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PREFACE

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 While culture is dynamic as it drops outdated practices and picks up new and sometimes foreign ones, this process must happen without complete loss of the identity of a people.

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

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

The first volume documented intangible cultural heritage of eight ethnic communities from southern, central and northern regions. These were: Chewa, Tonga, Ngoni, Sena, Tumbuka, Ngonde, Lomwe and Yao.

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

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CHAIR OF NATIONAL INTANGIBLE CULTURAL HERITAGE COMMITTEE (NICHC)
ACKNOWLEDGEMENTS

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

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

Lastly, most sincere gratitude also go to the custodians of our heritage, the traditional authorities, too numerous to mention each one, as well as men and women practitioners for their unwavering support and for organizing themselves to share information on as well as demonstrate the intangible heritage elements documented in here.
1. INTRODUCTION
According to the UNESCO World Commission on Culture and Development, heritage is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or a social group. It is therefore, seen as what people have chosen to give and what the receiver wants to inherit. It can be natural or cultural, tangible or intangible.

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

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

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

2.1 Bandya Community, Chitipa District

2.1.1 Ukuluka Umono

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukuluka Umono
Short informative Title: Making of Umono Fish trap
Community (ies) concerned: Bandya Community
Physical location(s) of element(s): Ibandya Village, Chitipa District
Short description: Umono is a traditional fish trap. It is made from midribs of palm tree leaves locally known as Inseyti. Other materials and tools required include ropes, saplings, an axe and a knife. The fish trap has two components, the main part of the trap and the entrance part. To make the main part of Umono, the craftsman cuts Inseyti which are joined with ropes into a mat. Then the edges of Inseyti mat are joined at one end to form a cylindrical shape. Rings of saplings are then placed inside the housing at desired intervals and fastened with ropes. The one end of the main part is tied and the other end is fixed with the entrance part which is made separately in such a way that when the fish enter the trap, they are unable to come out.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): Inseyti (midribs of palm tree leaves), knife, ropes, and saplings.
Associated Intangible Elements (if any): weaving skill
Language(s) involved: Chibandya and Chichewa languages.
Perceived origin: It is perceived that the skill originated from within the Bandya community and transmitted through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: craftsmen
Names: Harold Simfukwe
Ages: all ages
Gender: Men
Social status: married or single
Professional category: weaving
Other participants: fish farmers
Customary practices governing access to the elements or to aspects of it: There are no limitations to access although women are rarely seen taking part in the practice this is not because of any particular customary practices restricting access.

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

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

STATE OF THE ELEMENT:

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

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

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

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

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

DATA GATHERING AND INVENTORY:

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

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

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

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

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures:

Pic. No.1: Harold Simfukwe holding dry & Pic. No.2: Harold Simfukwe holding rope Pic. No.3: the beginning of the weaving process fresh insyedi (Midribs of palm tree leaves)
Pic. No. 4: the basic weaving pattern
Pic. No. 5: How to set umono
Pic. No. 6: Full view of umono

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

OTHER INFORMATION:

Consent Form for Human Treasure
Consent Form for Data Gathering
The Department of Culture in conjunction with the United Nations Commission for UNESCO is implementing a project on the development of an inventory of INTANGIBLE CULTURAL HERITAGE to serve as an asset in the development of the cultural heritage of the country. This project is a part of the efforts by developing countries to conserve and promote the intangible cultural heritage.

The project has been carried out by a team of experts and is based on the recommendations of the experts. The information collected is kept strictly confidential, and the project will not be used for commercial purposes.

If you have any questions or feedback, please contact the team. If you wish to participate in the project, please send an email to:

Martin N. Guza, Project Coordinator

[Signature]

Date: 03/10/2013

[Signature]

Anthony Simwane
2.1.2 Ukuluka Ivingwe Kufuma Kukatani

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukuluka Ivingwe kufuma kukatani
Short Informative Title: Making Rope from Sisal
Community (ies) concerned: Bandya Community
Physical location(s) of element(s): Mweneubandya village, Chitipa District
Short description: Ukuluka Ivingwe kufuma kukatani is the skill of making ropes (Ivingwe) from sisal. Materials needed for making Ivingwe include a knife, a hoe, sisal leaf blades and water. The knife is used for cutting the sisal and removing thorns from the sisal blades while the hoe is used for removing the outer green layer of the sisal to obtain the sisal fibre. Water is sprinkled over the fibre to soften it. The rope is made by spinning sisal fibre. The rope is used for tying. But traditionally, the rope is used for tethering goats, cattle, and pigs.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): knife, a hoe, sisal leaf blades and water.
Associated Intangible Elements (if any): weaving skill
Language(s) involved: Bandya and Chichewa languages.
Perceived origin: It is perceived that the skill of making ropes from sisal originated from within the Bandya community and was passed on through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: craftsmen
Names: Mr. Style Sikana
Ages: from 15 years upwards
Gender: Male
Social status: married or single
Professional category: spinner, weaver
Other participants: none
Customary practices governing access to the elements or to aspects of it: There are no limitations to access although women rarely participate in making Ivingwe it is not due to any customary restrictions but gender restrictions. Women though, use Ivingwe for various purposes.
Modes of transmission: The skill is transmitted within the community through apprenticeship and observation
Concerned Organizations: Department of Arts and Crafts, Museums of Malawi.

STATE OF THE ELEMENT:
Threats to the element: The availability of imported ropes affecting the growth of the practice. And demand for Ivingwe.
Threats to transmission: Young people getting less and less interested in learning survival skills including how to make rope.
Availability of associated tangible elements and resources: Associated tangible elements for making Ivingwe are readily available in the community.
Viability of associated intangible elements: The skill of making ivingwe is still relevant to rural communities in which most work is done manually and traditional survival skills are still needed.

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

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

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

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

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

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures

Pic. No.3: Fresh Katoni (Sisal)
Pic. No.2: Obtaining sisal fiber
Pic. No.3: Fresh katoni (sisal) & ichingwe (rope)

Pic. No.4: Style Sikana making
Pic. No.5: Fresh Katoni (sisal), fibre & ichingwe (rope)
Pic. No.6: Ichingwe weaving pattern

Video: Video No. 1: Inventory of Intangible Cultural Heritage of Malawi
OTHER INFORMATION:
2.1.3 Ukupiya Chiponde

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukupiya Chiponde
Short informative Title: Preparation of Chiponde a Traditional Dish of the Bandya Community
Community (ies) concerned: Bandya Community
Physical location(s) of element(s): Mwenebandya village, Chitipa District
Short description: Chiponde is a mixture of mashed sweet potatoes and beans. It is a traditional food for the Bandya community of Chitipa District. Peeled potatoes and beans are boiled separately and later mixed and mashed together. Chiponde can also be made from cassava and beans.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): Sweat potatoes/Cassava, Beans, fire, knife, water, stirring stick, serving spoon
Associated Intangible Elements (if any): culinary knowledge
Language(s) involved: Bandya and Chichewa languages.
Perceived origin: It is perceived that the culinary tradition of Chiponde originated from within the Bandya community and transmitted through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: house wives
Names: U Namwayi
Ages: from 12 years upwards
Gender: women
Social status: married or single
Professional category: cooking
Other participants: none
Customary practices governing access to the elements or to aspects of it: There are no limitations to access although traditionally men and boys do not cook this is not due to any customary restrictions but gender role distribution. Today though, men and boys can also cook.
Modes of transmission: The knowledge is transmitted to girls and boys through participation and observation.
Concerned Organizations: Department of Nutrition, Department of Arts and Crafts.

STATE OF THE ELEMENT:
Threats to the element: Imported recipes are changing people's preferences from traditional foods to new types of foods.
Threats to transmission: As people get education and move to the cities their preferences begging to change and they look down on their traditional foods. As a result younger generations are growing without knowing about traditional food such as Chiponde.
Availability of associated tangible elements and resources: Associated tangible elements for preparation of Chiponde are readily available in the community. Each household in most cases grow its own beans and sweet potatoes or cassava.

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

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

DATA GATHERING AND INVENTORY:

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

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

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

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

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures

Pic. No.1: Element of Chiponde in a basket; Pic. No.2: U. Namwayi peeling potatoes Sweet potatoes & peanuts

Pic. No.3: Chiponde on the fire

Pic. No.4: Chiponde served

Pic. No.5: U. Namwayi, human treasure
IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukwimba Ingwaya (Bulumba)
Short informative title: Ingwaya or Bulumba Music Making
Community (ies) concerned: Bandya Community
Physical location(s) of element(s): Mwenebandya village, Chitipa District
Short description: Ingwaya is a traditional song and dance performed for entertainment by both men and women among the Bandya community from Chitipa District. They use two pots with maize grains inside which are shaken to produce musical sound. These instruments are played by men while women sing and dance to the tune.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): maize grain, pots
Associated Intangible Elements (if any): music created by shaking of maize grains in pots, singing, clapping and dance
Language(s) Involved: Bandya and Chichewa languages.
Perceived origin: It is perceived that the dance originated within the Bandya community and transmitted through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: Entertainers
Names: Mrs. Mulungu and Mrs. Sichali
Ages: 30 years and above
Gender: Men
Social status: married or single
Professional category: Dancer, musician
Other participants: none
Customary practices governing access to the elements or to aspects of it: There are no limitations to access during public celebrations as everyone can participate in the singing and dancing.
Modes of transmission: The dance is transmitted within the community through participation and observation during entertainment and other occasions.
Concerned Organizations: Department of Arts and Crafts

STATE OF THE ELEMENT:
Threats to the element: Fewer people particularly the youth are interested in Ingwaya.
Threats to transmission: The dance is mainly transmitted through observation which is not consistent. It is not taught in formal education system. There is no deliberate effort to transmit Ingwaya through apprenticeship.

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

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

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

DATA GATHERING AND INVENTORY:

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

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

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

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

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures

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

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

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukubaza Ituli
Short informative Title: The Skill of Curving Mortar
Community (ies) concerned: Bandya Community
Physical location(s) of element(s): Ibanda, Mwenebanda village, Chitipa District
Short description: Ituli is the Bandya word for mortar. A mortar is a tool which is used together with a pestle for pounding. It is made from a tree trunk using a big and a special axe called Kambizo. A round hole is made on the top side of the trunk. Thereafter, the Kambizo is used to smoothen the hole. The outside is made into a V-shape with a base like an inverted cone.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): tree trunk, axes
Associated Intangible Elements (if any): knowledge and skill of wood curving
Language(s) involved: Bandya and Chichewa languages.
Perceived origin: It is perceived that the curving skill originated within the Bandya community and was transmitted through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: craftsmen
Names: Mr. Simbeye
Ages: from 40 years up wards
Gender: Men
Social status: married or single
Professional category: curver
Other participants: women use the mortar for pounding flour
Customary practices governing access to the elements or to aspects of it: There are no limitations to access although the making of mortar is done by men and women (not men) use it, this is due to traditional gender role distribution.
Modes of transmission: The skill is transmitted within the community through participation and observation.
Concerned Organizations: Department of Arts and Crafts

STATE OF THE ELEMENT:
Threats to the element: The advent of grinding mills has seen a reduction in the use of the mortar and hence a reduction in the making of them.
Threats to transmission: The skill is not taught in formal education system. There is loss of interest in the element by younger generation.
Availability of associated tangible elements and resources: Materials for making mortar are readily available and some craftsmen actually grow their own wood lots for the tree trunks.
Viability of associated intangible elements: the skill of making mortar is still relevant and useful to rural communities which depend on manual labour for most chores as well as where grinding mills are far away from communities.
Safeguarding measures: There are no formal safeguarding measures put in place.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Mr. Simbeye was interviewed during the inventorying exercise and he gave consent. Anthony Somovwe a Bandya himself was a member of the data gathering team. Senior Village Headman Mwenebandya also gave consent and was present throughout the interviews. Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 3 February 2013, Ibanda, Mwenebandya village, Chitipa District
Date of entering data into an inventory: 20 February 2013
The inventorying entry compiled by: Lovemore Mazibuko, Harrison Simfukwe, Christopher Magomelo

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.1: Curving inside the ituli
Pic. No.2: Curving outside the ituli
Pic. No.4: Shaping ituli base
2.1.6 Namayoka

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Namayoka
Short Informative Title: Namayoka herbal medicine
Community (ies) concerned: Bandya Community
Physical location(s) of element(s): Ibanda, Mwenebandya village, Chitipa District
Short description: Namayoka is a herbal medicine whose name derives from the plant called Namayoka. The medicine is used to treat various health problems such as stomach pain, loss of appetite, stomach upset and purging, Syphilis, worms and the swelling of legs. The medicine is processed from the root of the plant. The process involves soaking roots in water boiling and cooling it before it is administered to a patient. Adults take three teaspoons of Namayoka three times a day while children take about half the dosage.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): Namayoka plant roots, water, fire
Associated Intangible Elements (if any): herbal knowledge
Language(s) involved: Chibandya and Chichewa languages.
Perceived origin: It is perceived that the Namayoka herbal medicine knowledge originated in the Bandya community and was handed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: herbalists
Names: Mapiri Yabwanyana Kabaghe
Ages: 43 years and above
Gender: Men and women
Social status: married or single
Professional category: herbal medicine
Other participants: none
Customary practices governing access to the elements or to aspects of it: There are limitations to practice depending on one’s calling but not on to access or use of the herbal medicine. Not everyone knows how to extract the medicinal properties in the plant Namayoka. The herbalist prescribes dosage and other customary practices to be observed during administration of the medicine.
Modes of transmission: The dance is transmitted within the community through inheritance, spiritual calling or selective apprenticeship.
Concerned Organizations: Herbalists Association of Malawi, Ministry of Health, Department of Arts and Crafts, Copyright Society of Malawi (COSOMA)

STATE OF THE ELEMENT:
Threats to the element: Modern medicine and its reluctance to recognize unscientific knowledge about herbal remedies.
Threats to transmission: Doubts and Discouragement by modern medical practice and religious bodies about the efficacy of traditional herbal medicine has resulted in young people avoiding anything to do with the practice.
Availability of associated tangible elements and resources: Namayoka herbal medicine is cheap and readily collected in the forest. However, wanton cutting down of trees and clearing of bushes is affecting the easy availability of the herbs as herbalists now have to travel further to collect the right variety of herbs.
Viability of associated intangible elements: Herbal knowledge still relevant and useful to rural communities far away from modern hospitals.
Safeguarding measures: Ministry of Health is encouraging a collaborative and referral system between herbalists and modern medical practitioners to assist one another in areas where the other is unable to.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying:
Mr. Mapiri Yabwanyana Kabaghe, the herbalist was interviewed during the inventorying exercise and he gave his consent. Senior Village Headman Mwenebandya also gave consent and was present throughout the interview. Anthony Simovwe a Bandya himself was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 3 February, 2013, Ibanda, Mwenebandya, Chitipa District
Date of entering data into an inventory: 20 February, 2013
The inventorying entry compiled by: Lovemore Mazibuko, Christopher Magimelo, Harrison Simfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.1: Human Treasure, Mapiri Yabwanyana Kabaghe, Holding Namayoka plant
Pic. No.2: Human Treasure, Mapiri Yabwanyana Kabaghe, Holding Namayoka dry root
Pic. No.3: Tangible elements of Namayoka herbal medicine
2.2 Lambya Community, Chitipa District

2.2.1 Ukusumbila

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukusumbila
Short informative Title: Ukusumbila Ritual to Open the Pumpkin Harvesting Season
Community (ies) concerned: Lambya Community
Physical location(s) of element(s): Ulambya, Mwenelambya village, Chitipa District
Short description: Ukusumbila is a social practice of giving offerings to God through ancestral spirits to allow the community to start eating cow pea and pumpkin leaves. According to Lambya custom, nobody is allowed to eat cow pea and pumpkin leaves that have grown from the early rains until elders go to the shrine to make the offerings. Once the elders return from the shrine, the Chief makes a declaration for people to start eating the vegetables. If one goes against the tradition, something mysterious happens to them, for instance lightening strike or snake bite. Elders who go to the shrine are obliged to refrain from sexual activities a day before the offering.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): none
Associated Intangible Elements (if any): chants, drum beating, trumpeting, whistling and animal horns blowing.
Language(s) involved: Lambya and Chichewa languages.
Perceived origin: It is perceived that Ukusumbila ritual originated from within the Lambya community and was passed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: community members
Names: Group Village Headman Mwenechinunkha
Ages: all ages
Gender: Men and women, boys and girls
Social status: married or single
Professional category: ritualist
Other participants: none

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

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

Concerned Organizations: Department of Arts and Crafts

STATE OF THE ELEMENT:

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

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

Availability of associated tangible elements and resources: na

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

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

DATA GATHERING AND INVENTORY:

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

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

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

Date of entering data into an inventory: 24 February 2013

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures

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

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukusona Ichibonde
Short Informative Title: Chibonde Weaving Tradition of the Lambya
Community (ies) concerned: Lambya Community
Physical location(s) of element(s): Ulambya, Chitipa District
Short description: Ichibonde is a Lambya name for mat made from reeds. The reeds are sliced into pieces. The sliced reeds are then dried in the sun for some days. When they are completely dry, they are soaked in water for at least 24hrs. The sliced reeds are then sewn together with strings to form a carpet like form. Mats are used for sleeping on, burial ceremonies, drying maize flour, etc.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): reeds, strings, knife, water
Associated Intangible Elements (if any): weaving skill
Language(s) involved: Lambya and Chichewa languages.
Perceived origin: It is perceived that the Chibonde weaving tradition originated from within the Lambya community through interactions with other ethnic communities and was passed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: craftsmen
Names: Anock Sichalwe
Ages: adults
Gender: Men and women
Social status: married or single
Professional category: visual arts - basket weavers
Other participants:
Customary practices governing access to the elements or to aspects of it: There are no limitations to access. The art is open to anyone interested to learn and practice.

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

Concerned Organizations: Department of Arts and Crafts

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

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

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

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

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

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

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

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

Date of entering data into an inventory: 24February 2013

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures
2.2.3 Ukusyania Isengo

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukusyania Isengo
Short informative Title: Making of Isengo handtool
Community (ies) concerned: Lambya
Physical location(s) of element(s): Ulambya, Chitipa District
Short description: Isengo is a tool used for slashing grass, clearing the bush and cutting poles. It is made from scrap metal pieces through forging. The skill of making Isengo involves the craftsman collecting scrap metal, placing it in the fire till it turns red and then hitting it with a hammer into a curved blade with a wooden handle.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): fire, air bag, scrap metal, hammer, anvil.
Associated Intangible Elements (if any): forging/metal working knowledge and skill
Language(s) Involved: Chilambya and Chichewa languages.
Perceived origin: It is perceived that the knowledge originated from within the Lambya community as a handy tool for clearing bushes and gathering during the nomadic period and was passed on through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: Craftsmen
Names: Dawson Kanyika
Ages: all ages
Gender: Men
Social status: married or single
Professional category: blacksmith
Other participants: none

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

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

Concerned Organizations: Department of Arts and Crafts

STATE OF THE ELEMENT:
Threats to the element: The availability of machine made tools has led to reduced numbers of the skilled blacksmiths who can make lsengo.
Threats to transmission: The absence of any form of certification discourages the younger generation from acquiring the skill of making lsengo.

Availability of associated tangible elements and resources: Associated tangible elements are easy to find in shops or make them because they are mostly simple tools.
Viability of associated intangible elements: The knowledge and skill of making lsengo is still relevant to rural communities in Malawi for clearing bushes in preparation of farming fields.

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

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: The practitioner, Mr. Dawson Kanyika was interviewed during the inventorying and he gave his consent.
Restrictions, if any, on use of inventoried data: none

Date and place of data gathering: 2 February, 2013, ..... Village, Ulambya, Chitipa District
Date of entering data into an inventory: 20 February, 2013
The inventorying entry compiled by: Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures
Pic. No.1: Dawson Kanyika & with tangible elements, fire, scrap metal, airbag & hammer
Pic. No.2: Craftsman require a hand on the airbag

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

Pic. No.6: An axe and insengo
Pic. No.6: Insengo is fixed to a wooden handle

Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:
2.3 Mambwe Community, Chitipa District

2.3.1 Ukuchemeka Chengwe

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukuchemeka Chengwe
Short Informative Title: Chengwe, the Traditional Seasoning of the Mambwe Community
Community (ies) concerned: Mambwe Community
Physical location(s) of element(s): Chitipa Boma, Chitipa District
Short description: Chengwe is the Mambwe traditional seasoning medium. It is made by filtering ashes of burnt dried banana pseudostems or palm tree fruit stalks through a container locally known as Inchemeko. Chengwe is used in place of soda and salt. Chengwe is applied when cooking vegetables such as okra, cow pea leaves, beans and mushrooms.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (If any): banana leaves, fire, water, pot and plate.
Associated Intangible Elements (If any): knowledge about food
Language(s) involved: Mambwe and Chichewa languages.
Perceived origin: It is perceived that knowledge of Chengwe originated within the Mambwe community through interactions with other ethnic communities and was passed through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: Mambwe households
Names: Elizabeth Sikapite
Ages: from 12 years onwards
Gender: women
Social status: married or single
Professional category: cook
Other participants: none

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

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

Concerned Organizations: Department of Nutrition

STATE OF THE ELEMENT:
Threats to the element: People’s preferences are shifting from the traditional Chengwe to the modern industrially produced seasoning agents such as bi-carbonate of soda.
Threats to transmission: The knowledge is not taught in formal education system and younger generations are more interested in the industrial products.
Availability of associated tangible elements and resources: Associated tangible elements are common place in the practicing communities.
Viability of associated intangible elements: The knowledge of Chengwe making is still relevant and applicable to rural culinary traditions in the rural settings of Malawi.

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

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Elizabeth Sikapite a practitioner participated in the interviews for the inventory and gave her consent. Bertha Simfukwe, a Mambwe herself was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 5 February 2013, Chitipa Boma, Chitipa District
Date of entering data into an inventory: 23 February, 2013
The inventory entry compiled by: Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures
Pic. No.1: Banana pseudostems, main tangible element
Pic. No.2: Human Treasure Elizabeth Sikapite cutting the banana pseudostems
Pic. No.3: Main tangible element, a plate with holes
Pic. No.4: Seiving the burnt banana Stocks to obtain chengwe
Pic. No.5: Chengwe after evaporation
Pic. No.6: Chengwe ready for use

Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:

2.3.2 Ukweleka Ichimphela

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukweleka Ichimphela
Short Informative Title: Preparing Ichimphela (mashed cow peas) of the Mabwe Community (ies) concerned: Mambwe Community
Physical location(s) of element(s):
Short description: Ukweleka ichimphela is a Mambwe expression for the traditional method of preparing mashed cow peas locally known as ilanda. Ichimphela can also be prepared from dry beans. The process involves grinding ilanda (cow peas) on the grinding stone and pounding them in a mortar to remove the bean coat. Thereafter, the peas are winnowed, cooked and mashed.
CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): cow peas, fire, water, grinding stone, stirring stick.
Associated Intangible Elements (if any): knowledge and skill of mashing cow peas
Language(s) involved: Chimambwe and Chichewa languages.
Perceived origin: It is perceived that the knowledge of mashing cow peas originated from within the Mambwe community as a result of interaction with other ethnic communities and has been passed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: people who prepare food
Names: Elizabeth Sikapite
Ages: 70 years
Gender: Women
Social status: married or single
Professional category: cook
Other participants: none
Customary practices governing access to the elements or to aspects of it: There are no limitations to access as anyone can prepare or take the ichimphela.
Modes of transmission: The practice is transmitted through participation and observation. Mostly it has been transmitted to young girls.
Concerned Organizations: Department of Nutrition, Department of Arts and Crafts

STATE OF THE ELEMENT:
Threats to the element: New recipes are making households look to other foods for their nutritional needs.
Threats to transmission: Young people are interested more in new recipes than traditional ones such as ichimphela. However, Department of Nutrition is doing its best to promote traditional foods such as ichimphela for their nutritional value.
Availability of associated tangible elements and resources: The tangible elements for preparing ichimphela are readily available in the Mambwe community as people grow cow peas in their own gardens or buy them from local markets.
Viability of associated intangible elements: The knowledge on preparing ichimphela is relevant today as source of nutrition and will continue to be so for the foreseeable future.
Safeguarding measures: There are no formal safeguarding measures for the element. However, continued practice and transmission to young girls at household level as well as the promotional efforts of the Department of Nutrition helps in safeguarding the element.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Mrs. Elizabeth Sikapite, a practitioner, was interviewed during the data gathering exercise and gave her consent. Bertha Simfukwe, a Mambwe herself was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 4 February 2013, Bangamoyo Village, Senior Chief Mwabulambya, Chitipa District
Date of entering data into an inventory: 2 March 2013
The inventorying entry compiled by: Christopher Magomelo, Harrison Simfukwe, Lovemore Mazibuko

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.1: Cowpeas
Pic. No.2: Pounding dry cowpeas
Pic. No.3: Using the grinding stone
Pic. No.4: Winnowing ground cowpeas
Pic. No.5: Boiling ground cowpeas

Video:
Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:
2.3.3 Identification of the Element:

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukuzwa Insima ya Malezi

Short Informative Title: Preparation of Insima from Millet

Community (ies) concerned: Mambwe Community

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

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

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): millet flour, fire, water, stirring stick
Associated Intangible Elements (if any): knowledge
Language(s) involved: Chimambwe and Chichewa languages.

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

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: housewives
Names: Mrs. Nelasi Namugala
Ages: from 15 years upwards
Gender: particularly women
Social status: married or single
Professional category: food preparation
Other participants: children are sent on errands to fetch various items

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

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

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

STATE OF THE ELEMENT:
Threats to the element: The element is under threat from foods and recipes from outside the country which are becoming more popular than the traditional foods.
Threats to transmission: At community level especially in towns, young girls are more interested in modern recipes than traditional foods.
Availability of associated tangible elements and resources: It is easy to find the tangible elements for preparing Insima ya Malezi as households grow millet in their own gardens and other elements used daily and are common place in the community.
Viability of associated intangible elements: The knowledge of making Insima ya Malezi is still relevant and continues to be practiced today as most people in the rural areas of the Mambwe community take it as part of their regular diet.
Safeguarding measures: Some tourism and hospitality training institutions include in their curriculum on food preparation, the preparation of *Insima yaMalezi* while others in catering services, particularly those targeting locals, have the food on their menus.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Nelasi Namugala a practitioner was interviewed during the inventorying exercise and she gave her consent. Bertha Simfukwe, a Mambwe herself was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 4February, 2013, Chitipa Boma, Chitipa District
Date of entering data into an inventory: 2March 2013
The inventorying entry compiled by: Christopher Magomelo, Lovemore Mazibuko, Harrison Simfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures
n/a

Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION: n/a
2.4 Namwanga Community, Chitipa District

2.4.1 Babatoni

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Babatoni
Short informative Title: Babatoni Traditional Percussion Instrument of the Namwanga Community
Physical location(s) of element(s): Kameme, Chitipa District
Short description: Babatoni is a hand-made traditional musical instrument that combines a drum and a guitar. It uses fibre strings, nylon thread or wire tied to wooden board. The Babatoni is played by two people one plucking the strings while seated on the drum and the other beating the drum.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): fibre strings, nylon thread or wire, wooden board, drum
Associated Intangible Elements (if any): skill of making the string instrument with a drum, music created by string instrument, singing,
Language(s) Involved: Chinamwanga and Chichewa languages.
Perceived origin: It is perceived that the Babatoni originated from within the Namwanga community but influenced by both the traditional drum and the contemporary guitar and has been passed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: craftsmen
Names: Wayson Siame and Flyton Kameme
Ages: 32 and 35 years respectively
Gender: Men
Social status: married or single
Professional category: craftsman/music instrument maker
Other participants: instrument player, dancer, musician
Customary practices governing access to the elements or to aspects of it: There are no customary limitations to access.
Modes of transmission: The skill of making the instrument is transmitted within the community through apprenticeship, participation and observation.
Concerned Organizations: Malawi Folk Dance and Music Association (MFODMAS), Copyright Society of Malawi (COSOMA), Department of Arts and Crafts

STATE OF THE ELEMENT:
Threats to the element: Modern instruments and prerecorded music rhythms threaten the continued use of the Babatoni.
Threats to transmission: Young musicians are opting for prerecorded music genres than the use of traditional instruments in music making. The music instrument is not taught in formal education system.
Availability of associated tangible elements and resources: The tangible elements associated with production of the Babatoni are readily available in the Namwanga community.

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

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Wyson Siame and Flyton Kameme, both Babatoni instrument makers and players were interviewed during the inventorying exercise and gave their consent. Group Village Headman Kameme also gave his consent for data gathering. Frecious Kameme, a Namwanga himself, was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 6February, 2013, Reuben 2, Kameme, Chitipa District
Date of entering data into an inventory: 1February, 2013
The Inventorying entry compiled by: Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.1: Front side of Babatoni
Pic. No.2: Back side of Babatoni
Pic. No.3: Side view of Babatoni

Pic. No.4: Full length of Babatoni
Pic. No.5: How Babatoni is used
Pic. No.6: Human Treasure Flyton Kameme

Pic. No.7: Human Treasure, Wyson Siame
Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION: n/a
2.4.2 Ukuluka lvise

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukuluka lvise
Short Informative Title: Basket Weaving Tradition of the Namwanga
Community (ies) concerned: Namwanga Community
Physical location(s) of element(s): Kameme, Chitipa District
Short description: Ukuluka lvise is the craft of making baskets. Baskets can be made from various materials including insyeti (midribs of palm leaves) by weaving. The insyeti are woven starting with the base and all ends are bent up to form the body. The lvise is used for various purposes including carrying farm produce and keeping household utensils.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): midribs of palm leaves, creepers, natural coloring, knife, wood
Associated Intangible Elements (if any): weaving skill, knowledge of color
Language(s) involved: Chinamwanga and Chichewa languages.
Perceived origin: It is perceived that the weaving tradition originated from within the Namwanga community and was passed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: craftsmen and women
Names: Kephas Mbale
Ages: 53 years
Gender: Men
Social status: married or single
Professional category: craftsman
Other participants: none
Customary practices governing access to the elements or to aspects of it: There are no limitations to access as anyone can learn and practice the skill.
Modes of transmission: The dance is transmitted within the community through participation (apprenticeship) and observation of master craftsmen.
Concerned Organizations: Magomero Vocational Centre, Department of Arts and Crafts

STATE OF THE ELEMENT:
Threats to the element: Advent of modern kitchen appliances and cutlery holders are making the basket weaving skill obsolete.
Threats to transmission: Young people are not interested in the skill which is seen as low paying and for the less educated.
Availability of associated tangible elements and resources: Associated tangible elements are not difficult to find as palm trees are grown within the community.

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

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

DATA GATHERING AND INVENTORY:

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

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

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

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

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures

Pic. No.1: Midribs of palm leaves
Pic. No.2: The beginning of weaving
Pic. No.3: The base of a basket taking shape
Pic. No.5: Human Treasure
Pic. No.6: Tangible elements
Pic. No. 4: Completed basket

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

**OTHER INFORMATION:**
2.4.3 Ukwenga Umunkhoyo

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukwenga Umunkhoyo
Short Informative Title: Umunkhoyo the Namwanga Traditional Beverage
Community (ies) concerned: Namwanga Community
Physical location(s) of element(s): Ipula, T/A Kameme, Chitipa District
Short description: Ukwenga Umunkhoyo is the process of making a non alcoholic drink known as umunkhoyo. Umunkhoyo derives its name from the Munkhoyo plant. The process involves adding crushed Munkhoyo roots to already maize flour porridge. The mixture is then sieved to obtain Munkhoyo drink. Additives such as sugar may be applied to one's taste.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): Roots of Munkhoyo plant, water, maize flour, fire, pots, containers
Associated Intangible Elements (if any): Knowledge
Language(s) involved: Chinamwanga and Chichewa languages.
Perceived origin: It is perceived that Umunkhoyo originated from within the Namwanga community and has been transmitted down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: household members
Names: Christina Namutowe
Ages: 41 years
Gender: Men and women
Social status: married or single
Professional category: food preparation
Other participants: none

Customary practices governing access to the elements or to aspects of it: There are no limitations to access because this is a common drink among the Namwanga and anyone can make it or drink it.
Modes of transmission: The practice and knowledge is transmitted within the community through participation and observation to both girls and boys.  
Concerned Organizations: Department of Nutrition, Department of Arts and Crafts, Bowler Company

STATE OF THE ELEMENT:
Threats to the element: Imported beverages such as Coca-cola are threatening this traditional as people opt for these mass produced and popular drinks.
Threats to transmission: Young people, especially those that move to the towns, have become less and less interested in traditional beverages. The tradition is also not taught in formal education system.
Availability of associated tangible elements and resources: The associated tangible elements are readily available. For instance the Umunkhoyo root grows in gardens in the Namwanga community.
Viability of associated intangible elements: Knowledge of Umukhoyo is still relevant and applicable to modern times. Bowler Company for instance produces Mahewu drink whose process is believed to have been derived from the process of making Umunkhoyo and other similar traditional drinks.

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

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Christina Namutowe, a practitioner was interviewed during the inventorying exercise and gave her consent. T/A Kameme also gave his consent for data gathering. Frecious Kameme, a Namwanga himself was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 6February, 2013, Ipula, T/A Kamene, Chitipa District
Date of entering data into an inventory: 1March 2013
The inventorying entry compiled by: Lovemore Mazibuko, Christopher Magomelo, Harrison Simfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.1: Munkhoyo plant
Pic. No.2: Dry munkhoyo plant
Pic. No.3:Crushed munkhoyo plant
Pie. No. 4: Tangible elements

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

Pic. No. 6: Stirring umukhoyo porridge

Pic. No. 7: Umunkhoyo porridge boiling

Pic. No. 8: Mixing the beverage

Pic. No. 9: Sieving the beverage
Pic. No.10: Field team tasting the beverage

Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:

[Image of a consent form with signatures and dates]
2.5 Ndali Community, Chitipa District

2.5.1 Ukupanga Ukahaba wa Misuku

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukupanga Ukahaba wa Misuku
Short informative Title: Coffee Processing Tradition of Misuku Hills
Community (ies) concerned: Ndali Community
Physical location(s) of element(s): Misuku Hills, TA Mwenemisuku, Chitipa District
Short description: Ukupanga Ukahaba is the traditional way of processing coffee among the Ndali community of Misuku Hills in Chitipa District. The process starts with picking of Mbuni (coffee beans) from the garden and drying them. The dry Mbuni are pound and winnowed to remove the shells. The Mbuni are roasted to deep brown colour and pound again into powder and sieved to get fine Kahaba (coffee).

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): Coffee beans, fire, siever, roasting pan/pot
Associated Intangible Elements (if any): knowledge of processing coffee
Language(s) involved: Chindali and Chichewa languages.
Perceived origin: It is perceived that the coffee processing tradition originated from within the Ndali community of the Misuku Hills after interaction with other ethnic groups particularly Europeans when they came to Malawi and was passed down through generations.
PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: farmers
Names: Anne Silumbu
Ages: 50 years
Gender: Men and women
Social status: married or single
Professional category: coffee maker
Other participants: coffee farmers

Customary practices governing access to the elements or to aspects of it: There are no limitations to access as the coffee is then sold in the markets. Interested individuals can grow and process their own coffee.

Modes of transmission: The knowledge is transmitted through participation, observation, apprenticeship as well as formal education.

Concerned Organizations: Coffee Growers Association of Malawi, Farmers Union of Malawi, Lilongwe University of Agriculture and Natural Resources and National Smallholder Farmers Association of Malawi (NASFAM)

STATE OF THE ELEMENT:
Threats to the element: Emergence of big companies using modern technology for mass production such as Mzuzu Coffee that get its coffee from Misuku Hills.

Threats to transmission: Young people are interested to learn coffee processing but using modern technology hence the traditional method may be forgotten.

Availability of associated tangible elements and resources: Coffee plant takers four years to grow to produce coffee beans and this makes it a difficult plant to grow which discourages farmers. Therefore coffee plants can be found in vast amounts when it is grown by big companies. Individual farmers have small gardens for small quantities.

Viability of associated intangible elements: the knowledge of processing coffees is still relevant today and useful to the people of Misuku Hills as they can make a living by selling it.

Safeguarding measures: National Smallholder Farmers Association of Malawi (NASFAM) teaches farmers how to grow the coffee plant which ensures availability of the coffee for processing into coffee.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent or data gathering and inventorying: Anne Silumbu a coffee maker was interviewed during the data gathering and she gave her consent. Traditional Authority Mwenemisuku also gave his consent for data gathering and was present throughout the data gathering exercise. Lefted Msukwa, a Ndali himself was a member of the data gathering team.

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

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

Date of entering data into an inventory: 1 March 2013

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

47
Pic. No.1: Ukahaba (coffee) plant

Pic. No.2: Ukahaba fruit

Pic. No.3: Dry ukahaba fruit

Pic. No.4: Pounding the dry ukahaba

Pic. No.5: Removing chaff

Pic. No.6: Backing the pound ukahaba
Video: Title: Inventory of Intangible Cultural Heritage of Malawi
2.5.2 Ukupiya Ichipipi

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukupiya Ichipipi
Short Informative Title: Preparation of Ichipipi Maize Cake
Community (ies) concerned: Ndali Community
Physical location(s) of element(s): Misuku Hills, TA Mwenemisuku, Chitipa District
Short description: Cooking ichipipi involves crushing green maize grain and boiling the mush in green banana leaves until it’s cooked.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): green maize, banana leaves, fire, siever, pot
Associated Intangible Elements (if any): knowledge of cooking
Language(s) involved: Chindali and Chichewa languages.
Perceived origin: It is perceived that the preparation of *ichipipi* originated from within the Ndali community of the Misuku Hills after interaction with other ethnic groups particularly and was passed down through generations.

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

Practitioners, performers: households
Names: Iness Musukwa.
Ages: 35 years
Gender: women
Social status: married or single
Professional category: baker, caterer
Other participants: girls

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

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

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

**STATE OF THE ELEMENT:**

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

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

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

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

**DATA GATHERING AND INVENTORY:**

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

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

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

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

The inventorying entry compiled by: Christopher Magomelo, Lovemore Mazibuko, Harrison Simfukwe
REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic.No.1: Grinding stone, banana leaves
Pic.No.2: Crushing green maize
Pic.No.3: mashed maize

Pic.No.4: Wrapping mashed maize in banana leaves
Pic.No.5: Boiling mashed maize
Pic.No.6: Chipipi still in wrappers
2.6 Nyakyusa Community, Karonga District

2.6.1 Ukwengula Magwese

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukwengula Magwese
Short informative Title: Palm Oil Extraction Tradition of the Nyakyusa Community
Community (ies) concerned: Nyakyusa Community
Physical location(s) of element(s): Iponga, Karonga District
Short description: Ukwengula magwese is the process of extracting oil from the fruit of a palm tree. The process involves boiling the palm fruits in a big container and then squeezing them in a hand-propelled wheel drum. The extracted oil is collected into a container.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): Palm fruits, a steel press wheel, water, fire, drums
Associated Intangible Elements (if any): knowledge of oil extraction process
Language(s) involved: Nyakyusa and Chichewa languages.
Perceived origin: It is perceived that this oil extraction technique and tradition originated within the Nyakyusa community and was passed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers:
Names: George Mwamulusi and Salome Songwe
Ages: Adult
Gender: Men and women
Social status: married or single
Professional category: unknown
Other participants: none
Customary practices governing access to the elements or to aspects of it: There are no limitations to access during public celebrations but access is limited when the dance is used for ritual purposes. In both cases access is not limited to audiences.
Modes of transmission: The knowledge of extraction of oil from palm fruits is passed down through observation and participation.
Concerned Organizations: Department of Arts and Crafts

STATE OF THE ELEMENT:
Threats to the element: Mass production of oil produced through modern techniques are threatening the continuation of the practice at community level. There is lack of support for mass production of oil through the traditional technique
Threats to transmission: The technique is not taught in formal education system. Currently people who learn the technique do so through apprenticeship and observation. Lack of integration into the education system renders it unattractive to younger generations.
Availability of associated tangible elements and resources: The associated tangible elements are readily available as most people in the Nyakyusa community grow their own palm fruits.
Viability of associated intangible elements: The knowledge and skill of extractive oil from palm fruits is still relevant even in modern times and is likely to continue.
Safeguarding measures: There are no formal safeguarding measures put in place.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying:
Lameke Mwandumbikwa who is Traditional Authority Mwakaboko gave his consent for data gathering concerning the practice. George Mwamulusi one of the practitioners was interviewed and also gave his consent for the interview. Mboka Kasebwe, a Nyakyusa himself was a member of the data gathering team.

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

Date and place of data gathering: 9 February 2013, Ipanga, TA Mwakaboko, Karonga District
Date of entering data into an inventory: 24 February 2013

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures

Pic. No.1: Palm tree
Pic. No.2: Harvesting the palm fruit
Pic. No.3: Separating the fruit
Pic. No.4: The palm fruit
Pic. No.5: Boiling the palm fruit
Pic. No.6: Boiled palm fruit
Pic. No.7: The fruit can be pound
Pic. No.8: It can also be ground in the wheel
Pic. No.9: Oil extraction wheel
Pic. No.10: Oil collecting in a bucket
Pic. No.11: The oil
Pic. No.12: Human treasure, Salome Songwe

Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:
DEVELOPMENT OF AN INVENTORY OF MALAWI

CONSENT FORM

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

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

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

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

M. Kaschule

I, [Name], hereby agree to participate in the above mentioned exercise. I have no restriction on the use of the data to be collected through this interview.

[Signature]

Date: 09/21/2013

Name of the person obtaining consent: M. Kaschule

[Signature] M. Kaschule Date: 09/21/2013
2.6.2 Amang’oma

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Amang’oma
Short informative Title: Among’oma Dance of the Nyakyusa of Northern Malawi
Community (ies) concerned: Nyakyusa
Physical location(s) of element(s): Iponga, Traditional Authority Mwakaboko, Chitipa District
Short description: Amang’oma is a variant of Malipenga dance that is performed by the Nyakyusa people of Karonga District in the northern part of Malawi. The dance is performed by men only who use sticks and perform elaborate foot movements. The dancers wear uniform comprising white shirts with multicoloured ribbons, white short trousers, and matching stockings and shoes. The instruments used in the dance consist of the big drum called ing’ina, two smaller ones known as Pelekete, a flute known as Tenala. The team leader usually holds a fly-whisk. Amang’oma is performed during celebrations, funerals, chief’s installation ceremonies and just for entertainment.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): Drums, uniforms, shoes, fly-whisk and flute
Associated Intangible Elements (if any): Dance, music created by singing, drums, whistles and ululating.
Language(s) involved: Nyakyusa and Chichewa languages.
Perceived origin: It is perceived that the dance originated within the Nyakyusa community and was passed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: Dance group
Names: John Mwalughali leader of Mwinoghe Dance Group
Ages: 71 years old
Gender: Men
Social status: married or single
Professional category: Folk Dance
Other participants: Women ululating
Customary practices governing access to the elements or to aspects of it: There are no limitations to access.
Modes of transmission: The dance is transmitted within the community through participation and observation during festivals and entertainment occasions. Nowadays, experts are brought into the schools to teach children as part of extra activities for them to perform at national celebrations.
Concerned Organizations: Department of Arts and Crafts

STATE OF THE ELEMENT:
Threats to the element: A negative attitude towards folk dances has led to people looking down on those who study dances not being intelligent.
Threats to transmission: The dance is not taught in formal education system. Currently people who teach the dance are transmitting it in a distorted form. There is loss of interest in the dance by new generation.
Availability of associated tangible elements and resources: The associated tangible elements of the dance are readily available and accessible.

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

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

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

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

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

Date of entering data into an inventory: 25 February 2013

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.1: Ing’na (main) drum
Pic. No.2: Tenala (flute)
Pic. No.3: Peleke te (small) drums
Pic. No.4: Dancers in costume
Pic. No.5: The Amang’oma dance group
Pic. No.6: Transmission by observation
IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukuluka Manyasa
Short informative Title: Weaving of Manyasa the Nyakyusa Traditional Mat
Community (ies) concerned: Nyakyusa Community
Physical location(s) of element(s): Kasebwe Village, T/A Mwakaboko
Short description: Ukuluka Manyasa is the Nyakyusa term for the making of traditional mats. Manyasa can be made in various sizes depending on the intended use. They are used for various purposes such as drying food stuffs, sleeping on, sitting on and drying harvested food stuffs such as rice. The big and long mats are called nkweru while the small ones are known as intefu. Manyasa are made from banana leaf stalks which cut and split into required sizes before being woven into mats. Dye can be used for colour and various designs.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): banana leaf stalks, thread, dye
Associated Intangible Elements (if any): weaving
Language(s) involved: Chinyakyusa and Chichewa languages.
Perceived origin: It is perceived that the tradition of weaving manyasa originated from within the Nyakyusa community through interaction with other ethnic communities and has been transmitted down over generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: craftsmen and craftswomen
Names: Joyce Kasungula
Ages: 48 years
Gender: Men and Women
Social status: married or single
Professional category: weaving
Other participants: none
Customary practices governing access to the elements or to aspects of It: There are no limitations to making or use of manyasa as these are daily functional items in each household among the Nyakyusa.
Modes of transmission: The dance is transmitted to boys and girls within the community through participation and observation.
Concerned Organizations: Department of Arts and Crafts,

STATE OF THE ELEMENT:
Threats to the element: Modern chairs and mats are threatening the continued practice of the manyasa weaving tradition.
Threats to transmission: Young people are no longer interested in the traditional weaving. The tradition is not taught in the formal education system.

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

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

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

DATA GATHERING AND INVENTORY:

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

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

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

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

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Pictures

Pic. No.1: Banana stocks

Pic. No.2: Beginning the weaving process

Pic. No.3: Weaving nearing completion

Pic. No.1: Nkwela

Pic. No.2: Intefu

Pic. No.3: Human Treasure Joyce Kasungula
2.6.4 Ukupanga Inyumba sya Malasi

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukupanga inyumba sya Malasi
Short informative Title: The Traditional Art of Constructing Nyakyusa Bamboo Houses
Community (ies) concerned: Nyakyusa community
Physical location(s) of element(s): Kasebwe Village, T/A Mwakaboko, Chitipa District
Short description: Ukupanga inyumba sya Malasi is the Nyakyusa art of building houses using bamboo and mud. The art starts with cutting the bamboos into good sizes. Any bent bamboos are straightened. Some are fixed in the ground and others are tied together and then mud is applied to the bamboo gitter. The mudding is sometimes done on one side, either outside or inside the house or on both sides. Thereafter, a roof is made and thatched with grass. The rafters are also bamboo poles. Bamboo houses can be of any size ranging from one roomed to several roomed and even upstairred houses.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): bamboo, strings, axe
Associated Intangible Elements (if any): building skill
Language(s) involved: Chinyakyusa and Chichewa languages.
Perceived origin: It is perceived that the tradition of constructing bamboo houses originated from within the Nyakyusa community through interaction with other ethnic communities and has been transmitted down over generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: builders
Names: Anthony Mwakabumbila
Ages: from 20 years upwards
Gender: Men
Social status: married or single
Professional category: e.g. Dancer, musician
Other participants: none
Customary practices governing access to the elements or to aspects of it: There are no limitations to access because the builders are hired to contract these houses for other people.
Modes of transmission: The tradition of constructing bamboo houses is transmitted to boys and interested older men within the community through participation and observation.
Concerned Organizations: Department of Building, Museums of Malawi.

STATE OF THE ELEMENT:
Threats to the element: Modern building methods are obviously a threat to the continued existence of the tradition of making bamboo houses.
Threats to transmission: The tradition is not attractive to most young men who opt to learn modern techniques of building. Traditional techniques of building are not taught in the technical colleges that teach bricklaying and building courses in Malawi.
Availability of associated tangible elements and resources: Bamboo which is the main tangible element associated with this tradition are readily available in Nyakyusa communities as most households grow it in their gardens or yards
Viability of associated intangible elements: The skill of contracting bamboo houses though not popular anymore in Malawi is still relevant as a learning point for architects looking for traditional inspiration in their creative building designs.
Safeguarding measures: Although there are no formal safeguarding measures for this tradition inspiration that modern builders and architects derive from it will contribute to the continued existence of the art.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Anthony Mwakabumbila, a practitioner was interviewed for the inventory and gave his consent. T/A Mwakaboko also gave his consent for data gathering. Kasebwe Mboka, a Nykyusa himself, was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 9February, 2013, Kasebwe Village T/A Mwakaboko, Chitipa District
Date of entering data into an inventory: 29February, 2013
The Inventorying entry compiled by: Lovemore Mazibuko, Christopher Magomelo, Harriouson Simfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.2: Preparing the bamboo bending bamboo
Pic. No.3:
Pic. No.1: Bamboo plant

Pic. No.4: House under construction

Pic. No.5: Completed house

Pic. No.6: Can be of any design

Pic. No.7: Human Treasure, Anthony Mwakabumbila

Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:
2.7 Nyiha Community, Chitipa District

2.7.1 Ukumata Insontha

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukumata Insontha
Short Informative Title: The Making of Insontha (Clay Pot) of the Nyiha
Community (ies) concerned: Nyiha Community
Physical location(s) of element(s): Kameme Village, TA Mwenekameme, Chitipa District
Short description: Ukumata Insontha is a ChiNyiha phrase for the process of making clay pot. The Nyiha community is found in Chitipa District in the northern part of Malawi. The procedure for making Insontha is that the clay soil locally known as Ibumba is softened with water. Ibumba is then shaped into a round base and several coils are added on top. Thereafter a piece of reed is used to press the inside and expand the body. When it has got its final shape, a bowl with a neck, it is smoothened both outside and inside. Thereafter, the pot is dried first in the air and later in the sun before it is burnt. The pot is used for cooking.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): clay soil, water, pieces of wood
Associated Intangible Elements (if any): knowledge and skill of moulding clay
Language(s) involved: Chinyiha and Chichewa languages.
Perceived origin: It is perceived that the knowledge and skill of moulding clay into pots originated from within the Nyiha community through interaction with other ethnic communities and has been transmitted over generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: family members
Names: Magaret Nakamba
Ages: 45 years
Gender: Women
Social status: married or single
Professional category: pottery
Other participants: none

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

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

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

STATE OF THE ELEMENT:
Threats to the element: The tradition of handmaking clay pots is under threat due to the introduction of pottery making machines (the wheel) as well as the advent of steel pots. However as an element there is no threat because the establishment of pottery and ceramic making companies will ensure its survival.
Threats to transmission: The tradition of handmaking clay pots is not being transmitted because young people are interested in professions with a career prospects in ceramics.
Availability of associated tangible elements and resources: Associated tangible elements as indicated above are readily available in the Nyiha communities.

Viability of associated intangible elements: The skill of making clay pots is still relevant in people's lives today as it can be used for production of other products such as flower vases, figurines etc.
Safeguarding measures: There are no safeguarding measures in place for the traditional method of handmaking clay pots.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Magaret Nakamba a practitioner was interviewed for the inventory and gave her consent. Group Village Headman Kameme also gave his consent for data gathering. Gracious Sichula, a Nyiha himself was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 5February 2013, Kamene Village, TA Mwenekameme, Chitipa District
Date of entering data into an Inventory: 2March 2013
The inventorying entry compiled by: Lovemore Mazibuko, Christopher Magomelo, Harrison Simnfukwe

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures
Pic. No.1: Shaping begins at base  Pic. No.2: The pot taking shape

Pic. No.3: Completed pot

Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:
CONSENT FORM

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

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

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

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

______________________________
[Signature]

Date: 5/2/2013

Name of the person obtaining consent: [Name]

Signature: ______________________
Date: 05/02/13
2.7.2 Insendemule

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Insendemule
Short Informative Title: Insendemule Dance of the Nyiha
Community (ies) concerned: Nyiha Community
Physical location(s) of element(s): Kameme, Chitipa District
Short description: Insendemule is a traditional dance performed by the Nyiha of Kameme Area in Chitipa District. It is performed when the Chief leaves the village and on return as sign of authority. However, it can also be performed during funerals of important members of the society, Christmas festival, Chief’s installation, after millet harvest and during beer-brewing for Umutomolo (beer) festival. The dance is only performed with consent from the chief. Dancers perform in a circle to the rhythm of three drums and a whistle. The drums are hung on a forked pole. There is no handclapping. Sometimes dancers carry leaves as they dance in a circle

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): drums, costumes, whistle,
Associated Intangible Elements (if any): Music created by drumming, singing, whistling and ululating
Language(s) involved: Chinyiha and Chichewa languages.
Perceived origin: It is perceived that the dance originated from within the Mambwe community and was passed down through generations.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: community members
Names: Peter Simkonda
Ages: 72 years
Gender: Men and women
Social status: married or single
Professional category: Dancer, folk musician, drummer
Other participants:
Customary practices governing access to the elements or to aspects of it: There are no limitations to access during public celebrations but access is limited when the dance is used for ritual purposes. In both cases access is not limited to audiences.
Modes of transmission: The dance is transmitted within the community through participation and observation during festivals and other rituals. Nowadays, experts are brought into the schools to teach children as part of extra activities for them to perform at national celebrations.
Concerned Organizations: Malawi Folk Dance and Music Association (MFODMAS), Copyright Society of Malawi (COSOMA), Department of Arts and Crafts, Museums of Malawi

STATE OF THE ELEMENT:
Threats to the element: Religious intolerance to the dance when the dance become too open. People who study dances are looked down upon as not being intelligent.
Threats to transmission: The dance is not taught in formal education system. Currently people who teach the dance are transmitting it in a distorted form. There is loss of interest in the dance by new generation.
Availability of associated tangible elements and resources: It is easy to find materials for making associated tangible elements that go with the dance such as skins and wood for drums, whistle, etc.

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

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

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Mr. Peter Simkonda, a practitioner and aid to Chief Kameme was interviewed during the inventorying exercise and gave his consent. Gracious Sichula, a Nylha himself was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 5February 2013, Bundonda Village, Kameme, Chitipa District
Date of entering data into an inventory: 3March 20013
The inventorying entry compiled by: Harrison Simfukwe, Christopher Magomelo, Lovemore Mzibuko,

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.1: The three drums

Pic. No.2: Druma fixed to a pole

Pic. No.3: Drummers
2.7.3 Ukutelkeha Upupwe

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Ukutelkeha Upupwe
Short Informative Title: Preparation of Upupwe Vegetable of the Nyiha Community
Physical location(s) of element(s): Kameme Village, TA Kameme, Chitipa District
Short description: Upupwe is a vegetable obtained from leaves of a pupwe pupwe plant. The process of preparing pupwe vegetable is referred to, in ChiNyiha, as Ukutelkeha Upupwe. The preparation of Upupwe starts with plucking the leaves from the plant. The leaves are dried and pound into powder. Pupwe is then mixed with water and a sizeable amount of uchengwe (traditional soda) is applied. After that the mixture is boiled for a few minutes.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): Pupwe plant and leaves, fire, chengwe,
Associated Intangible Elements (if any): knowledge
Language(s) involved: Chinyiha and Chichewa languages.
Perceived origin: It is perceived that Upupwe vegetable preparation tradition originated within the Nyiha community and has been passed down through generation.

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: housewives
Names:
Ages: from 15 years upwards
Gender: particularly women
Social status: married or single
Professional category: food preparation
Other participants: children are sent on errands to collect cooking items
Customary practices governing access to the elements or to aspects of it: There are no limitations to access during as this is traditional food common among the Nyiha that anyone can take.
Modes of transmission: The dance is transmitted within the community particularly from mothers to daughters through participation and observation.
Concerned Organizations: Department of Arts and Crafts, Department of Nutrition

STATE OF THE ELEMENT:
Threats to the element: New and imported foods and recipes threaten the continued existence of Upupwe as people who move into towns tend to change their states towards the fast foods catering services.
Threats to transmission: Young people are not interested in traditional foods. Catering schools do not teach how to prepare upupwe.

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

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

Safeguarding measures: n/a

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

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

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

Date of entering data into an Inventory: 30February, 2013

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

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:

Picture

Pic. No.1: Pupwe plant
Pic. No.2: Pounding the plant leaves
Pic. No.3: Cooking the crashed pupwe

Pic. No.4: Adding chengwe (soda)
Pic. No.5: Tasting
2.8 Sukwa and Chewa Communities, Chitipa and Kasungu Districts

2.8.1 Ukupiya Ubughali/Kuphika Nsima

**IDENTIFICATION OF THE ELEMENT:**

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

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

Community (ies) concerned: Sukwa

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

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

**CHARACTERISTICS OF THE ELEMENT:**

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

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

Language(s) involved: Chisukwa and Chichewa languages.

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

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

Practitioners, performers: Sukwa and Chewa households

Names: Tamala Kayuni, Joyce Mazibuko

Ages: from 12 years upwards

Gender: Men and women

Social status: married or single

Professional category: culinary

Other participants: na

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

Modes of transmission: The culinary traditional knowledge is transmitted within the community through participation and observation during meal times and other occasions.
Concerned Organizations: Department of Nutrition, Office of President and Cabinet

STATE OF THE ELEMENT:
Threats to the element: The introduction of new and diverse dietary recipes is providing a wider range of choices of foods and the demands on a modern working household is making people prepare and take less and less of Ubughali/Nsima particularly in urban areas.
Threats to transmission: Young generations are more interested in the contemporary recipes than the traditional ones.
Availability of associated tangible elements and resources: Associated tangible elements are readily available in stores and in villages.
Viability of associated intangible elements: The knowledge of preparing Ubughali is still relevant today as households still take Ubughali/Nsima as staple diet in most Sukwa and Chewa households.
Safeguarding measures: Continued practice is the best safeguarding measure for this element. Households still take Ubughali/Nsima as staple diet in most Sukwa and Chewa households. Children are taught informally in the households on how to prepare the staple diet. The tradition is also taught in formal education system at tertiary level.

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: Tamala Kayuni of Kapoka 1, Village Headman Mwenemisuku, Chitipa and Joyce J.B.O Mazibuko participated in interviews for the inventory. Consent for data gathering was provided by Chief Mwenemisuku and Sub Traditional Authority Mphomwa. Anthony Simovwe, a Bandya himself was a member of the data gathering team and Lovemore Mazibuko, a Chewa himself, was a member of the data gathering team.
Restrictions, if any, on use of inventoried data: None
Date and place of data gathering: 27 January, 2013
Date of entering data into an inventory: 2 April, 2013
The inventorying entry compiled by: Christopher Magomelo, Harrison Simfukwe and Lovemore Mazibuko

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.2: Maize cob after harvesting
Pic. No.3: Maize flour
Pic. No.1: Green maize in the garden

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

Pic. No.5: Cooking Ubughali/Nsima

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

Pic. No.3: Ubughali/Nsima and accompaniments

Pic. No.8: Eating Ubughali/Nsima is a communal tradition
Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:

[Image of a consent form]

The Department of Culture is completing the Malawi National Commission for UNESCO in implementing a project on the development of an inventory of Intangible Cultural Heritage for some selected ethnic groups in the North-East Region. This exercise is part of the effort by government to develop a national inventory of Intangible Cultural Heritage.

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

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

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

[Signature]

Date: 27-07-2013

Christopher Jocky Mukwa

[Signature]

Date: 27/01/2013
CERTIFICATE OF CONSENT

NAME OF ELEMENT: Uttagadzi

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

Name of Community or group concerned:

Kusaka communities.

Address: Kapansu F.P. School, East Office Chilibe, Malawi

Name of Representative: Chief M. Kamwenseka

Signature: [Signature]

Date: 07/07/13
CERTIFICATE OF CONSENT

NAME OF ELEMENT: Nauta, the ordinary tradition of Malawi.

This is to certify that live, join and interest consent has been granted for the
inclusion of the above mentioned element on a candidate for Malawi for the
Representative List of Intangible Cultural Heritage of Humanity as stipulated in the

Name of Community or group concerned:
Chief of Malawi,

Address: Mphimba CDSS, P/Bag 234, Kasungu, Malawi

Name of Representative:
SUB TRADITIONAL AMENITY ADMIN.

Signature:

Date: 18-02-2013
DEVELOPMENT OF THE INVENTORY OF MALAWI

CONSENT FORM

The Department of Culture in collaboration with the Malawi National Commission for UNESCO is implementing a project on the development of an inventory of INTANGIBLE CULTURAL HERITAGE. This exercise is carried out with the government to develop a national inventory of intangible cultural heritage.

The form has been adapted to provide information on the identification of intangible cultural heritage of national level and for its documentation, evaluation and reporting. The information will be used in the national action plans in safeguarding the intangible cultural heritage and will contribute to

The Department of Culture's awareness and participation in the exercise.

A person in the position of the survey, should sign the declaration letter.


	Dr. Eze-Matimba

Date: 15th Sep 2018

Notary: Matimba

[Signature]
2.8.2 Mwinoghe

IDENTIFICATION OF THE ELEMENT:
Name of the element as used by the community, groups or individuals concerned: Mwinoghe
Short Informative Title: Mwinoghe Celebratory Dance of the Sukwa People of Northern Malawi
Community (ies) concerned: Sukwa of Northern Malawi
Physical location(s) of element(s): Sukwa, Southern part of Chipa District in Northern Region of Malawi
Short description: In the Chisukwa language, the word Mwinoghe literally means 'Let us enjoy ourselves fully'. Mwinoghe is a popular traditional dance among Sukwa of Chitipa District in the northern region of Malawi. It derived from Indingala, a ceremonial dance of the Ngonde people of Karonga. In its original form, Mwinoghe was performed for entertainment. The main percussion instruments used in the dance are one big drum called lng'ina and two smaller ones called Twana. The dancers perform in two lines, boys on one side and an equal number of girls on the other facing one another. During the performance, dancers clap hands, squat, wriggle and twist their bodies, to the rhythm of the drums.

CHARACTERISTICS OF THE ELEMENT:
Associated Tangible Elements (if any): uniforms, drums, whistle, flywhisk, feather headgear
Associated Intangible Elements (if any): Music created by drums, whistle and ululating.
Language(s) involved: Chisukwa and Chichewa languages.
Perceived origin: It is perceived that the dance originated from another dance called Indingala, a ceremonial dance of the Ngonde people of Karonga District in Northern Malawi

PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENTS:
Practitioners, performers: Mwinoghe Kanyerere Dance Group
Names: H M Kanyerere Ghambi
Ages: 76 years
Gender: Men and women
Social status: married or single
Professional category: Dancer, musician
Other participants:
Customary practices governing access to the elements or to aspects of it: There are no limitations to access during public celebrations
Modes of transmission: The dance is transmitted within the community through participation and observation during celebrations and entertainment occasions
Concerned Organizations: Mwinoghe Kanyerere Dance Group

STATE OF THE ELEMENT:
Threats to the element: When the dance become too open, religion intolerance to the dance, the people that perform the dance are looked down upon as not being intelligent.
Threats to transmission: The dance is not taught in formal education system. There is loss of interest in the dance by new generation.
Availability of associated tangible elements and resources: It is easy to find materials for making associated tangible elements that go with the dance such as cloth for uniforms, wood and domesticated animal skins for drums, birds feathers for head gear, etc.

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

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

DATA GATHERING AND INVENTORY:
Involvement of the Community/Groups in, and consent for data gathering and inventorying: HM Kanyerere Gambi provided information for the inventory. Chief Mwene Misuku gave the consent. See Appendix 1
Restrictions, if any, on use of inventoried data: none
Date and place of data gathering: 27 January, 2013, Kapoka, Chitipa
Date of entering data into an inventory: 15 February, 2013
The inventorying entry compiled by: Lovemore Mazibuko, Harrison Simfukwe and Christopher Magomelo

REFERENCE TO THE LITERATURE AND VISUAL MATERIAL ARCHIVES:
Pictures

Pic. No.1: Mwinoghe Drummers   Pic. No.2: Mwinoghe dance group   Pic. No.3: The dance

Pic. No.4: The dance
Video: Title: Inventory of Intangible Cultural Heritage of Malawi

OTHER INFORMATION:

[Image of a consent form]
CONSENT FORM

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

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

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

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

[Signature]

Date: 27-01-2013

Note: Please sign the declaration on the back of this form to confirm your participation.

[Signature]

Date: 27-01-2013

[Name of the parent administrative council]
3. INVENTORYING TEAM

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

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

c. Youth and Traditional Authorities

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<tr>
<th>Name &amp; Contact No.</th>
<th>Ethnic Group</th>
<th>Location</th>
<th>Traditional Authority (TA) and Contact No.</th>
<th>Chief &amp; Contact No.</th>
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<td>Chief Mwenemisuku 0884300124/0884175649</td>
<td>VH Mwandisi III 0884356019</td>
<td>Kapyela FP School P O 36, Misuku</td>
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<td>Chiansu, Chibanda Naching'anda/Chibula, Kapoka and Kasaghala</td>
<td>Chief Mwenemisuku 0884175649/0884300124</td>
<td>GVH Mwenenchepwe 0884045403</td>
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<th>Name</th>
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<td>Anthony Titus Bandya</td>
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<td>Frecious Kameme Namwanga</td>
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<td>Village Headman</td>
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<td>VH Lokad Simpokolwe</td>
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<td>Eunice Nakamba Nyiha</td>
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Inventory of Malawi's ICH, Volume 2 2013
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<th>Siame Kamiza</th>
<th>Chilola, Zamamba</th>
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<td>GVH Mwangu/ukulu 0881436227 Iponga CDSS, P O Box 7, Karonga</td>
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<td>Gracious Sichula, Nyiha</td>
<td>Kameme Center Chief Kameme</td>
<td>088414697 0888486039</td>
<td>Senior Group Village Headman Kameme Kameme PHA, P O Box 30, Kameme, Chitipa</td>
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<td>Stowe Redson Nyondo, Lambya</td>
<td>Chitipa Boma Chitipa CCAP</td>
<td>0993708205</td>
<td>Group Village Headman Mukombanyama Chitipa CCAP Church P O Box 6 Chitipa</td>
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<td>Manuel J. Msukwa, Sukwa (Group Village)</td>
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<td>Group Village Headman Mwenichipwela Chipwela FP School P A Tondola Chitipa</td>
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<tr>
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| 12 Christopher 
  Msukwa (Village 
  Headman) | Misuku Trading Center  | Chief Mwenamisuku       |
| 0884366019  |                          | Village Mwandisi III    |
|              |                          | Headman                 |
|              |                          | P o Box 08 Misuku       |