



UNIVERSITI PUTRA MALAYSIA

***AN EVALUATION OF AN AFRICAN UNESCO-INSCRIBED INTANGIBLE
CULTURAL HERITAGE JERUSAREMA/ MBENDE DANCE OF
ZIMBABWE***

NESTA NYARADZO MAPIRA

FEM 2018 24



**AN EVALUATION OF AN AFRICAN UNESCO-INSCRIBED INTANGIBLE
CULTURAL HERITAGE JERUSAREMA/ MBENDE DANCE OF ZIMBABWE**

By

NESTA NYARADZO MAPIRA

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in
Fulfilment of the Requirements for the Degree of Master of Science**

April 2018

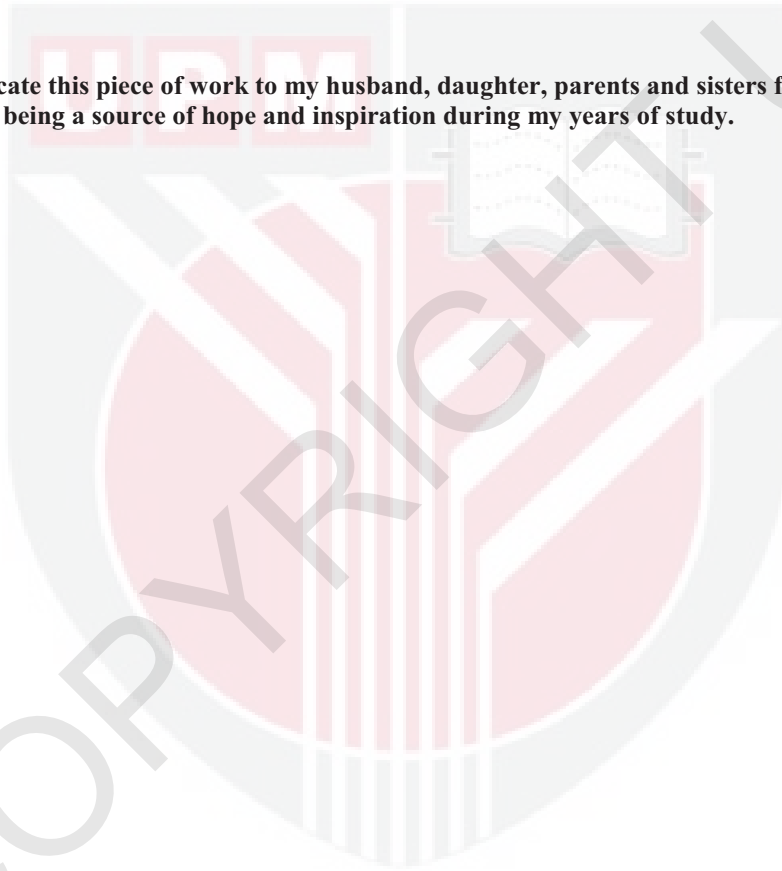
All material contained within the thesis, including without limitation text, logos, icons, photographs and all other artwork, is copyright material of Universiti Putra Malaysia unless otherwise stated. Use may be made of any material contained within the thesis for non-commercial purposes from the copyright holder. Commercial use of material may only be made with the express, prior, written permission of Universiti Putra Malaysia.

Copyright © Universiti Putra Malaysia



DEDICATION

I dedicate this piece of work to my husband, daughter, parents and sisters for being a source of hope and inspiration during my years of study.



COPYRIGHT

UPM

Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirements for the degree of Master of Science

AN EVALUATION OF AN AFRICAN UNESCO-INSCRIBED INTANGIBLE CULTURAL HERITAGE JERUSAREMA/ MBENDE DANCE OF ZIMBABWE

By

NESTA NYARADZO MAPIRA

April 2018

Chair: Made Mantle Hood, PhD
Faculty: Human Ecology

The *jerusarema/mbende* dance, inscribed by UNESCO in 2005 as an “oral and intangible cultural heritage”, appears to face extinction three years later as UNESCO listed the factors endangering its authentic elements from various aspects, including choreography, costume, instrumentation and song type. The dance originated from the Zezuru people of Mashonaland East Province of Zimbabwe and has been performed in the pre-colonial, colonial and post-colonial eras. After its inscription, programs to safeguard the authenticity of the dance were implemented and recorded for documentary purposes. However, there has been no evaluation of the authenticity of the dance elements used during performances since the designation of UNESCO heritage status. Therefore, this study utilised the enlisted authentic elements of *jerusarema/mbende* dance as benchmarks to evaluate the degree to which practitioner adhere to the authenticity of the dance elements during performances from 2013 to 2015.

These benchmarks include acrobatic and sensual movements; waist shaking and hip movements by women; movements by men who crouch while jacking both arms and vigorously kick the ground with the right leg to imitate a burrowing mole; rattles, wooden clappers and *mitumba* drums as instruments; hand clapping, yodelling, whistle blowing by women and the omission of songs and lyrics.

By using a qualitative research method through online research, data were collected primarily in form of interviews and from secondary sources which were archival records. Both primary and secondary data sources were selected purposively by using criterion sampling. Ten dance practitioners (four trainers, three directors, two dancers and one drummer) from the Mashonaland East Province of Zimbabwe who have hands on experience with *jerusarema/mbende* dance gave an outline of what they perceived to be authentic to the dance. Seven dance ensembles (four senior and three junior) picked using their experience and attendance at the JerusaremaMbende Annual Festival from

2013 to 2015, provided the researcher with evidence of the elements used during formalised performances.

The results showed that some elements of the dance listed by UNESCO have been maintained during the dance performances, for example, dance movements and instruments mentioned as benchmarks. However, there are innovations such as the use of dance movements from other music genres, songs with lyrics, a pelvic thrust to end each active dance session, and a showcase of wood clapping skills all of which deviate from the authentic benchmarks. The number of drums and type of rattles mentioned by the dance practitioners are not listed by UNESCO. Furthermore, deviations from UNESCO listed authentic elements are noticed in *jerusarema/mbende* dance performances. Hand clapping has been abandoned and yodelling and whistleblowing are under the threat of complete disappearance.

All these discrepancies are influenced by different names used to refer to the dance, unconventional performance context and arbitrary interest among youth. Despite the UNESCO inscription, the dance is still in danger of extinction and is prone to changes and developments whilst some of the authentic elements are being maintained. Generally, oral and intangible cultural heritage management and revival of *jerusarema/mbende* dance seem problematic. Therefore, there is a need to remind *jerusarema/mbende* dance performers, the custodians of this dance, to protect the authentic elements. The researcher hopes that the results will contribute towards the improvement of the safeguarding program of *jerusarema/mbende* dance and the protection of the authentic elements.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Master Sains

**PENILAIAN TARIAN JERUSAREMA/ MBENDE DI ZIMBABWE SEBAGAI
WARISAN KEBUDAYAAN TIDAK KETARA DI AFRIKA YANG
DIINSKRIPSIKAN OLEH UNESCO**

Oleh

NESTA NYARADZO MAPIRA

April 2018

Pengerusi: Made Mantle Hood, PhD
Fakulti: Ekologi Manusia

Tarian *jerusarema/mbende* yang diinskripsikan oleh UNESCO pada tahun 2005 sebagai “warisan budaya lisan dan tidak ketara” dilihat menghadapi kepupusan tiga tahun kemudiannya apabila UNESCO menyenaraikan faktor-faktor yang mengancam elemen-elemen keasliannya dari pelbagai aspek seperti koreografi, kostum, instrumentasi dan jenis lagu. Tarian ini berasal dari orang Zezuru dari Wilayah Timur Mashonaland, Zimbabwe dan pernah dipersembahkan di zaman pra-kolonial, kolonial dan pasca-kolonial. Selepas inskripsi tersebut dibuat, program-program untuk memelihara keaslian tarian ini telah dijalankan dan direkod untuk tujuan dokumentari. Walau bagaimanapun, penilaian terhadap keaslian elemen-elemen tarian yang digunakan didalam persembahan ini belum pernah diwujudkan semenjak ianya mendapat penamaan status warisan UNESCO. Oleh itu, kajian ini dibuat dengan menggunakan elemen-elemen keaslian dalam tarian *jerusarema/mbende* sebagai penanda aras, bagi menilai sejauh manakah para pengamal tarian ini mematuhi kesahihan elemen di dalam persembahan mereka dari tahun 2013 hingga 2015.

Tanda-tanda aras ini termasuklah pergerakan akrobatik dan sensual; goncangan bahagian pinggang dan pergerakan pinggul oleh kaum wanita; pergerakan oleh kaum lelaki yang sering berjongkok sambil mengayuh kedua-dua lengan dan menghentak tanah dengan kaki kanan secara kuat seolah-olah seperti tikus mondok yang sedang menggali lubang; penggunaan alat kerencing, penepuk kayu dan dram *mitumba* sebagai instrumen; tepukan tangan, nyanyian yodel, tiupan wisel oleh kaum wanita dan pengabaian lagu dan lirik.

Dengan menggunakan kaedah penyelidikan kualitatif melalui penyelidikan di atas talian, bentuk data dikumpul adalah dalam bentuk wawancara dan dari sumber-sumber sekunder yang merupakan rekod arkib. Sumber-sumber data utama dan sekunder

dipilih secara sengaja dengan pensampelan berkriteria. Seramai sepuluh pengamal tari (empat pelatih, tiga pengarah, dua penari dan seorang pemain dram) dari Wilayah Timur Mashonaland, Zimbabwe yang mempunyai pengalaman langsung dalam tarian *jerusarema/mbende* mengulas garis rangka tentang apa yang dianggap asli kepada tarian ini. Tujuh kumpulan tarian (empat senior dan tiga junior) yang dipilih berdasarkan pengalaman dan kehadiran di Pesta Tahunan Jerusarema Mbende dari tahun 2013 ke 2015 di mana penyelidik mendapat penunjuk tentang elemen-elemen yang digunakan dalam persembahan yang diformalkan.

Hasil kajian menunjukkan bahawa beberapa elemen tarian yang disenaraikan oleh UNESCO telah dikekalkan semasa persembahan tarian, sebagai contoh, pergerakan tarian dan instrumen yang disebut dalam penanda aras. Namun, terdapat inovasi seperti penggunaan pergerakan tarian dari genre muzik yang berbeza, lagu yang disertakan dengan lirik, tujahan bahagian pelvis untuk menamatkan setiap sesi tarian aktif, dan pameran kemahiran menepuk kayu yang semuanya menyimpang dari tanda aras yang sah. Bilangan dram dan jenis alat kerencing yang disebut oleh pengamal tarian tidak disenaraikan oleh UNESCO. Tambahan pula, penyelewengan dari elemen-elemen keaslian yang diiktiraf oleh UNESCO dapat dilihat dalam persembahan tarian *jerusarema/mbende*. Tepukan tangan telah diabaikan, begitu juga dengan nyanyian yodel dan tiupan wisel yang diancam kepupusan sepenuhnya.

Kesemua percanggahan ini dipengaruhi oleh penggunaan kepelbagaian istilah yang berbeza, konteks persembahan yang tidak konvensional dan minat arbitrari di kalangan belia terhadap tarian ini. Walaupun tarian ini telah mendapat inskripsi daripada UNESCO, ianya masih di ancaman kepupusan serta terdedah kepada perubahan dan perkembangan sedangkan beberapa elemen keasliannya masih dikekalkan. Secara umumnya, pengurusan *jerusarema/mbende* sebagai warisan budaya lisan dan tidak ketara serta kebangkitan semula bagi tarian ini kelihatan bermasalah. Oleh itu, terdapat keperluan untuk mengingatkan para penari *jerusarema/mbende* iaitu penjaga tarian ini untuk melindungi elemen-elemen keaslian yang terdapat dalam tarian. Penyelidik berharap hasil kajian ini akan menyumbang ke arah memperbaiki program penjagaan bagi tarian *jerusarema/mbende* berserta perlindungan elemen-elemen keasliannya.

ACKNOWLEDGEMENTS

My special thanks go to God the Almighty for guiding me through the period of this research. It is with immense gratitude that I acknowledge the support, encouragement, patience, understanding and guidance of my committee chair, Associate Professor Dr. Made Mantle Hood. He continually and convincingly conveyed a spirit of adventure in regard to research. Without his guidance and persistent help, completion of this dissertation would not have been possible.

I would like to thank my committee members Dr. Ahmad Faudzi Musib and Associate Professor Dr. Clare Chan Suet Ching for their insightful comments and encouragement. They supported me throughout the course of this study.

I also would like to express my gratitude to Dr. Chow Ow Wei for the support during my studies and assistance with final editing of this thesis.

I owe my deepest gratitude to *jerusarema/mbende* dance practitioners who shared their thoughts and insights with me that helped to write this thesis. I also thank the National Arts Council of Zimbabwe and Zimbabwe Broadcasting Cooperation for giving me access to records used during the study.

Last but not the least, I would like to thank my family: my husband, parents, sisters and daughter for supporting me financially, morally, socially and spiritually throughout the writing of this thesis.

This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Master of Science. The members of the Supervisory Committee were as follows:

Made Mantle Hood, PhD

Associate Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairperson)

Ahmad Faudzi Musib, PhD

Senior Lecturer
Faculty of Human Ecology
Universiti Putra Malaysia
(Member)

Clare Chan Suet Ching, PhD

Associate Professor
Faculty of Music and Performing Arts
Universiti Pendidikan Sultan Idris
(Member)

ROBIAH BINT YUNUS, PHD

Professor and Dean
School of Graduate Studies
Universiti Putra Malaysia

Date:

Declaration by Graduate Student

I hereby confirm that:

- this thesis is my original work;
- quotations, illustrations and citations have been duly referenced;
- this thesis has not been submitted previously or concurrently for any other degree at any other institutions;
- intellectual property from the thesis and copyright of thesis are fully-owned by Universiti Putra Malaysia, as according to the Universiti Putra Malaysia (Research) Rules 2012;
- written permission must be obtained from supervisor and the office of Deputy Vice-Chancellor (Research and Innovation) before the thesis is published (in the form of written, printed or in electronic form) including books, journals, modules, proceedings, popular writings, seminar papers, manuscripts, posters, reports, lecture notes, learning modules or any other materials as stated in the Universiti Putra Malaysia (Research) Rules 2012;
- there is no plagiarism or data falsification/fabrication in the thesis, and scholarly integrity is upheld as according to the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) and the Universiti Putra Malaysia (Research) Rules 2012. The thesis has undergone plagiarism detection software.

Signature: _____ Date: _____

Name and Matric No.: Nesta Nyaradzo Mapira (GS46391)

Declaration by Members of Supervisory Committee

This is to confirm that:

- the research conducted, and the writing of this thesis was under our supervision;
- supervision responsibilities as stated in the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) are adhered to.

Signature: _____
Name of
Chairman of
Supervisory
Committee: Made Mantle Hood, PhD

Signature: _____
Name of
Member of
Supervisory
Committee: Ahmad Faudzi Musib, PhD

Signature: _____
Name of
Member of
Supervisory
Committee: Clare Chan Suet Ching PhD

TABLE OF CONTENTS

		Page
	ABSTRACT	i
	ABSTRAK	ii
	ACKNOWLEDGEMENTS	v
	APPROVAL	vi
	DECLARATION	viii
	LIST OF PICTURES	xii
	LIST OF ABBREVIATIONS	xiv
	CHAPTER	
1	INTRODUCTION	
	1.1 Background to the Study	1
	1.2 Statement of the Problem	2
	1.3 Research Questions	4
	1.4 Research Objectives	4
	1.5 Significance of the Study	4
	1.6 Limitations of the Study	5
	1.7 General Methodology	6
	1.8 Definition of Terms	11
	1.9 Organization of Thesis	13
2	LITERATURE REVIEW	
	2.1 The Concept of Heritage	14
	2.2 Oral and Intangible Cultural Heritage (OICH)	15
	2.3 Performing Arts as Intangible Heritage	17
	2.4 <i>Jerusarema/Mbende</i> Dance	18
	2.5 The Safeguarding of <i>Jerusarema/Mbende</i> Dance	19
	2.6 Authentic Elements of <i>Jerusarema/Mbende</i> Dance	20
	2.7 Heritage Management	23
	2.8 Summary	24
3	JERUSAREMA/MBENDE DANCE AS PERCEIVED BY PRACTITIONERS	
	3.1 Biographic Data on <i>Jerusarema/Mbende</i> Participants	25
	3.2 Names of the Dance	25
	3.3 <i>Jerusarema/Mbende</i> Dance Context and Purpose	27
	3.4 Frequency of Performance of <i>Jerusarema/Mbende</i> Dance at Different Contexts	29
	3.5 <i>Jerusarema/Mbende</i> Dance Performance Criteria at Competitions and Annual <i>Jerusarema Mbende</i> Dance Festivals	31
	3.6 <i>Jerusarema/Mbende</i> Dance Innovations and Deviations as Perceived by the Dance Practitioners	35

3.6.1	Innovations in <i>Jerusarema/Mbende</i> Dance as Perceived by Dance Practitioners	36
3.6.2	Deviations in <i>Jerusarema/Mbende</i> Dance as Perceived by Dance Practitioners	39
3.7	Summary	40
4	JERUSAREMA/MBENDE DANCE ELEMENTS IN PERFORMANCES	
4.1	Background Data on <i>Jerusarema</i> Dance Ensembles from Videos Watched	41
4.2	<i>Jerusarema/Mbende</i> Dance Demonstration and Performances at the Festival	42
4.2.1	<i>Jerusarema Mbende</i> Annual Dance Festival Setting	42
4.2.2	<i>Jerusarema/Mbende</i> Dance Demonstration Performances by Ensembles	45
4.2.3	<i>Jerusarema/Mbende</i> Dance Workshop during the <i>Jerusarema/Mbende</i> Dance Festival	51
4.2.4	<i>Jerusarema/Mbende</i> Dance Elements Used during Competitions at the annual <i>Jerusarema Mbende</i> Dance Festival	52
4.3	Deviations and Innovations in <i>Jerusarema/Mbende</i> Dance Formalised Performances	57
4.4	Summary	59
5	CONCLUSION AND RECOMMENDATIONS	61
	BIBLIOGRAPHY	63
	VIDEOGRAPHY	70
	APPENDICES	71
	BIODATA OF STUDENT	110
	LIST OF PUBLICATIONS	111

LIST OF PICTURES

Picture	Page
1 <i>Jerusarema/Mbende</i> dancers demonstrating how the dance is performed	21
2 Men playing wooden clappers during a <i>jerusarema/ mbende</i> dance demonstration performance	22
3 A woman performing <i>jerusarema/ mbende</i> dance whilst blowing a whistle	22
4 Douglas Vambe playing a pair of drums called <i>mitumba</i>	22
5 Master drummer playing <i>mitumba</i> at Jerusarema Mbende Annual Dance Festival 2015	32
6 Douglas Vambe playing two drums at a political rally	33
7 Douglas Vambe playing two drums	33
8 Douglas Vambe playing two drums in Marondera	33
9 A stage at the Annual Jerusarema Mbende Dance Festival	43
10 Three tents pitched in front of the stage at Murehwa Cultural Centre	44
11 A banner on stage at Jerusarema Mbende Dance Festival 2015	45
12 Ngomadzepasi dance ensemble performers standing in an arc form whilst a girl performs inside the arc	46
13 Shingirirai Traditional Dance Ensemble performers standing in a line whilst a female dancer dances approximately a metre away from the line	46
14 Shingirirai male performers greeting the chiefs before they start their performance at Jerusarema Mbende Annual Dance Festival 2015	47
15 Makarekare Dance Ensemble female and male dancers performing <i>jerusarema/ mbende</i> dance at Jerusarema Mbende Annual Festival 2015	47
16 Four Ngomadzepasi female performers performing as a female group during the Jerusarema Mbende Dance Festival 2013	47
17 Ngomadzepasi Dance Ensemble male dancers whilst crouching, moving their right leg backwards and digging with their hands at Jerusarema Mbende Dance Festival 2013	48
18 Makarekare Dance Ensemble female and male dancers performing the pelvic thrust towards each other during Jerusarema Mbende Dance Festival 2015	48
19 Makarekare Dance Ensemble dancers ending the active session with the pelvic thrust towards the audience during Jerusarema Mbende Dance Festival 2015	49

20	Ngomadzepasi wood clapper showcasing skills of wood clapping during the rest session at the Jerusarema Mbende Dance Festival 2013	50
21	Makarekare master drummer playing six drums during Jerusarema Mbende Annual Dance Festival 2015	50
22	Chemapango Primary School female and male dancers performing <i>jerusarema/ mbende</i> dance during the annual festival	52
23	Saint Paul's Musami female and male dancers doing the pelvic thrust during the Annual Dance Festival 2015	53
24	Dombodzvuku Primary School male and female dancer performing together	53
25	Saint Paul's Musami female dancers performing at the Jerusarema Mbende Annual Dance Festival	54
26	Saint Paul's Musami male dancers showing off their skills in wood clapping at Jerusarema Mbende Dance Festival 2015	54
27	Chemapango Primary School clappers showcasing their skills in wood clapping at Jerusarema Mbende Annual Dance Festival 2015	54
28	Saint Paul's Musami master drummer playing two drums during Jerusarema Mbende Dance Festival 2015	56
29	Chemapango master drummer playing two drums during Jerusarema Mbende Dance Festival 2015	56

LIST OF ABBREVIATIONS

JMSC	Jerusarema Mbende Safeguarding Committee
NACZ	National Arts Council of Zimbabwe
NAMA	National Arts Merit Award
NAPH	National Association of Primary Heads
NAZ	National Archive of Zimbabwe
NGOs	Non-Governmental Organisations
OICH	Oral and Intangible Cultural Heritage
UMP	Uzumba-Maramba-Pfungwe
UNESCO	United Nations Education, Scientific and Cultural Organisation
ZBC	Zimbabwe Broadcasting Cooperation
ZNOICH	Zimbabwe National Oral and Intangible Cultural Heritage

CHAPTER 1

INTRODUCTION

1.1 Background to the Study

The safeguarding of oral and intangible heritage is a much debated and contested issue in many countries with valued emphasis on national heritage. The United Nations Education Scientific and Cultural Organisation (UNESCO), an organisation that emphasises on spearheading cultural diversity, intercultural dialogue and a culture of peace came up with an intervention measure to help safeguard Oral and Intangible Cultural Heritages (OICH). In 1972, UNESCO approached this important issue by contextualising it to individual countries (UNESCO, 2016a). In 2001, UNESCO proclaimed the first nineteen of the world's most outstanding examples of OICH. In 2005 in Zimbabwe, UNESCO listed jerusarema/ mbende dance as one of the OICH facing extinction. To preserve the dance, it published authentic elements which are under these sub-topics; songs, dance movements and instrumentation as listed on their website.

During the nomination of jerusarema/ mbende dance, authentic elements including choreography, costume, instrumentation and song type of the dance were listed and specific criteria for how the dance had to be performed and what could endanger it were inscribed. Thus, jerusarema/ mbende dance has been recognised as one of the most important and distinctive traditional dances in Zimbabwe (UNESCO, 2016a; Mataga, 2008). This study evaluates the degree to which authenticity among jerusarema/ mbende practitioners is upheld in performances documented from 2013 to 2015.

Jerusarema/ mbende dance originated from the Zezuru people of Murehwa and Uzumba-Maramba-Pfungwe (UMP) Districts of Mashonaland East Province of Zimbabwe (Welsh-Asante, 2000; Owomoyela, 2002; Chitakure, 2016). The dance has evolved and has been performed in three distinct eras of the Zimbabwean history; the pre-colonial (before 1890), colonial (1890-1980) and post-colonial (1980 to present) eras (Turino, 2000). Since 2005, UNESCO has been funding the safeguarding projects in Zimbabwe as a way of promoting and preserving jerusarema/ mbende dance and its authentic elements as listed on their website (UNESCO, 2016b). The Culture Fund of Zimbabwe Trust also played a pivotal role in funding Jerusarema Mbende Annual Dance Festival as well as training workshops for dance trainers and coaches throughout Zimbabwe (Chitepo, 2014). Chitepo (2014) evaluated the implementation of the project and found that the program was well on course. Furthermore, she reported on the progress of the program implementation based on the successful training of more than two hundred teachers, four hundred youths, the introduction of jerusarema/ mbende annual festival and the use of jerusarema drum beats as the signature beat for the national news.

It was revealed that more than two hundred teachers from all corners of Zimbabwe were engaged in the training workshop held at Murehwa Cultural Centre in 2013 as an implementation tool (Chitepo, 2014). Due to this training, primary school teachers were

trained countrywide and Jikinya festival¹ competitions for primary schools were successfully held at zonal, district, provincial and national levels in 2013 and 2014. The main problem is that some of the teachers coached in 2013, were unable to adequately upskill local teachers and to demonstrate the technicalities of the dance's choreography, material culture and songs (Chitepo, 2014). Authentic vocabularies of movement and choreography have not been thoroughly transmitted from teacher to student resulting in many unskilled dance teachers around the country training without adequate skills, information and capabilities. To resolve this problem, the dance workshop was held again in 2014. However, Chitepo did not review the extent to which the perceived authentic elements of the dance were utilised during the performances at the festivals.

The project also saw more than four hundred youths throughout the country, being trained in *jerusarema/mbende* dance performance. The youths formed viable *jerusarema/mbende* dance ensembles who competed and performed at district, provincial and National festivals. The top four performing ensembles recorded by Chitepo (2014) were Ngomadzepasi, Bembera, Swerengoma and Zevezeve. The study by Chitepo did not evaluate the authenticity of the dance's elements based on the UNESCO heritage criteria. Rather, she reported that, since the 2008 implementation of the program, *Jerusarema Mbende* Annual Dance Festival has been held at Murehwa Cultural Centre and simply that the implementation of the program is currently progressing well.

The extent to which the dance ensembles have adhered to the prescribed authentic elements of *jerusarema/mbende* dance was not reviewed. Communities and traditional leaders in Murehwa have engaged in many activities to ensure continuity of *jerusarema/mbende* dance promotion since its inscription in 2005. While much information on the implementation of this safeguarding program has been recorded (Mataga, 2008; Chitepo, 2014), so far, no significant post-program evaluation of the effectiveness of the authenticity criteria dictating its development since UNESCO heritage status has been done. Therefore, the study will utilise the UNESCO enlisted authentic elements of *jerusarema/mbende* dance as benchmarks to evaluate the authenticity of the dance among present-day practitioners and performances from 2013 to 2015.

1.2 Statement of the Problem

The study seeks to evaluate the authenticity of *jerusarema/mbende* dance elements during performances from 2013 to 2015, utilising the UNESCO enlisted authentic elements as benchmarks for the dance. These benchmark elements were listed when *jerusarema/mbende* dance was inscribed as an OICH of humanity in 2008. The elements helped with the dynamic management of the dance. For some scholars such as Ronstrom (2014), intangible heritage can be dynamic, depending on multiple stakeholders' preferences, identity, interests, negotiation skills, time and management capabilities. Dynamic management is concerned with the identification, protection and stewardship of cultural heritage as determined by public interest (Ostovich and Elia, 2011). In the past decade, some scholars, for example, Keitumetse (2006) and Bwasiri (2011) have been contesting safeguarding programs for OICH of humanity which was introduced by UNESCO in 2001. Scholars like Howard and Graham, (2016); Ronstrom, (2014), agree

¹ Jikinya festival is a dance festival aimed at preserving traditional dances especially among the young Zimbabweans at primary school level. It is held every year and it is organised by the NACZ and National Association of Primary Heads (NAPH).

that intangible heritage cannot be stored in a museum but must be constantly reinterpreted by its people in a particular cultural region. Ronstrom (2014, p.53) adds that heritage is not tied only to a community but to a larger national and an inter-regional network. Also problematic is that heritage management is often in the hands of approved professional experts who select what is to be preserved following certain pre-determined guideline criteria.

Considering this criterion for *jerusarema/ mbende* dance, Mataga (2008) in his article “Beyond the Dance” investigated the history and elements of the dance focusing on its context, material culture and skills, and choreography. The study focused on determining what constitutes ‘authentic elements’ in the dance that can be used to measure performance standards to promote and preserve future *jerusarema/ mbende* dance as an OICH of humanity. In his study, Mataga (2008) concluded that:

“The preservation of the performance, therefore, should not focus on the performance alone but incorporate the various artefacts, skills and know-how associated with the dance. It is such things which guarantee the integrity and authenticity of this unique and important performance... The nomination of the dance as a UNESCO masterpiece will definitely enhance the preservation of this important aspect of intangible heritage in Zimbabwe by providing the necessary resources and expertise.” (p. 101)

For this reason, authentic elements of *jerusarema/ mbende* dance are listed on UNESCO’s website (UNESCO, 2016b). These elements supposedly guarantee the integrity and authenticity of *jerusarema/ mbende* dance. These elements were taught to Zimbabweans to provide necessary resources and expertise to help safeguard the dance. Chitepo (2014) evaluated the implementation of the project funded by UNESCO and the Culture Fund Trust and found that the program was well on course. Chitepo reported on the progress of the implementation of the program based on the success of the training of more than two hundred teachers and four hundred youths, the introduction of *jerusarema/ mbende* annual festival and the use of *jerusarema* drum beats as the signature beat for the national news.

However, Chitepo did not review the extent to which the perceived authentic elements of the dance were utilised during the performances at the festivals nor did she evaluate the authenticity of the dance based upon the UNESCO heritage criteria, review the extent to which dance ensembles have adhered to the prescribed authentic elements of *jerusarema/ mbende* dance. She also did not evaluate the extent to which the perceived authentic elements of *jerusarema/ mbende* dance have been safeguarded in the dance’s performances during the period of 2013 to 2015. Therefore, this study aims to fill this gap in the literature and evaluate the overall perspective through answering the following research questions.

1.3 Research Questions

1. What are the authentic elements of *jerusarema/ mbende* dance as perceived by the *jerusarema/ mbende* dance practitioners?
2. What discrepancies exist between what *jerusarema/ mbende* dance experts and the performers perceive to be authentic due to innovations and deviations versus the actual UNESCO heritage criteria?
3. To what extent are the UNESCO listed authentic elements of *jerusarema/ mbende* dance being utilised in formalised performances during the period of 2013 to 2015?

1.4 Research Objectives

1. To identify what *Jerusarema/ mbende* dance practitioners perceive to be authentic to the dance.
2. To compare existing discrepancies between perceived authentic elements named by dance experts and performers due to innovations and deviations with the actual UNESCO heritage criteria.
3. To assess the extent to which UNESCO listed authentic elements of *jerusarema/ mbende* dance have been utilised in formalised performances during the period of 2013 to 2015.

1.5 Significance of the Study

Academic debates on the authenticity and heritage of *jerusarema/ mbende* dance status indicate that the dance has attained recognition and financial support from UNESCO as it faced extinction because of colonisation, acculturation, westernisation and modernisation (Owomoyela, 2002). Although UNESCO's program to safeguard *jerusarema/ mbende* dance as an OICH has been put in place and confirmed to have been successfully implemented, the extent to which the authentic elements of the dance have been safeguarded has not been evaluated. That is to say, both the literature review and observations made regarding *jerusarema/ mbende* dance show that Zimbabweans have acknowledged the importance of safeguarding their heritage. They have demonstrated the zeal to protect and perpetuate the authenticity and heritage of the dance by participating in the safeguarding and performance programs nationwide.

The safeguarding program is an important part of *jerusarema/ mbende* dance maintenance. Therefore, this research will augment the existing knowledge of *jerusarema/ mbende* dance in general and its heritage status in particular by evaluating the application of authentic elements of the dance in festivals held from 2013 to 2015. It will evaluate the extent to which the safeguarding of *jerusarema/ mbende* dance project has been successful in reviving the dance's authentic elements. More widely the research will help with a detailed understanding of the *jerusarema/ mbende* dance authentic elements. This research can be used in the future by *jerusarema/ mbende* dance practitioners to refer to the authentic elements of the dance. The research will inspire other researchers to contribute more to the existing *jerusarema/ mbende* dance knowledge. It will also help the National Arts Council of Zimbabwe (NACZ) to assess

the success of safeguarding *jerusarema/mbende* dance as an OICH of humanity. Finally, the study will inform *jerusarema/mbende* stakeholders about any new developments or innovations regarding authentic elements of *jerusarema/mbende* dance.

1.6 Limitations of the Study

The study is aimed primarily at evaluating the extent to which the UNESCO enlisted authentic elements of *jerusarema/mbende* dance have been safeguarded in the dance's performances during the period of 2013 to 2015. This time period has the most recent and well documented series of Jerusarema Mbende Annual Dance Festival.

This study was done with the hope that a true portrait of the extent to which the perceived authentic elements of *jerusarema/mbende* dance have been safeguarded in the dance's performances during the period of 2013 to 2015 is evaluated. The study, however, faced some difficulties in providing completely satisfying qualitative information. The sources accessible to the researcher were in fact limited. Interviews were done online and away from the field because of financial constraints. These interviews were successful because of advanced technology. The researcher utilised WhatsApp and Skype as they were easily accessible social media applications in Zimbabwe to interview participants as an alternative to physical appearance. The interviews were done using both text and audio.

The number of participants was limited in the study. The proposed number of participants was fifteen. The researcher managed to interview only ten as some of the participants selected for the research did not trust the researcher because of the interview method used which is an online interviewing method. From the ten participants interviewed three wanted their names to be anonymous in this research as they fear anything done online might be related somehow to Zimbabwe politics. The researcher used seven interview transcripts as findings from interviews.

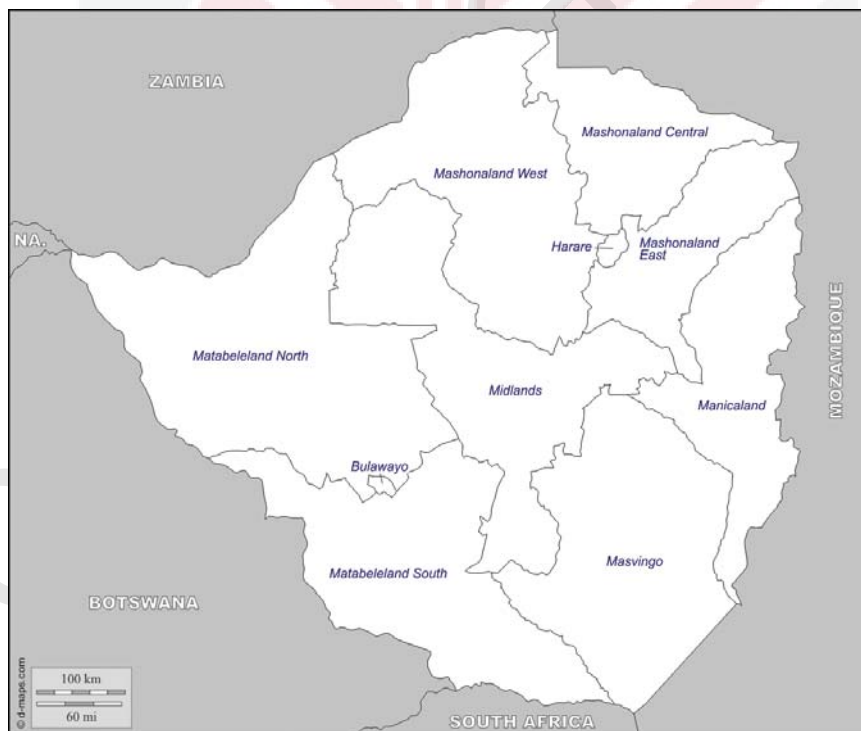
The researcher is a native Zimbabwean and has been attending Jerusarema Mbende Annual Dance Festival for a while. In this study, participant observations were excluded as the data being collected is from the past years (2013 to 2015). Therefore, an examination of records was done to find answers to the study. Archival document and video recordings were used. Sometimes video recording portrayed different attitude from the participants as they knew that their performances were being recorded. The researcher used a recording of performances of each ensemble from 2013 to 2015 to clearly observe their trend during performances. Ensembles that were chosen in this research participated at the 2013, 2014 and 2015 Jerusarema Mbende Annual Dance Festivals.

1.7 General Methodology

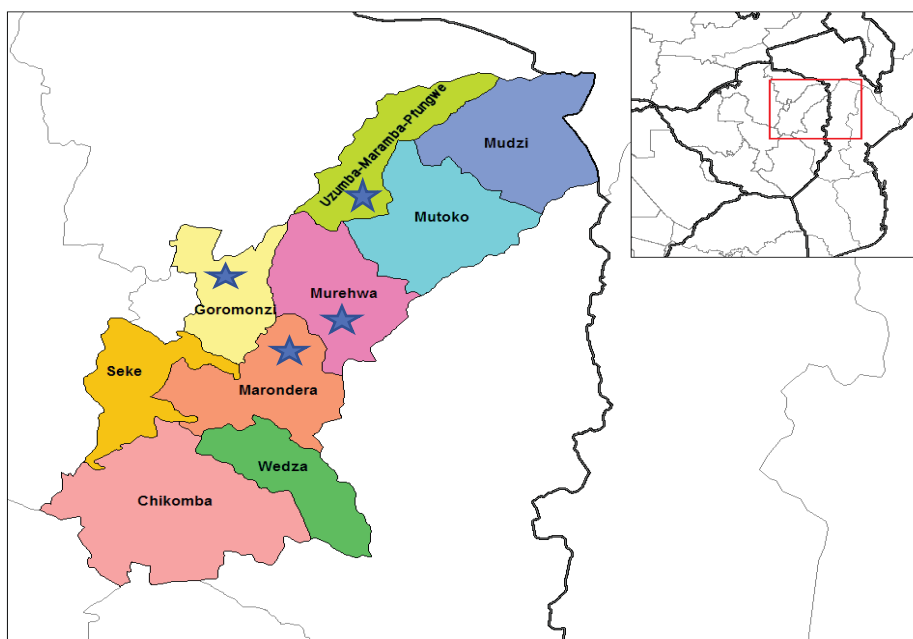
This study utilised qualitative research method in which the phenomenon under evaluation was scrutinised to provide a more 'precise portrait' and promote a 'deep and holistic understanding' (Creswell, 2003; Gay, Mills, & Air, 2011) of the past, present and future trends in *jerusarema/mbende* dance performances. The method helped in gaining insight into how the dance is being safeguarded through the lenses of the perceived and

its listed authentic elements as demonstrated in performances during 2013 to 2015 dance festivals and interviews conducted. Hennicks et al (2011, p.9) indicated that the main distinctive features of qualitative research were that the approaches allow the identification of issues from the perspective of studied participants and understanding the meaning and interpretations that they give to events and behaviours. A qualitative approach is suitable for collecting, analysing and interpreting a comprehensive narrative and visual data (Creswell, 2003). Thus, in a qualitative research, the researcher did not rely on numbers and percentages but rather focused on more profound information. Through a qualitative method, this research sought to evaluate the extent to which *jerusarema/ mbende* dance authentic elements have been safeguarded, innovated or compromised.

The selection of participants and documentary analysis were of significance in this research. Participants were selected purposively by carefully choosing those who were believed to be eligible to give accurate answers to the questions. Therefore, the researcher relied on the level of information they might have as well as the experience and skills of the subjects of inquiry to gain reliable data. Per Marlow (2011, p.146), this is called 'criterion sampling' which involves picking all cases that meet some criteria. In this study participants included *jerusarema/ mbende* dance experts and performers (both females and males) mainly from Mashonaland East Province of Zimbabwe (see Map 1 below) where the dance originated.



Map 1: Zimbabwe's nine provinces
(Source: <http://d-maps.com/m/africa/zimbabwe/zimbabwe17s.gif>)



KEY

★ Places where *jerusarema/mbende* dance is mainly performed.

Map 2: Mashonaland East Province of Zimbabwe

(Source: https://upload.wikimedia.org/wikipedia/commons/thumb/6/6f/Mashonaland_East_districts.png/285px-Mashonaland_East_districts.png)

The areas in Mashonaland East Province where the participant were selected from include Marondera, Murehwa, UMP and Goromonzi (see Map 2). These four towns marked on the map (Map 2) are popularly known as the places where *jerusarema/mbende* dance is mainly performed. Participants were expected to provide relevant and trustworthy information (Creswell & Plano Clack, 2007; Hartwig, 2014). In this study, *jerusarema/mbende* dance experts and performers from the areas mentioned were expected to provide information on the perceived authentic elements of the dance that were used to evaluate the extent to which *jerusarema/mbende* dance was being safeguarded in Zimbabwe. These experts and performers were the people who had hands-on experience of *jerusarema/mbende* dance performance, so the information they provided was considered trustworthy.

When employing the qualitative method, the researcher can use a small number of participants and events but still provide credible research results (Creswell & Plano Clack, 2007). Per Creswell & Plano Clack (2007, p.112), typically, when cases are reported, a small number, for example, four to ten participants are used. Braun and Clarke (2013 p.55) concur and add that a sample size of between fifteen to thirty individual interviewees tends to be common in research which aims at identifying patterns across data. In this study, ten participants were interviewed. These included four *jerusarema/mbende* dance trainers, three *jerusarema/mbende* dance ensemble directors, two

jerusarema/mbende dancers and a master drummer. The participants' ages were from 18 to 80 years and were all interviewed online.

Before the selected participants participated, consent was sought from each. They were notified about the scope of the study, the researcher, what the data was going to be used for and what the participants were expected to do during data collection. The researcher collected data from participants over the age of 18, therefore, each participant received and signed a consent form. Participants were given a chance to ask questions and consent to be part of the research. Consent forms were signed, scanned and sent back to the researcher. Participants were also advised that they could withdraw at any time before publication and without a reason and all given data would be destroyed if a participant decided to withdraw. Informing the participants about their rights helped the researcher to build trust with them. Participants were assured that names would not be attached to the data if they so choose. Those who wanted to be anonymous were given pseudonyms. All the data collected was kept safely by the researcher.

Participants were interviewed online. Internet-based research has become increasingly recognized as a valuable methodology for social science across geographical and virtual boundaries. When using internet-based research, the researcher does not meet with the interviewees physically to collect data and everything is done online (Busher and James, 2009). Online interviews give the researcher the opportunity to choose from diverse communication options to best achieve the purpose and design of the study and these can be text-based, face to face or verbal-based conversations (Salmons, 2012). The social media applications a researcher can use to interview subjects include Skype, WhatsApp and Facebook (Gay, Mills, & Air, 2011). Satar and Ozedener (2008) in their research on, "The Effects of Synchronous CMC on Speaking Proficiency and Anxiety: Text versus Voice Chat", found that participants became increasingly anxious when using voice chats and less anxious when using text chats especially when English is used as media of communication. Some scholars have used synchronous interviews in their researches. These include O'Connor and Madge (2001) who investigated on 'Cyber-Mothers: Online synchronous interviewing using conference software'. In their research, they concluded that the use of conferencing software holds great potential for synchronous online interviewing. This method of data collection is cheaper and saves time and the data collected can be rich and valuable (O'Connor and Madge, 2001).

In this research, interviews were conducted online using synchronous interviewing. Online interviews have become more popular due to technological advancement. Synchronous interviews are conducted mainly through social media applications. In this research, text-based and voice chat-based interviews were used to collect data from interviewees. Most participants preferred using text-based interviews. These were done through WhatsApp as it is one of the widely-used social media applications in Zimbabwe and it is compatible with different mobile phone models such as Android, iPhone and Windows platforms. WhatsApp is a medium that the respondents use daily so conducting an interview using that method was very helpful and cheaper. Salmons (2015), indicates that if the researcher uses social media to collect data, it is of great importance to consider if the participants are comfortable using this medium of communication. This application helped the researcher in contacting most people including those in rural areas where there are network coverage problems. The disadvantage of using text-based chat was that the

researcher would lose some important aspects of research such as body language and social cues (Salmons, 2015). The researcher, however, got more information than she would have with questionnaires. Semi-structured interview questions were fundamentally generated from what UNESCO listed as elements of *jerusarema/mbende* dance. The responses helped the researcher obtain in-depth information relevant to this study because ‘interview responses assisted with collecting in-depth data relevant to this study’ (Burkard, Hill, & Knox, 2012).

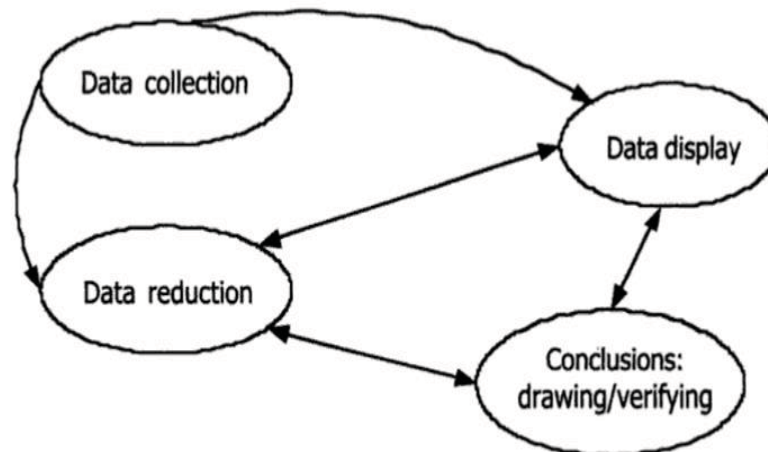
Semi-structured interviews are recorded as highly valid and reliable (Pettersen and Durivage 2008). In this research, semi-structured interviews were used to explore what the experts and performers perceived to be the authentic elements of *jerusarema/mbende* dance and how they experienced the extent to which the dance was being safeguarded. Semi-structured interviews concentrate on specific themes, however, covered them in a conversational style (Raworth *et al*, 2012). They depend on a certain set of questions and attempt to control the discussion to stay more freely on those questions (Hesse-Biber and Leavy, 2011). The advantages of using semi-structured interviews were that they gave important data that was not foreseen by the researcher and allowed the respondents to have some scope and opportunity to discuss what is of intrigue or significance to them (Hesse-Biber and Leavy, 2011; Raworth *et al*, 2012).

To validate the data collected from participants on the authentic elements of *jerusarema/mbende* dance, naturalistic data such as audio-visual materials were watched and analysed. This is classified as secondary data. ‘Secondary analysis is a methodology for doing research using pre-existing data’ (Heaton, 2004 p.1). In this research, secondary data were used to assess the extent to which authentic elements of *jerusarema/mbende* dance have been utilised in formalised performances during the period of 2013 to 2015. Secondary data are important because they are a rich source of information and the researcher can get access to a large amount of information (Punch, 2005; Vartanian, 2011). For example, the videos that were recorded by the Zimbabwe Broadcasting Cooperation (ZBC) during Jerusarema Mbende Annual Dance Festival in the period 2013 to 2015, show how *jerusarema/mbende* dance was performed. These videos became a rich source for comparing data collected from *jerusarema/mbende* dance practitioner and enlisted elements by UNESCO with actual dance experiences.

Recorded material helped in analysing what happened on the actual ground. For instance, this research is using *jerusarema/mbende* dance annual festival performances as key sources for analysis. The researcher noticed trends in the implementation of some authentic elements of *jerusarema/mbende* dance from the videos recorded from 2013 to 2015. “Secondary data can be accessed from the internet or through arrangements with the sponsoring organisation or government agency” (Vartanian, 2011 p.14). The videos watched in this research were solicited from NACZ, which is a government agency in arts and cultural activities in Zimbabwe and the ZBC. These videos are archived at the NACZ and ZBC to help preserve the dance as part of the safeguarding program. Because archival documents can be used as evidence in historical research (Heaton, 2004), most anthropologists use sets of media such as videos, photographs or digital media to turn the historical and cultural material into storied places (Underberg and Zorn, 2013). In that case, videos were used as a tool to analyse data to understand storied places for this study. The selected ensembles used in this study were nominated because they

participated in the *jerusarema/ mbende* dance in years 2013, 2014 and 2015 consecutively. This gives the researcher the opportunity to observe the discrepancies during performances of the dance under scrutiny.

After collecting the data, preparing and revising the data is very important. This is part of recording data. Data collected must be recorded chronologically and must be prepared for analysis (Sarantakos, 2013). Transcription of interviews is also important during the preparation of data. Transcription is converting audio recordings into text files (Bernard and Ryan, 2010). In this research text-based interviews were mainly used, so the data was already transcribed. The advantage of text-based interviews was that there was less misrepresentation of what was said by the participant during the interview because the text was already written down (Busher and James, 2012). Audio recordings sent by participants through WhatsApp were also transcribed. After transcribing audio and script data from participants, the researcher categorised the data per research questions. After raw data was converted into the narrative text, the researcher repeatedly read the narratives checking for spelling and typing errors. The researcher then summarised the findings as this helped with identifying aspects of the research, eliminating repeated information and finding themes to use for the study. This process is called coding of data.



Flowchart 1: Component of data analysis: interactive model
(Source: Miles and Huberman, 1994, p.12)

Coding is a process of arranging text as a way of indicating patterns and categories in the research (Gay, Mills & Air, 2011; Johnny, 2009). As illustrated in Flowchart 1, coding of data through reduction gives the researcher some ideas on what must be presented in the research which is data display. In this study, after preparing and making summaries that helped with investigating commonalities, differences and relationships from transcripts, the researcher identified the relevant information and themes from the records. Although using qualitative analysis software (for example NVivo, ATLAS) has become common with electronic text files, the researcher coded data manually and stored everything in computer files with backup. This allowed the researcher to be more creative, flexible, and to have easier access to transcripts.

After all, information was coded, the researcher analysed the data. During analysis, the convergence of sources (interview, secondary data) was used to compare and validate the

authenticity of the listed and perceived authentic elements of *jerusarema/mbende* dance (Creswell, 2003; Punch, 2005; Yin, 2009). This is called methodological triangulation. Per Stake (2000, p.443) triangulation has been generally considered as a process of using multiple perceptions to clarify meaning and verify the reliability of data interpretation. The researcher must use two or more methods of collecting data. Methodological triangulation gives an entire picture of discourse compared to that discovered using one method (Baker and Egbert, 2016). In this research data collected through interviews and recording, must present a clear picture on the extent to which *jerusarema/mbende* dance elements are being safeguarded in formalised performances from 2013 to 2015. The results are compared with the recorded authentic elements listed by UNESCO on their website as illustrated in Diagram 1.

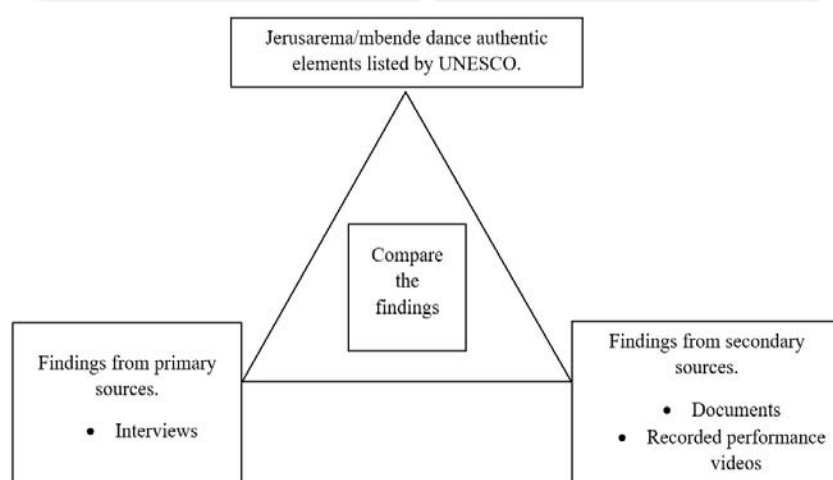


Diagram 1: Data collection procedure using triangulation. Diagram by Mapira.

This will help the researcher to find out if there are deviations, innovations and irregularities pertaining the authentic elements of *jerusarema/mbende* dance.

1.8 Definition of Terms

Acrobatic Movements: Involve martial arts, gymnastics, capoeira, breakdance and tricking (Witfield *et al*, 2011). These are difficult or dangerous stunts for arts and performances are normally done by an acrobat. In *jerusarema/mbende* dance these involve gymnastic movements like jumping and spinning that choreographically always end with a pelvic thrust. Men are expected to perform some acrobatic movements during *Jerusarema/mbende* performances.

Jerusarema: A Shona word derived from the word Jerusalem. Jerusalem is a city in the Middle East. The name of this city was used for the dance under scrutiny as the missionaries forced the Zezuru people to abandon their traditional dances because they were against the Christian doctrine. The leader of the Zezuru looked for a biblical name to keep performing the dance and to please the missionaries (Owomoyela, 2002). *Jerusarema* is the modern name for the dance originally called *mbende*.

Mbende: A Shona name that refers to a mole. A mole is a type of rat that burrows to make its way underground and it runs fast. The dance was named *mbende* because of its dance movements that imitate the burrowing mole (Owomoyela, 2002). The dance movements are mainly performed by male dancers as they dance crouching whilst digging the ground with hands replicating the burrowing mole (Mataga, 2008).

Polyrhythmic: A presentation of multiple layers of rhythm with a circular mode of connections that refers to each other without claiming a complete point of origin. An interlocking whole is created from separate rhythms within a polyrhythmic structure. Often three drums are enough to produce this polyrhythmic structure, yet often drum ensembles include a rhythmic complexity that accommodates four, five or six rhythmic lines as well as the replication of drum patterns by more than one drum (Castaldi 2006, p.8). In *jerusarema/ mbende* dance performances polyrhythms are normally used and to maintain a simple rhythm, only two drums are employed.

Sensual Movements can be understood as a finishing of appetitive power (Pasnau, 2002). These movements mainly involve hip movement and pelvic innuendo (Robinson, 2015). In *jerusarema/ mbende* dance performances, the female dancer uses sensual movements. This dance involves hip shaking. Female dancers are expected to use sensual movements to attract a man as it is a fertility dance.

Song: A short poem or a set of words set to be sung (Todorovic, 2017). Its layers of meaning from its lyrics are combined with their matching part in melody, forming an outstanding complex set of connotations, undertones and overtones inseparably intertwined. As songs are series of sounds that are repeated, Darling (2009, p.1053) states that songs have themes. For *jerusarema/ mbende* dance there are no songs. Different ensembles can hum in conjunction with the rhythm of the drum and wooden clappers. This shows that *jerusarema/ mbende* does not have any lyrics that give meaning to the dance.

Yodelling is a singing style that ventures into noticeable breaks between the natural and falsetto voice (Wise, 2016). It involves switching in the voice box from one octave to another. According to Plantenga (2004, p.141), "in African societies, especially the Pygmy tribe, polyphonic shouting in which women's voices predominate is one of the original traits of their vocal technique." In *jerusarema/ mbende* dance yodelling is normally done by men at the beginning followed by a combination of humming and yodelling.

1.9 Organisation of Thesis

Chapter One provides a general introduction to this research project on heritage and *Jerusarema/ mbende* dance. This includes the background, statement of the problem and the nature of the inquiry and objectives. The significance of the study provides

information on how the research will help NACZ to assess the success of the safeguarding program, preserve the authentic elements and expand the existing knowledge of *jerusarema/ mbende* dance. There are limitations to this study mainly due to the methods used to collect data (Section 1.6). The methodology is briefly outlined as well in this first chapter.

Chapter Two presents a literature review of heritage, heritage management, performing arts as intangible heritage and *jerusarema/ mbende* dance as an oral and intangible heritage. In this chapter, the listed UNESCO authentic elements are outlined as benchmarks that are used for analysis in chapter three and four.

Chapter Three analyses data collected from the respondents through interviews. The emphasis of this chapter is to outline the perceived authentic elements named by dance practitioners and performers and evaluate respondent's reasons as to why creativity and innovations that deviate from heritage criteria are so important.

In Chapter Four, authentic elements of *jerusarema/ mbende* dance used in formalised performances are assessed and analysed. This is done by examining *jerusarema/ mbende* festival videos recorded during the period of 2013 to 2015 against the benchmarks listed by UNESCO.

In conclusion, Chapter Five provides an overview of the chapters, concluding and giving recommendations for future inquiries and studies.

BIBLIOGRAPHY

- Akagawa, N. (2015). Intangible heritage and embodiment. In W. Logan, M. N. Craith, & U. Kockel, *A Companion to Heritage Studies* (pp. 69-86). Chichester: Wiley Blackwell.
- Akagawa, N., & Smith, L. (2009). *Intangible Heritage*. London: Routledge.
- Alivizatou, M. (2016). *Intangible Heritage and the Museum: New Perspectives of Cultural Preservation*. London: Routledge.
- Bajaj, T., & Vohra, S. S. (2013). *Performing Arts and Therapeutic Implementations*. New Delhi: Routledge.
- Baker, P., & Egbert, J. (2016). *Triangulating Methodological Approaches in Corpus Linguistic Research*. New York: Routledge.
- Bernard, R. H., & Ryan, G. W. (2010). *Analysing Qualitative Data Systematic Approaches*. Thousand Oaks: SAGE.
- Boyle, D. (2004). *Authenticity: Brands, Fakes, Spin and the Lust for Real Life*. London: Harper Perennial.
- Braun, V., & Clarke, V. (2013). *Successful Qualitative Research: A Practical Guide for Beginners*. London: SAGE.
- Buckland, T. (2001). Dance, Authenticity and Cultural Memory: The Politics of Embodiment. *Yearbook for Traditional Music*, Vol. 33 (pp. 1-16). doi:10.2307/1519626.
- Burkard, A. W., Hill, C. E., & Knox, S. (2012). Data collection. In C. E. Hill, *Consensual Qualitative Research* (pp. 83-101). Washington D.C: American Psychological Association.
- Busher, H., & James, N. (2009). *Online Interviewing*. Los Angeles: SAGE.
- Busher, H., & James, N. (2012). Internet interview. In J. F. Gubrium, J. A. Holstein, A. B. Marvasti, & K. D. McKinney, *The SAGE Handbook of Interviews Research: The Complexity of the Craft* (pp. 187-192). Thousand Oaks: SAGE.
- Bwasiri, E. J. (2011). The challenge of managing Intangible heritage: Problems in Tanzania legislation and administration. *The South African Archaeological Bulletin*, 66 (194): 129-135.
- Cakir, A. (1991). The importance of the protection of traditional dances. *Studia Musicologica Academiae Scientiarum Hungaricae*, 33(1): 295-299.
- Carman, J. (2002). *Archaeology and Heritage: An Introduction*. London: Continuum.

- Carter, C. L. (2000). Improvisation in dance. *The Journal of Aesthetics and Criticism*, 58 (2), pp. 181-190. DOI: 10.2307/432097.
- Castaldi, F. (2006). *Choreography of African Identities. Negritude, Dace and National Ballet of Senegal*. Urbana: University of Illinois Press.
- Chen, X. (2015). *Being and Authenticity*. Amsterdam: Rodopi Publishers.
- Chitakure, J. (2016). *The Pursuit of Sacred: An Introduction to Religious Studies*. Eugene: Wipf and Stock Publisher.
- Chitepo, T. (2011). Report on the implementation of the convention and the status of elements inscribed on the representative list of the intangible cultural heritage of humanity. Ministry of Sports, Arts and Culture. Zimbabwe: UNESCO.
- Craith, M. N. (2008). Intangible cultural heritages: The challenges for Europe. *Journal of European Cultures*, 17(1): 54-73.
- Creswell, J. W. (2003). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. Thousand Oaks: SAGE.
- Creswell, J. W., & Plano Clack, V. L. (2007). *Designing and Conducting Mixed Methods Research*. Thousand Oaks: SAGE.
- Dagwell, R., Graeme, W., & Lambert, C. (2012). *Cooperate Accounting in Australia*. Frenchs Forest: Pearson.
- Darling, J. (2009). In J. G. Thewissen, B. Würsig, & W. F. Perrin, *Encyclopaedia of Marine Mammals* (pp. 1053-1055). Burlington: Academic Press.
- Davies, D. (2011). *Philosophy of the Performing Arts*. Chichester: Blackwell Publishers.
- Deacon, H., Dondolo, L., Marubata, M., & Prosalendis, S. (2004). *The Subtle Power of Intangible Heritage: Legal and Financial Instruments for Safeguarding Intangible Heritage*. Capetown: HSRC Publishers.
- Deisser, A.-M., & Wahome, E. (2016). Access to heritage conservation as a human right in Kenya. In A.-M. Deisser, & M. Njuguna, *Conservation of Natural and Cultural Heritage in Kenya: Across-disciplinary Approach* (pp. 17-29). London: University College London Press.
- Demissie, F. (2012). *Colonial Architecture and Urbanism in Africa: Intertwined and Contested Histories*. New York: Ashgate Publishing Limited.
- Elia, R. & Ostovich, M. E. (2011). *Heritage Management*. Oxford: Oxford University Press. doi:10.1093/OBO/9780195389661-0119.
- Foster, S. L. (2009). *Worlding Dance*. Hampshire: Palgrave Macmillan.

- Gay, L. R., Mills, G. E., & Air, W. (2011). *Educational Research: Competencies for Analysis and Applications*. London: Pearson.
- Golinelli, G. M. (2012). *Cultural Heritage and Value Creation Towards New Pathway*. Rome: Springer.
- Graburn, N. (1998). Learning to consume: What is heritage and when is it tradition. *Traditional Dwellings and Settlements Review* 10(1): 11-12.
- Gruber, S. (2014). *Intangible Value in Financial Accounting and Reporting: An Analysis of Financial Analysts*. St. Gallen: Springer Gabler.
- Harrison, M., & Storm, C. (2007). *The Margins of Becoming: Identity and Culture in Taiwan*. Wiesbaden: Harrassowitz Verlag.
- Harrison, R. (2013). *Heritage Critical Approaches*. Oxford: Routledge.
- Hartwig, K. A. (2014). *Research Methodology in Music Education*. New Castle: Cambridge Scholars Publishers.
- Heaton, J. (2004). *Reworking Qualitative Data*. London: SAGE.
- Hennink, M., Hutter, I., & Bailey, A. (2011). *Qualitative Research Methods*. London: SAGE.
- Hesse-Biber, S. N., & Leavy, P. (2011). *The Practice of Qualitative Research*. Los Angeles: SAGE.
- Heynen, H. (2006). Questioning authenticity. *Journal National Identities*, 8(3): 287-300.
- Hood, M. M. (2010). *Triguna: A Hindu-Balinese Philosophy for Gamelan Gong Gede Music*. Piscataway: Transaction Publishing.
- Hood, M. M. (2015). Sustainability strategies among balinese heritage ensembles. *Malaysian Music Journal*. 3(2): 1-12.
- Hood, M. M. (2016). Notating Heritage Musics: Preservation and Practice in Thailand, Indonesia and Malaysia. *Malaysian Music Journal*. 5(1): 54-74.
- Hood, M. M. (2017). Persistence mutualisms: energizing the symbiotic relationship between Balinese dancer and drummer. In M. A. Nor, & K. Stepputat, *Sounding the Dance Moving the Music: Choreomusicological Perspective on Maritime Southeast Asia Performing Arts* (pp. 42-56). London: Routledge.
- Hotltorf, C., & Scadla-Hall, T. (1999). Age as artefact: on archaeological authenticity. *European Journal of Archaeology*, 2 (2): 229-243.
- Howard, P. (2003). *Heritage Management, Interpretation, Identity*. New York: Continuum.

- Howard, P., & Graham, B. (2016). *The Ashgate Research Companion to Heritage and Identity*. New York: Routledge.
- Johnny, S. (2009). *Coding Manual for Qualitative Researchers*. Los Angeles: SAGE.
- Keitumetse, S. (2006). UNESCO 2003 convention on intangible heritage: practical implications for heritage management approaches in Africa. *The South African Archaeological Bulletin*, 61(184): 129-135.
- Koubel, G. (2016). *Safeguarding Adults and Children: Dilemmas and Complex Practice*. London: Macmillan Education.
- Kramsch, C. (1993). *Context and Culture in Teaching*. New York: Oxford University Press.
- Lewinski, S. V. (2008). *Indigenous Heritage and Intellectual Property: Genetic Resources, Traditional Knowledge and Folklore*. Alphen aan den Rijn: Wolters Kluwer.
- Marlow, C. R. (2011). *Research Methods for Generalist Social Work*. Belmont: Brooks/Cole Cengage Learning.
- Mataga, J. (2008). Beyond the dance: a look at Mbende (Jerusarema) Traditional Dance in Zimbabwe. *International Journal of Intangible Heritage*, 3: 95-102.
- McCarthy, K. F., Brooks, A., Lowell, J. F., & Zakaras, L. (2001). *The Performing Arts in a New Era*. Santa Monica: RAND.
- Miles, M. B., & Huberman, M. A. (1994). *Qualitative Data Analysis: An Expanded Sourcebook*. Thousand Oaks: SAGE.
- Moore, A. (2002). Authenticity as authentication. *Popular Music*, 21(2): 209-223.
- O'Connor, H., & Madge, C. (2001). Cyber-Mothers: Online synchronous interviewing using conferencing software. *Sociological Research Online*, 5(4). <http://www.socresonline.org.uk/5/4/o'connor.html>. Retrieved 12 April 2018.
- Okumu, O. S. (2016). The concept of intangible heritage in Kenya. In A.-M. Deisser, & M. Njuguna, *Conservation of Natural and Cultural Heritage in Kenya: A cross-disciplinary Approach* (pp. 45-58). London: University College London press.
- Owomoyela, O. (2002). *Culture and Customs of Zimbabwe*. Westport, CT: Greenwood Press.
- Özden, N., & Satar, M. H. (2008). The effects of synchronous CMC on speaking proficiency and anxiety: Text versus voice chat. *The Modern Language Journal*, 92(4): 595-613.
- Park, S. Y. (2013). *On Intangible Heritage Safeguarding Governance: An Asian Pacific Context*. Newcastle: Cambridge Scholars Publishing.

- Pasnau, R. (2002). *Thomas Aquinas on Human Nature: A Philosophical Study of Summa Theologiae 1a 75-89*. London: Cambridge University Press.
- Pettersen, N., & Durivage, A. (2008). *The structured interview: Enhancing staff selection*. Quebec: Press de l'Universite du Quebec.
- Plantenga, B. (2004). *Yodel-Ey-Eo-Ooo: The Secret of Yodelling Around the World*. New York: Routledge.
- Powell, C. (2007). *Safeguarding Children and Young People: Guide for Nurses and Midwives*. Berkshire: Open University Press.
- Price, K. (1970). The performing and the non-performing arts. *The Journal of Aesthetics and Art Criticism*, 21(1): 53-62.
- Punch, K. F. (2005). *Introduction to Social Research: Quantitative and Qualitative Approaches*. Los Angeles: SAGE.
- Pwiti, G. (1997). Taking African Cultural Heritage Management into the Twenty-First Century: Zimbabwe's Masterplan for Cultural Heritage Management. *The African Archaeological Review*, 14 (2): 81-83.
- Raworth, K., Sweetman, C., Narayan, S., Hopkins, A., & Rowland, J. (2012). *Conducting Semi-Structured Interviews*. Oxford: OXFAM.
- Robinson, D. (2015). *Modern Moves Dancing Race During the Ragtime and Jazz Eras*. New York: Oxford University Press.
- Ronstrom, O. (2014). Traditional Music Heritage Music. In C. Bithell, & J. Hill, *The Oxford Handbook of Music Revival* (pp. 43-59). New York: Oxford University Press.
- Ruggles, F. D., & Silverman, H. (2008). *Cultural Heritage and Human Rights*. United States of America: Springer.
- SAHO (2016). Towards a people's history: Defining culture, heritage and identity. Retrieved from South African History online: 3 October <http://www.sahistory.org.za/topic/defining-culture-heritage-and-identity>. Retrieved 18 October 2016.
- Salmons, J. (2012). *Cases in Online Interview Research*. Thousand Oaks: SAGE.
- Salmons, J. (2015). *Qualitative Online Interview: Strategies, Designs and Skills*. Thousand Oaks: SAGE.
- Salvatore, C. L., & Lizama, J. T. (2018). Cultural Heritage components. In C. L. Salvatore, *Cultural Heritage Care and Management: Theory and Practice* (pp. 3-16). Lanham: Rowman and Littlefield.
- Sarantakos, S. (2013). *Social Research*. Basingstoke: Palgrave Macmillan.

- Shaules, J. (2007). *Deep Culture: The Hidden Challenges of Global Living*. Clevedon: Languages for Intellectual Communication and Education.
- Smith, L. (2006). *Uses of heritage*. New York: Routledge.
- Smith, W. (1870). *Dictionary of Greek and Roman Antiquities*. London: Spottiswoode and CO.
- Stake, R. E. (2000). Case study. In N. K. Denzin, & Y. S. Lincon, *Handbook of Qualitative Research* (pp. 435-454). Thousand Oaks: SAGE.
- Swanwick, K., & Lawson, D. (2006). 'Authentic' Music and its Effect on the Attitudes and Musical Development of Secondary School Students. *Music Education Research*, 1(1), pp. 47-60. doi:10.1080/1461380990010105
- Thram, D. (2002). Therapeutic efficacy of music-making neglected aspects of the human experience integral to performance process. *Yearbook for Traditional Music*, 34: 129-138. doi: 10.2307/3649192.
- Timothy, D. J. (2011). *Cultural Heritage and Tourism: An Introduction*. Bristol: Channel New Publishers.
- Titon, J. T. (2009). Music and sustainability: an ecological viewpoint. *The World of Music*, 51(1): 119-137.
- Todorovic, D. (2017). Lili Marlen and the ghosts decoding a song to find a poet. In P. Billingham, *Spiritual and Desirem in Leonard Cohen's Songs and Poems: Vision from the Tower of Songs*. London: Cambridge Scholars Publisher.
- Tonkin, S. (2012). *What is Heritage?* Acton: National Museum of Australia.
- Turino, T. (2000). *Chicago Studies in Ethnomusicology: Nationalists, Cosmopolitan and Popular Music in Zimbabwe*. Chicago: University of Chicago Press.
- Underberg, N. M., & Zorn, E. (2013). *Digital Ethnography: Anthropology, Narrative and New Media*. Austin: University of Texas Press.
- UNESCO (2016a). Mbende Jerusarema Dance. *United Nations Educational, Scientific and Cultural Organisation: Intangible Cultural Heritage*. August 17. <http://www.unesco.org/culture/ich/en/RL/mbende-jerusarema-dance-00169#identification>. Retrieved 24 July 2018.
- UNESCO (2016b). The United Nations Educational, Scientific and Cultural Organisation. Safeguarding the Mbende Jerusarema Dance. August 27 <http://www.unesco.org/culture/ich/en/projects/safeguarding-the-mbende-jerusarema-dance-00044>. Retrived 24 July 2018
- Vartanian, T. P. (2011). *Secondary Data Analysis*. New York: Oxford University Press.

Welsh- Asante, K. (2000). *Zimbabwe Dance: Rhythmic Forces, Ancestral Voices an Aesthetic Analysis*. Trenton: African World Press Inc.

Wise, T. E. (2016). *Yodeling and Meaning in American Music*. Jackson: University Press of Mississippi.

Witfield, J., Gerling, I. E., & Puch, A. (2011). *Parkour and Freerunning: Discover your Possibilities*. London: Meyer and Meyer Sports.

Yin, R. K. (2009). *Case Study Research Design and Methods*. Thousand Oaks: SAGE.

