside and outside the country, to make the dance better known, and enable artists from Burundi to improve their performance by inspiration generated by other dancing groups. These opportunities for outside contacts also help economic development based on tourism. | |
| 1. How will the States Parties concerned support the implementation of the proposed safeguarding measures?   Not fewer than 150 or more than 250 words | |
| Burundi will support the implementing of safeguarding measures proposed by:  - The effective and gradual implementing of the cultural policy officially adopted in 2007, especially concerning the art of percussion and the "Umurisho w’íngoma ritual of the royal drum.  - The adopting of a law to protect sites and sanctuaries related to this dance.  - The rehabilitation and restoring of sites where usually drummers perform.  - The continuation of festival events and other events essentially involving this dance.  - The support, by local communities, of the cultural initiatives implemented among the municipalities, generally placing the drum at the focal position.  The support of the State of Burundi will also involve setting up bodies for coordination and follow-up on the scale of the provinces and municipalities. To do this, it is intended to set up a cultural drummer group on each hill census. The cultural advisers of the provinces and municipalities will ensure the follow-up of the development of this dance. These coordination bodies will be in charge of organizing competitions for selecting the reference groups every year. They will also inform the hierarchical authorities, by electronic reports and messages, about the state of progress made with the actions planned as part of the action plan for their intervention sector. | |
| 1. How have communities, groups or individuals been involved in planning the proposed safeguarding measures and how will they be involved in their implementation?   Not fewer than 150 or more than 250 words | |
| In Burundi, the "umurisho w’íngoma" dance, involves, in several ways, several communities, groups and individuals. During the ICH inventory in 2007-2008, their representatives were contacted to answer the questionnaire and make contributions to the actions to be carried out. They coordinated the opinions of the members and ensured their transmission. The chosen actions are the basis of the safeguarding plan of this element.  Note that most of these actions appear in the government cultural policy document, as adopted in 2007.  What is more, in a workshop held in Bujumbura on 18 and 19 September 2012, thee representatives of the communities and groups concerned by the "Umurisho w’íngoma" dance were called in to fill out this form after a reminder about the 2003 convention and a plan for the safeguarding of this dance.  The government of Burundi, which is requesting the inscription of this dance on the ICH Representative List will be encouraging the drum groups or associations engaged in the implementing of the plan, more particularly by granting them the facilities provided for in the Funding Code as well as land for planting trees to be used for manufacturing the drums.  Last of all, the Government of Burundi, with the engaged NGOs, will be organizing periodic assessment sessions regarding the implementing of the safeguarding plan for the "Umurisho w’íngoma" element to which the various leaders of the groups concerned will be invited. Arrangements may be made in agreement with the partners. | |
| 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: | GITEGA National Museum | | Name and title of the contact person: | MAPFARAKORA Jacques | | Address: | B.P. 110 GITEGA | | Telephone number: | Office telephone number: (257) 22 40 23 59  Mobile phone number: (257) 78 830 606 | | Fax number: | - | | E-mail address: | mapfarakoraj@yahoo.com | | Other relevant information: |  | |
| 4. Community participation and consent in the nomination process | |
| For **Criterion R.4**, the 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 participated actively in preparing and elaborating the nomination at all stages.  States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others.  *Not fewer than 300 or more than 500 words* | |
| The "umurisho w’íngoma" Dance is the most widespread element of the intangible cultural heritage in the country and in which each Burundian citizen recognizes his roots. It is the showcase element of the other cultural events staged in the country. Already, more than once, Burundi has staged this dance alongside other nations to celebrate major events of a regional, continental or global reach. Drummer group representatives have expressed the desire that their art be recognized for its value and originality. The highest authorities of the country have followed up by expressing their wish to have this dance inscribed on the ICH Representative List.  Accordingly, in August 2007 and October 2008, the government drew up a national inventory including the ICH elements. The restoration workshop closing the survey disclosed that most of the people contacted were in favour of the "umurisho w’íngoma" dance being inscribed on the Representative List of the ICH.  The file expresses a joint concern, with solid end-to-end support, and is the work of the working group set up by the authorities of the Ministry in charge of culture in the country. Initially, this working group set out to learn about the contents of the 2003 Convention ratified by Burundi on 25/08/2006, more particularly to understand that the opportunities offered by the Convention, in particular the possibility of proposing one or several elements of the intangible cultural heritage for inscription on the ICH Representative List. They were given the necessary explanations about the operational directives concerning this inscription, and the required criteria. The group benefited from learning from the participation of the delegation of Burundi in the fifth session of the intergovernmental committee meeting held in Nairobi in November 2010. The group members then participated in the Libreville workshop project held between 31 January and 4 February 2011 on a global strategy to strengthen capacities in conjunction with the implementation of the Convention. In turn, they headed a seminar at Bujumbura from 26 to 28 May 2011, concerning the implementation of the Convention, attended by government representatives and several NGOs, as well as all the members of the organizing group.  Continuing its concern to involve the various participants to a greater extent, another workshop was organized at Bujumbura from 18 to 19 September 2012, aimed at communities, groups and individuals concerned by the inscription of the element on the Representative List. The participants were informed about the process of drawing up the inscription file as stipulated in the Text of the Convention and the Operational Directives. They then signed a support of motion in which they recommended that the Government have the "umurisho w’íngoma" element inscribed on the ICH representative list. Those who had not yet had the opportunity of giving their individual consent took advantage of the opportunity to do so. | |
| 4.b. Free, prior and informed consent to the nomination  The free, prior and informed consent to the nomination of the element from 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 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 and what form they take.  *Not fewer than 150 or more than 250 words* | |
| At Bujumbura, from 26 to 28 May 2011, an information and awareness raising seminar was held about the 2003 Convention and the procedure for the inscription of the "umurisho w’íngoma" dance on the intangible cultural heritage Representative List. The seminar was attended by representatives of the communities, groups and individuals concerned by the "umurisho w’íngoma" dance and was an opportunity for the Government to call for the written consent of these representatives for the nomination of this element on the Representative List.  But this is also the organization of the national drum festival held at Gitega, from 3 to 4 March 2012 which served to demonstrate the need for this nomination.  That is why, in order to provide better information, the government organized at Bujumbura, from 18 to 19 September 2012, another workshop concerning the inscription of the "umurisho w’íngoma" element on the intangible cultural heritage Representative List.  At the end of the workshop, the participants signed a motion of support in which they recommended that the Government should inscribe this element on the Representative List. Those who had not yet had the opportunity of giving their individual consent took advantage of the opportunity to do so.  We are attaching to this file:  - the motion of support signed at the end of the 2003 Convention information and awareness workshop;  - the declarations of the representatives of the Burundian drum associations and groups gathered in various circumstances since 2011. | |
| 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 certain knowledge. If such practices exist, demonstrate that 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* | |
| Before the era of Belgian colonization (1916-1960), there were several secrets regarding the royal drums. These secrets were not of the same importance for all the different drums. The biggest secrets concerned the Karyeenda and Rukiinzo dynastic drums and the Nyabúhoro, Murimírwa and Rucitemé cultural drums.  The dynastic drums symbolized royal legitimacy and were preserved in a safe place: they were a state secret. The Karyeenda was only taken out of its sanctuary once each year to celebrate the sowing feast (umuganuro). Tradition required that it should never be repeated. It was maintained by a vestal representative called "Mukáakaryeenda". The Rukiinzo drum was renewed at the end of each reign. Maintained by the ritual bearers of the Abaziimbura clan, it beat out the rhythm of life in the court, accompanying the king in his travels.  The cultural drums, on the other hand, remained in the location where they were preserved, where they benefited from an esoteric cult process.  As far as the drums intended for dancing are concerned, the secrets involved the technique of their manufacture and the specific objects that the tanners placed inside of them, as well as the ritual words spoken at the time.  The secrets gradually disappeared with the advent of Christianity and the elimination of the sowing feast (1929).  Finally, the profession of drummer involves both the man who beats the drum with the drumstick, and the woman who accompanies the dance with gestures of the hands known as "gusáasiirira". Together, they construct the harmony of this dance. | |
| 4.d. Concerned community organization(s) or representative(s)  Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, that are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc. |
| |  |  | | --- | --- | | Organization/community: | National Ballet | | Name and title of the contact person: | NTAGABO Gabriel | | Address: | Boulevard de l'UPRONA n°5, BP 1095 | | Telephone number: | Mobile telephone number: (257) 79 975 928  Fixed telephone number (257) 22 28 23 | | Fax number: | (257) 22 22 62 31 | | E-mail address: | ntagabogabriel@yahoo.fr | | Other relevant information: | Organization/community: Collectif des Artistes pour la promotion de la culture  Name and title of the contact person: Evariste NDUWIMANA  Address: Chaussée Prince Louis RWAGASORE n°84  Telephone number: (257) 79 480 674  Fax number: -  E-mail address: salvatornyabenda@ymail.com  Organization/community: Association Culturelle ABAGUMYABANGA  Name and title of the contact person: Désiré KABINGIGIRI, Representative  Address: MUSAGA-KINANIRA  Telephone number: (257) 77 116 806; (257) 79 133 877;  (257) 76 222 036  Fax number: -  E-mail address: abagumya@yahoo.fr  Organization/community: Jeunesse pour la Culture et le Développement Humain RUCITEME-Culture  Name and title of the contact person: Lionel NDUWIMANA, Deputy Representative  Address: Cibitoke, 7ème Avenue n°113  Telephone number: 75 827 605  E-mail address: ruciteme@yahoo.fr  Organization/community: RUCITEME-KARYENDA Culture  Name and title of the contact person: Abdalla NZEYIMANA  Address: Q. Buyenzi, 13ème Avenue n°33  Telephone number: (257) 75 812 334  Fax number: -  E-mail address: -  Organization/community: Club de Jeux de Tambour de l'Ecole Normale Supérieure  Name and title of the contact person: Emile MASABARAKIZA  Address: Bujumbura, Ecole normale Supérieure, BP 7883  Telephone number: (257) 78 844 843  Fax number: -  E-mail address: -  Organization/community: Club KOMEZAKARANGA  Name and title of the contact person: Abedi DUNIYA  Address: Commune urbaine de KAMENGE, Quartier GITURO, 2ème Avenue n°D65  Telephone number: (257) 79 349 889; (257) 78 843 557;  (257) 75 349 8889  Fax number: -  E- mail address: duniyaabedi@yahoo.fr  Organization/community: URUCACA  Name and title of the contact person: NIYONGABO Désiré  Address: Quartier Mutakura, 4ème Avenue n°31  Telephone number: (257) 79 324 616; (257) 75 634 263  Fax number: -  E- mail address: niyongabodesire46@yahoo.fr  Organization/community: RUKINZO LEGACY  Name and title of the contact person: Dismas NTIRANYUHURA, President  Address: Commune Urbaine de NGAGARA, Quartier 9, Avenue NGENDO, n°19, BP 1959, KININDO, BUJUMBURA.  Telephone number: (257) 79 942 613; (257) 75 529 959  Fax number: -  E- mail address: disirukinzo@yahoo.fr  Organization/community: BATIMBO de GISHORA  Name and title of the contact person: Antime BARANSHAMAJE, Chef des Tambourinaires de GISHORA  Address: Commune GIHETA, Colline BIHORORO  Telephone number: (257) 77 770 758  Fax number: -  E-mail address: -  Organization/community: Club ABAHEBERA  Name and title of the contact person: Sébastien KAGOMA  Address: Province GITEGA, Commune ITABA, Colline BUHORO  Telephone number: (257) 71 72 62 48  Fax number: -  E-mail address: -  Organization/community: Club AKAYAZWE  Name and title of the contact person: MASHANYA Aloys  Address: -  Telephone number: (257) 79,958,914 257 75,958,914  Fax number: -  E- mail address: akayazwe@yahoo.fr  Organization/community: Club BIRENZI VYA NTARE  Name and title of the contact person: Thérence NDIKURIYO  Address: Mairie de BUJUMBURA, Commune BUTERERE  Telephone number: (257) 79 995 540; (257)  Fax number: -  E- mail address: ndiko-therence@yahoo.fr  Organization/community: Club culturel INKINZO  Name and title of the contact person: Raymond KUBWAYO, Représentant Légal  Address: Commune NGAGARA, Quartier 6, Bloc 10 n°264  Telephone number: (257) 79,945,785 257 22,232,735  Fax number: -  E- mail address: kubwayoraymond@yahoo.fr  Organization/community: Groupe des tambourinaires de HIGIRO  Name and title of the contact person: Polycarpe NIYUHIRE  Address: Province GITEGA, Commune GITEGA, Quartier MUSINZIRA  Telephone number: (257) 77 781 353  Fax number: -  E- mail address: niyupolyc@yahoo.fr  Website: www.tambourinairehigiro.com  Organization/community: Groupe des tambourinaires de RWESERO  Name and title of the contact person: Emmanuel BANKURUNKIZA  Address: Province GITEGA, Commune MAKEBUKO, Secteur RWESERO  Telephone number: (257) 79 245 125  Fax number: -  E-mail address: -  Organization/community: Club TERIMBERE  Name and title of the contact person: Gérard NKWIRIKIYE MUSUMARI  Address: Province MWARO, Commune NDAVA, Colline MUYOGORA  Telephone number: (257) 79 936 120  Fax number: -  E-mail address: - | |
| 5. Inclusion of the element in an inventory | |
| For Criterion R.5, the States shall demonstrate that ‘the 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’.  Indicate below when the element has been included in the inventory, its reference and identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate below that the inventory has been drawn up in conformity with the Convention, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined ‘with the participation of communities, groups and relevant non-governmental organizations’ and Article 12 requiring that inventories be regularly updated.  The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.  Documentary evidence shall also be provided in an annex 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 may take the form of a functioning hyperlink through which such an inventory may be accessed.  *Not fewer than 150 or more than 200 words* | |
| The element, being the object of the nomination for the inscription on the Representative List, is included in the inventory drawn up throughout the country in August 2007 (test) and in October 2008. The results of the inventory (in all 222 elements) appear on the website: www.museevivant.bi pages 61 (No. 23) and 142-143 (No. 33) respectively under the titles "Abatimbo bo mu Mana za Mugera. Kuvuza ingoma", that is, the drum dance by the drummers of Mugera" and "Ugukana ingoma", represents the manufacture of the drums and the dance of the royal drum.  The inventory entitled "Imico n’imigenzo ndangaburundi n’abayitirirwa. Icegeranyo c’ivyatohojwe" (an inventory of the ICH elements spread out over the country, and their bearers), was produced thanks to the participation of the communities as, since the initial training workshop, they played an essential role by indicating which localities are to be involved in the inventory, defining the components of each element, its degree of viability, supplying in their own terms answers to the various parts of the questionnaire previously translated into Kirundi and their approval regarding the results of the inventory. The cultural advisors in the provinces served simply as relays, in particular for getting the necessary administrative authorizations. | |
| 6. Documentation | |
| 6.a. Appended documentation (mandatory)  The documentation listed below is mandatory, except for the edited video, and will be used in the process of examining and evaluating the nomination. The photographs and the video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that 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 concerned community is other than English or French  documentary evidence of the inclusion of the element in an inventory (except if a funcionning hyperlink to a webpage providing such evidence has been provided)  10 recent photographs in high definition  cession(s) of rights corresponding to the photos (Form ICH-07-photo)  edited video (from 5 to 10 minutes), ), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French (strongly encouraged for evaluation and visibility)  cession(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, 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 | |
| 1. BAHENDUZI (Michel), Le Muganuro dans l'histoire du Burundi, des origines au 20ème siècle, Thèse, Paris, 1992.  2. CENTRE DE CIVILISATION BURUNDAISE (CCB), La civilisation des peuples des grands lacs, Karthala, Paris, 1981.  3. GAHAMA (Joseph), Le Burundi sous administration belge, ACCT, Karthala, Paris, 2000.  4. GUILLET(Claude) and NDORICIMPA (Léonidas), L'Arbre Mémoire: Traditions orales du Burundi, Karthala, 22-24, Boulevard Arago, 75013 Paris, 1984.  5. GUILLET(Claude) and NDORICIMPA (Léonidas): Les tambours du Burundi, Enquêtes menées à Bujumbura, en février 1983, Published by printers Barbellion, 3 rue Roquepine, 75008, Paris, 1984.  6. HABARUGIRA (Révérien), Ethnomusicologie au Burundi. Une approche musicologique et organologique des instruments traditionnels de musique burundaise. Batimbo au Burundi. Presses Lavigerie, Bujumbura, 2000.  7. MWOROHA (Émile), Histoire du Burundi des origines à la fin du XIXème siècle, Hatier, Paris, 1987.  8. MWOROHA (Emile), La cour du roi Mwezi Gisabo du Burundi, Lubumbashi, VII, 1975  9. MWOROHA (Emile), Peuples et rois de l’Afrique des Lacs. Le Burundi et les royaumes voisins au XIXe Siècle, Les Nouvelles Éditions Africaines, Dakar-Abidjan, 1977.  10. NDAYISHINGUJE (Pascal), L'intronisation d'un mwami, Labethno, Nanterre, 1977.  11. NSANZE (Augustin), Un domaine royal au Burundi, Mbuye (around 1850-1945), Sciences d'Outre-mer, Paris, 1984.  12. NSANZE (Augustin), Le Burundi ancien: l'économie du pouvoir de 1875 à 1920, L'Harmattan, Paris, 2001.  13. NTAHOKAJA (Jean-Baptiste), Imigenzo y'Ikirundi, Presses Lavigerie, Bujumbura, 1977  14. NTAHOKAJA (Jean-Baptiste) et SENDEGEYA (Pierre-Claver), Ubuhinga kama, art traditionnel rundi, Presses Lavigerie, Bujumbura, 1966.  15. OLGA (Boone), Les tambours du Congo Belge et du Ruanda-Urundi, Tervuren, 1951  16. VANSINA (Jan), Les anciens royaumes de la zone interlacustre méridionale: Rwanda, Burundi, Buha, Musée Royal de l'Afrique, Bruxelles, 1962.  17. ZUURE (Bernard), Croyances et pratiques religieuses des Barundi, Éditions de l’Essoria, Bruxelles-Élisabethville, 1929  18. CHRETIEN (Jean-Pierre) and MWOROHA (Emile), « Les tombeaux des Bami du Burundi, un aspect de la monarchie sacrée en Afrique Orientale », in Cahier des Etudes Africaines, n°37, Mouton et Cie, 1970  19. GILLE (Albert), « Umuganuro ou fête du sorgho en Urundi », in Bulletin des Juridictions Indigènes et du droit coutumier congolais », n° 14, Élisabethville, 1946  20. GORJU (Julien), « La femme du Tambour (Mukakaryenda) », in Missions d'Afrique des Pères Blancs, n°369, Paris, mars 1929.  21. GORJU (Julien), « La conversion dans l'Urundi », in Grands Lacs n°3, 1934  22. NGOYAGOYE (Evariste), « Education traditionnelle au Burundi », in Lux, n°2, 1965  23. SIMONS (Eugène), « Coutumes et Institutions des Barundi », in Bulletin des Juridictions Indigènes et du droit coutumier congolais » n°7 à 12, Élisabethville, 1944  24. MASHURUSHURU (Jonas), Le rôle sacré du tambour dans le Burundi traditionnel, une approche anthropologique, Mémoire, Université du Burundi, Bujumbura, 2006  25. NDIKUMANA (Annonciata), Une approche de forme de l’expression du jeu du tambour, Mémoire, Université du Burundi, Bujumbura, 2004 | |
| 7. Signature on behalf of the State(s) Party(ies) |
| The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.  In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination. |
| |  |  | | --- | --- | | Name: | Dr BUTORE Joseph | | Title¶ | Ministry of Higher Education and Scientific Research, President of the National Commission of Burundi for UNESCO | | Date: | 4 November 2013 (last revision) | | Signature: | <signed> | |