

**CULTURAL TOURISM IN ZAMBIA: A CASE STUDY OF UMUTOMBOKO
TRADITIONAL CEREMONY, 1961-2017**

BY

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**A Dissertation Submitted to the University of Zambia in Partial Fulfillment of the Requirements
for the award of the Degree of Master of Arts in History**

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LUSAKA

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DECLARATION

I, Caroline Mwiinga, hereby declare that this dissertation represents my own work, has not previously been submitted for a degree at this or any other University and does not incorporate any published work or material from another dissertation. All work from other scholars has been duly acknowledged.

Signature.....

Date.....

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APPROVAL

This dissertation of Caroline Mwiinga is approved as fulfilling the partial requirements for the award of the degree of Master of Arts in History by the University of Zambia.

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ABSTRACT

This study discusses cultural tourism in Zambia with Umutomboko traditional ceremony as a case study. Utilising both primary and secondary sources of information as well as analysing data qualitatively, the study examines the genesis of the concept of Umutomboko ceremony, explores the development and transformations that the ceremony underwent between 1961 and 2017 and also assesses the socio-economic effects of the ceremony. In explaining the transformation of the Umutomboko ceremony, the development of cultural tourism in Zambia is discussed. The study also discusses the political influence which various governments have had on the transformation of Umutomboko from 1961 to 2017. In its original concept, the Umutomboko ceremony was, before 1961, a local affair of the Lunda Royal household. The Umutomboko ceremony was only celebrated on special occasions such as when a prince or princess was born, when making human sacrifice (before it was abolished) and when installing a new king. The celebration of Umutomboko ceremony changed from being a local affair in 1971 and became an affair of the nation under different influential political leaders. The study demonstrates how each time Mwata Kazembe performed rituals and other processions prior to the Umutomboko celebrations, during the event and up to the end of the celebration. The study also shows that the event was transformed and became a tourist attraction, a business avenue, a tool for rural development and employment. The event also sold Zambia to the world and offered an advertisement opportunity for various companies. The event did not hold without having an impact on the local and visiting people. The positive social impact of Umutomboko were socialisation, learning, community engagement and building and cultural exploration. Some negative social effects discussed are exposure to bad vices, overcrowding, inadequate accommodation facilities and increase in the rate of crime. What started as an ordinary cultural celebration of the Lunda speaking people of Mwata Kazembe in the Luapula Province in 1961 later grew and was transformed from 1971 into a tourist attraction of national and international significance with both positive and negative effects.

DEDICATION

To myself.

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ACRONYMS

DRC	Democratic Republic of Congo
GDP	Gross Domestic Product
GRZ	Government of the Republic of Zambia
LNA	Local Native Authority
LNT	Lunda Native Treasury
MMD	Movement for Multiparty Democracy
MTN	Mobile Telecommunications Network
NHCC	National Heritage Conservation Commission
NWR	North Western Rhodesia
RDA	Road Development Agency
RRU	Rural Roads Unit
UNIP	United National Independence Party
UNWTO	United Nations World Tourism Organisation
ZAFFICO	Zambia Forestry and Forest Industries Company
ZAMTEL	Zambia Telecommunications Company Limited
ZESCO	Zambia Electricity Supply Corporation
ZIS	Zambia Information Services
ZNBC	Zambia National Broadcasting Corporation
ZNTB	Zambia National Tourist Board
ZNTB	Zambia National Tourist Bureau
ZRA	Zambia Revenue Authority

CHAPTER ONE

1.0. Introduction and Historical Background

The purpose of this study was to investigate the development of cultural tourism in Zambia through traditional ceremonies particularly the Umutomboko traditional ceremony from 1961 to 2017. Tourism dates back to the 17th century as all the early geographers who toured the world in search of new lands, species and cultures were eco-tourists. ‘Ecotourism refers to all nature based forms of tourism in which the main motivation of the tourists is the observation and appreciation of nature as well as the traditional cultures prevailing in natural areas’.¹ Despite appearing in the 17th century, scholars and researchers only began to document eco-tourism in the 1980s because of the expansion of global tourism and increasing interest in the natural environment. Mwenya Kachembele defines tourism as the ‘activity of persons travelling to and staying in places outside their usual environment for leisure, business or other personal purpose other than to be employed by a resident entity in the country or place visited’.² Some notable tourist destinations in the world include China, Mexico, Tanzania, and Kenya, Galapagos Islands and Puerto Rico (and India), where cultural and heritage sites and game parks, play a very important role in the tourism industry worldwide.³ This study discusses cultural tourism in Zambia with reference to the Umutomboko traditional ceremony practiced among the Lunda people of Mwata Kazembe in the Luapula province of Zambia.

Tourism has, over the years been considered a remedy for development and has been identified as one of the fastest growing industries in the world. Many of the developed countries such as Britain, United States of America, France, Spain and Italy largely depend on income earned through tourism. T.V. Singh observes that practically all the nations, big and small practice tourism as a development strategy for its economic benefits of foreign exchange, employment opportunities, patching regional imbalances and building infrastructure. Singh adds that nature tourism is outstandingly more popular and lucrative than other forms that exist in the world.⁴

¹ N. Beaumont, ‘The meaning of ecotourism according to.... Is there now consensus for defining this ‘Natural’ Phenomenon?’ **An Australian Perspective, Pacific Tourism Review**, Vol. 2, No. 3/4 (1998), p.240.

² Mwenya Kachembele, ‘Tourism Development in Zambia’, <http://www.academia.edu>, Accessed on Thursday, 17th September, 2020.

³ Kingsley Namangala, ‘Tourism Development in Zambia: The Case of the Kafue National Park’, MA Dissertation, University of Zambia, (2012), p. 1.

⁴ T.V. Singh, **Tourism Development: Not an Easy Alliance**, (Hampshire: Ashgate Publishing Ltd., 2003), p. 24.

Many scholars who have written on the history of Zambia have sidelined the importance of tourism and paid much attention to agriculture and mining industries. The tourism industry remained relatively underdeveloped in the years following Zambia's political independence. However, in recent years, tourism in Zambia has been identified as one of the fastest growing industries contributing to national development. According to the Government of the Republic of Zambia, the over reliance on copper and agriculture delayed the country's realisation of the economic potential of tourism.⁵

Following the re-introduction of multi-party democracy in 1991, the tourism sector was reclassified from a mere service to an economic sector. With this change, the government identified the tourism sector as one of the most important sectors for economic development and one that would contribute significantly to wealth creation. 'Zambia equally recognises tourism as one of the major foreign exchange earners on the basis of its contribution to Gross Domestic Product (GDP), the number of jobs it generates and the number of clients it serves'.⁶ In 2007 *The Post* newspaper reported that the Republic of Zambia had quite a number of unexploited natural resources which can be effectively harnessed to support the process of economic development.⁷

Zambia is endowed with tourism resources and facilities which attract both local and international tourists and investors. Some of the tourist attractions in Zambia include monuments, heritage sites, national parks, cultural villages, rapids, lakes, rivers, hotels and lodges, and cultural or traditional ceremonies. Chansa Chomba and Claudia Muzamba Sanjobo argue that '...Zambia's tourism was dependent on natural and cultural attractions'.⁸ Cultural tourism has been defined by Greg Richards and Wil Munster as 'all the movements of persons to specific cultural attractions such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence'.⁹ Furthermore, Kachembele states that '... different traditional ceremonies are also tourist attractions in

⁵ Government of the Republic of Zambia, Poverty Reduction Strategic Paper (2002-2004), Ministry of Finance and National Planning, Lusaka, Zambia.

⁶ G.R.Z, Poverty Reduction Strategic Paper (2002-2004), Ministry of Finance and National Planning, Lusaka, Zambia.

⁷ *The Post newspaper*, 13th June, 2007.

⁸ Chansa Chomba and Muzamba Claudia Sanjobo, 'Tourism and Tourism Attractions in Zambia: Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?' **Journal of Sustainable Development in Zambia**, Vol.16, No. 8 (2014), p. 122.

⁹ Greg Richards and Wil Munsters, **Cultural Tourism Research Methods**, (London: CAB International, 2010), p.15.

Zambia and these include traditional ceremonies such as Kuomboka and Ncwala'.¹⁰ Umutomboko is yet another very significant traditional ceremony that is recognised by the nation (Zambia).

After independence, according to Chansa Chomba and Muzamba Claudia Sanjobo, Zambians resuscitated most of their traditional ceremonies, which had been banned during the colonial era. In 2004, there were more than 50 gazetted traditional ceremonies, reflecting Zambia's cultural diversity and 131 other traditional ceremonies.¹¹ Traditional ceremonies, together with art and culture and folklore in general are the basis of the development of cultural tourism, which of late has shown signs of rebirth and growth. The Kuomboka and Ncwala ceremonies, for instance, attract local, regional and international tourists and can further be developed to create sustainable jobs.

Since Umutomboko ceremony is the central focus of this study, it is imperative to discuss the origin of this ceremony and how it transformed to become a cultural tourism attraction. Umutomboko is derived from the Bemba- Lunda term *ukutomboka* which means to jump. The Eastern Lunda use the verb *ukutomboka* to describe the performance of the Umutomboko dance.¹² According to Atta Annan Mensah, '*Ukutomboka*' means to jump, a Lunda version of the dance which involved leaping'.¹³ Umutomboko therefore means the dance of victory or conquest.¹⁴

When narrating the origin and importance of Umutomboko ceremony, one has to always link this ceremony to the days when the Lunda crossed the Luapula River from Democratic Republic of Congo (DRC) into Zambia at Matanda, in Mansa in 1740, fighting their way through and in the process conquering weaker and smaller tribes like the Ushi and the Shila.¹⁵ David M. Gordon, a scholar who has made tremendous contribution to the history of Kazembe's Kingdom, states that:

¹⁰ Kachembele, 'Tourism Development in Zambia', <http://www.academia.edu>

¹¹ Chomba and Sanjobo, 'Tourism and Tourist Attractions in Zambia: Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?', pp. 130-131.

¹² www.cambridge.org, Accessed on Friday, 18th September, 2020.

¹³ Atta Annan Mensah, 'The Music of Zumaile Village, Zambia', *African Music Society Journal*, Vol. 4, No. 4 (1970), p. 100.

¹⁴ <http://www.chiefsofzambia.homestead.com/umutomboko.html>, Accessed on Tuesday, 22nd September, 2020.

¹⁵ <http://www.chiefsofzambia.homestead.com/umutomboko.html>, Accessed on Tuesday, 22nd September, 2020.

...the founding of the Kazembe Kingdom, the first Mwata Kazembe, Ng'anda Bilonda, and an entourage of aristocrats migrated eastwards from the central Lunda court of Mwata Yamvo towards the Luapula Valley in the early eighteenth century. They wanted to avenge the murder of Ng'anda Bilonda's father, Chinyanta, by Mutanda, a rebellious 'son' of Mwata Yamvo.¹⁶

After subduing the Ushi chief Matanda, the entourage of Luba-related lineages, this time under the leadership of Mwata Kazembe Kanyembo Mpemba II, set about establishing their dominance over indigenous lineages through a combination of conquest and marriage.¹⁷

Not much literature on the Kazembe's Lunda kingdom gives details about Umutomboko ceremony during the pre-colonial and colonial periods. Much of the literature concentrates on economic activities of the Lunda, the Portuguese and the Swahili who were extending or making trade routes between the East and the West coasts of central Africa.¹⁸ However, Gordon states that the traditions and ceremonies of the Lunda were not colonial inventions and if they were celebrated during colonial times, it was in secret, out of the view of most colonial officials and missionaries, with the exception of a few colonial-era anthropologists and their assistants. Most of the colonial literature is silent with respect to these traditions.¹⁹

The organisers of the Umutomboko ceremony too are usually vague about its precise origins. However, in the 2002 Umutomboko Ceremony pamphlet, Mwata Kazembe XIX, Paul Mpemba, wrote that his father first made the ceremony an annual event in 1961.²⁰ Drawing on previous ceremonies and traditions, it was started in its present form in 1971 to mark the tenth anniversary of the installment of Mwata Kazembe XVII Paul Kanyembo Lutaba. This ceremony includes dances symbolising the migration of the Luba and Lunda and the conquest of the Luapula valley by the first chiefs.²¹

¹⁶ David M. Gordon, 'History on the Luapula Retold: Landscape, Memory and Identity in the Kazembe Kingdom', **Journal of African History**, Vol. 47, No.1 (2006) p. 23.

¹⁷ <http://www.chiefsofzambia.homestead.com/umutomboko.html>

¹⁸ David M. Gordon, 'Review of Giacomo Macola. The Kingdom of Kazembe: History and Politics in North-Eastern Zambia and Katanga to 1950', **African Studies Review**, Vol. 47, No. 3, (2004), pp. 216-218.

¹⁹ David M. Gordon, 'History on the Luapula Retold: Landscape, Memory and Identity in the Kazembe Kingdom', p.22.

²⁰ David M. Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', **Comparative Studies in Society and History**, Vol. 46, No. 1 (2004), p. 70.

²¹ Robert Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Mutomboko Festival', **African Arts**, Vol. 39, No. 3 (2006), p. 12.

When Umutomboko was declared an annual ceremony in 1971, Mwata Kazembe's chieftainship experienced something of a cultural, if not administrative or economic resurgence, through the ceremony. The Umutomboko ceremony was considered the second largest of its kind in Zambia after the Kuomboka ceremony of the Western province of Zambia. This ceremony is held every last Saturday of July each year and attracts quite a number of visitors (up to 20000) including the president of the country.²² This brought about tourism in the territory of the Lunda people of Luapula Province.

1.1. Statement of the Problem

Scholars who have written on tourism in Zambia and elsewhere in the world lay emphasis on building the tourism industry for economic benefit and the focus has been on natural tourist attractions such as water falls, rivers, game parks and wildlife. There is limited academic literature on the history of cultural tourism through traditional ceremonies and its contribution to socio-economic development. Furthermore, most emphasis is placed on promoting international tourism, thereby neglecting the progress of local tourism. Thus, the dearth of literature of a systematic nature about cultural tourism with regard to Umutomboko traditional ceremony compelled this study. This study focused on the origin of Umutomboko ceremony, the transformation of Umutomboko ceremony and its socio-economic impact on the Lunda people of Kazembe and Luapula Province from 1961 to 2017.

1.2. Objectives of the Study

1. Examine the origin of Umutomboko ceremony in Luapula Province.
2. Explore the transformation of Umutomboko from a traditional ceremony to a cultural tourist attraction.
3. Assess the socio-economic impact of Umutomboko on Luapula Province.

1.3. Rationale of the Study

The most important justification for this research on cultural tourism, particularly the case of Umutomboko traditional ceremony of the Lunda people of Mwata Kazembe as a cultural tourist attraction is that, the greater part of it which includes the cultural aspect and the history of the ceremony have remained unknown due to the dearth of literature. More often, tourism is aligned to foreigners as the only enhancers of tourism development. Local tourism is rarely

²² Ruth Kerkham Simbao, 'A Crown on the Move: A Stylistic Integration of the Luba-Lunda Complex in Kazembe Performance', *African Arts*, Vol. 39, No. 3 (2006), p. 26.

considered important in the tourism industry despite it having the potential of contributing a great deal economically. This study brought to light the importance of cultural tourism and how local tourism through traditional ceremonies plays a part in socio-economic development. The study further generated literature on Umutomboko traditional ceremony, literature which will be helpful in building local tourism through cultural (traditional) ceremonies. The study also hoped to stimulate further research on Umutomboko traditional ceremony to be used by future researchers interested in researching on cultural tourism.

1.4. Literature Review

A number of scholars have documented useful literature on tourism in Zambia, but the history on the cultural tourism aspect of the Umutomboko ceremony has remained unknown due to dearth of literature. A few scholars have written on cultural tourism focusing on its development and how it has contributed to socio-economic development in Zambia over the years. Other authors have also written on the Lunda people of Mwata Kazembe and the Umutomboko ceremony. However, none has specifically delved into the topic of Umutomboko traditional ceremony as a cultural tourist attraction.

Krishna B. Ghimire's study explored aspects of tourism in developing countries in the Southern region of Africa. Ghimire states that 'tourism was often seen as an exceptional means of revitalising and diversifying the regional economic base, generating new employment and income possibilities for local communities and strengthening people-to-people contacts'.²³ Ghimire further states that in several developing countries, national tourism became more important in terms of the total number of tourists and its contribution to the national economy than international tourism. His argument was that national tourism is less sensitive to international political instability and economic stagnation, less detrimental to the country's balance of payments and should create substantial income and employment. Despite this potential, very few developing countries have a consistent policy on national tourism. When a significant number of tourists begin to take holidays, they demand facilities and services. A few specific policy initiatives have been started along these lines in different regions.²⁴ Ghimire discusses tourism policies which can be used to aid national development. Ghimire's work concentrated on the foreign policy agenda of tourism in the developing world

²³ Krishna B. Ghimire, 'Tourism and South-South Economic Cooperation', *The Geographical Journal*, Vol. 167, No.2 (2001), p. 100.

²⁴ Ghimire, 'Tourism and South-South Economic Cooperation', p.100.

and how tourism in general has become important to national development. Ghimire does not particularly discuss cultural tourism policies in his study. This study discussed in detail cultural tourism in relation to Umutomboko ceremony and its socio-economic impact.

Susan Snyman examined the impact of ecotourism employment on rural household incomes and overall social welfare in six southern African countries namely Botswana, Malawi, Namibia, South Africa, Zambia and Zimbabwe. Snyman stated that ‘Africa is largely characterised by high levels of poverty and unemployment, and depends on natural resources for survival. Most of its unique fauna, flora, scenery and cultural heritage are appealing for ecotourism’.²⁵ The ability of ecotourism to contribute towards poverty reduction and local socio-economic development was also emphasised by other authors. Snyman quoted J. Mitchel who stated that ecotourism promised employment and income impact, positive social welfare impacts and limited impacts on the environment, however, lack the potential to offer a viable and sustainable land use alternative in many remote rural areas.²⁶ Ecotourism gives an opportunity to citizens to work in the tourism industry. The opportunity to learn new skills while working in the tourism industry creates opportunities to participate in other livelihood activities and can also provide other livelihood strategies and opportunities, by improving chances of getting other employment later if needed.²⁷ Although Snyman does not cover cultural tourism in great detail, the discussion was vital to this study as the research investigated Zambia’s experience through cultural tourism.

J.M Bryden’s study, though written from a geographical point of view, was very important to this study. Bryden discusses the role of government policy in relation to the development of tourism. He argues that tourism leads to development in other tourist related sectors of the economy such as crafts, boating and tour agents.²⁸ This work was useful to this study as it aided in discussing some government policies on cultural tourism.

²⁵ Susan Snyman, ‘The impact of ecotourism employment on rural household incomes and social welfare in six southern African countries’, **Tourism and Hospitality Research**, Vol. 14, No. 1 (2014), p. 38.

²⁶ Snyman, ‘The Impact of Ecotourism employment on rural household incomes and Social Welfare in six Southern African Countries’, p. 39.

²⁷ Snyman, ‘The Impact of Ecotourism employment on rural household incomes and Social Welfare in Six Southern African Countries’, p. 40.

²⁸ J.M Bryden, **Tourism and Development: A Case Study of Commonwealth Caribbean**, (Cambridge: University Press, 1973), p. 37.

E. De Kadt looked at the economic benefits of tourism. His study reinforced Bryden's findings on the economic and social aspects of tourism. According to De Kadt 'tourism improves the standards of living of the local people through employment in the tourism sector'.²⁹ The work of De Kadt is relevant to this study because it highlighted the economic gains of local residents from tourism. This study highlighted how local tourists gain from cultural tourism *visa Vis Umutomboko* traditional ceremony.

Another work relevant to this study is by K.A Sutcliffe in 'Cultural Tourism', **Australian Archaeology**. Sutcliffe demonstrated the importance of cultural tourism and how it can be preserved. The focus of Sutcliffe's work was on the material evidence of the traditional Aboriginal way of life in Australia spanning a period of over 40,000 years. Sutcliffe argues that 'when initiating protective legislation in 1967, in the eyes of the Government the role of Archaeology was not only to investigate and preserve the Aboriginal Cultural Heritage for scientific purposes, but also to utilise that cultural record to effect changes in community attitudes towards Aborigines'.³⁰ Sutcliffe further explained that the protection and preservation of the material traces of Aboriginal Culture provided an unquestioned record of achievement; and the community was in a position to appreciate the cultural development (in material terms) of Aboriginal society. Interpretation of that record varied as the process of cultural change occurred within Australian society. Aboriginal people were in a position to achieve a sense of identity and continuity. Basic to every stable society, the community developed an understanding of cultural difference and social cohesion was enhanced leading to a genuine appreciation of cultural difference and a sense of an Australian culture. There was a practical reason for the development of cultural tourism in Australia. There was a realisation that considerable financial benefits could accrue from the exploitation of Aboriginal cultural remains in the burgeoning tourist industry.³¹ This work examined how culture can be retrieved, retained and conserved. Although Sutcliffe's work did not particularly discuss cultural tourism, this study sought to draw parallels from the Australian situation regarding cultural tourism of *Umutomboko* ceremony in Luapula Province of Zambia.

²⁹ E. De Kadt, **Introduction in Tourism: Passport to Development**, (London: Oxford University Press, 1979), pp. 40-43.

³⁰ K.A Sutcliffe, 'Cultural Tourism', **Australian Archaeology**, Vol. (No volume number), No.11 (1980), p.96.

³¹ Sutcliffe, 'Cultural Tourism', p. 97.

Dallen J. Timothy and Gyan P. Nyaupane discuss the broader conceptual underpinnings, debates, and paradigms in the realm of heritage tourism in developing regions. They examined heritage resources and the mechanisms that protect the history of heritage, places and traditions, and the impact of heritage tourism. According to Timothy and Nyaupane, the number of people visiting cultural and historical places is the largest and most pervasive, making the tourism industry the fastest growing sector. Heritage tourism appears to be growing much faster than all other forms of tourism, particularly in the developing world, and is thus viewed as an important potential tool for economic development.³² It is imperative to note that many developing countries have focused on tourism to promote economic growth in their economically depressed regions and to enhance the socio-economic well-being of their people. This has resulted in tourism being a crucial economic contributor to 70 percent of the world's poorest countries. Although the third world countries are economically poor, they are characterised as culturally rich destinations with many ethnic groups and traditions which constitute a major attraction for millions of tourists.³³ Their examination and ideas are very vital in understanding cultural tourism. Their work is also vital to this study because the authors examined heritage resources and the mechanisms that protect the history of heritage, places and traditions, and the impact of heritage tourism. In as much as the aspect of tourism was not discussed in detail, this new study on Umutomboko ceremony was vital because it discussed cultural tourism in depth.

Important to this study also was the work of Maitseo M.M. Bolaane and Ackson M. Kanduza who provide a critical assessment of cultural tourism and the involvement of the community in cultural activities in Botswana. The two scholars discuss how the Botswana Government's policy focuses on involving local community participation in tourism by making Botswana's cultural heritage one of the cornerstones of tourism during the 1990s. This policy included goals of alleviating rural poverty thus making communities both in rural and urban areas market their cultures and traditions to attract international tourists.³⁴ Bolaane and Kanduza stated that the policy of engaging communities in cultural tourism caused tension in relations with policies launched earlier. Since independence in 1966, the Government of Botswana followed economic policies which promoted private sector participation and partnerships.

³² Dallen J. Timothy and Gyan P. Nyaupane, **Cultural Tourism and Development in the Developing World: A Regional Perspective**, (London and New York: Routledge, 2009), p.3, 7.

³³ Timothy and Nyaupane, **Cultural Tourism and Development in Developing World**, p. 56.

³⁴ Maitseo M.M. Bolaane and Ackson M. Kanduza, 'Critical Factors in Cultural Tourism in Botswana: Tourism as Sustainable Development Factor', **Botswana Notes and Records**, Vol. 39 (2008), p. 54.

From the 1970s, the private sector was particularly highly called upon to participate in tourism in order to attract famous and rich tourists such as entertainment actors to Botswana who would spend large sums of money to view the cultural assets. It was anticipated that through cultural tourism, local communities in various parts of the country would become involved and benefit.³⁵ These authors based their discussion on policies which would enable local community participation in tourism in Botswana. Even though their work was not on Zambia, it was used as a comparator to assess Zambia's policies in relation to cultural tourism.

Another work useful to this study was that of Wilber M. Abewa, John P. Aporu and Jockey B. Nyakaana. Their study helped understand cultural tourism. Abewa et al stated that '...cultural tourism can also include tourism in rural areas showcasing the traditions of indigenous cultural communities like festivals, rituals, and their values and lifestyle'.³⁶ Their study analysed the promotion of culture-based tourism as a tool for cultural conservation and community livelihoods improvement in the Buganda region of Uganda. Their work highlighted the importance of culture-based tourism and culture conservation to community livelihood in the context of Uganda. The significant results obtained in their case study show that cultural conservation is a strong predictor of community livelihoods, noting that if culture-based tourism is enhanced and promoted, it has the potential to influence people's livelihoods through the income generated from tourism activities and employment. This in turn contributes to the preservation of cultural heritage sites and hence sustainability.³⁷ Abewa et al quote Holland J, Burian .M. and Dixey .L who state that:

Most communities living around cultural sites in Uganda have for long been characterised by poor livelihoods in many aspects despite their proximity to such sites. Yet, tourism based on culture as well as natural resources is a tested means to enhance livelihoods of such communities and can also help to conserve the resources on which it is normally based. This type of tourism is advanced and appropriate. It is a sure away to enable communities penetrate and benefit from the tourism value chain.³⁸

³⁵ Bolaane and Kanduza, "Critical Factors in Cultural Tourism in Botswana: Tourism as Sustainable Development Factor", p. 54.

³⁶ Wilber, M. Abewa et al, 'Bridging Community Livelihoods and Cultural Conservation through Tourism', **Tourism and Hospitality Research**, Vol.16, No. 2 (2016), pp.104-105.

³⁷ Abewa et al, 'Bridging Community Livelihoods and Cultural Conservation through Tourism', p.103.

³⁸ Abewa, 'Bridging Community Livelihoods and Cultural Conservation through Tourism', p.103.

This, therefore, shows that there is need of finding innovative ways of marketing and promoting cultural tourism and also devising ways of how to increase community involvement in planning, implementation and securing benefits of cultural based tourism in order to enable improvement in the livelihoods of people. This work was important to this study as a complement to the Zambian context which has a dearth of literature on cultural tourism.

The work of Christian M. Rogerson was yet another important source of information for this study. Rogerson focused on giving a historical background of tourism in Zambia. He points out how tourism dates as far back as 1905 in Zambia's southernmost city of Livingstone because of the natural beauty of the Victoria Falls which started attracting people way before tourism was considered important.³⁹ Rogerson stated that 'until 1996 tourism was officially classed in Zambia as a "social" rather than an economic category. It was associated with social pastimes rather than issues of economic development'.⁴⁰ In an earlier study, Rogerson had stated that 'since 1996 the Zambian government had devoted growing attention to boosting the country's economy by marketing the country's tourism experience as the quintessential "real Africa"'.⁴¹ Tourism had assumed increased significance in Zambian national planning partly as a consequence of economic liberalisation and structural adjustment measures which opened the economy in the 1990s to a flood of manufactured goods and resulted in the collapse of the domestic manufacturing economy.⁴² Rogerson's work discusses the development of tourism mainly in Livingstone and not the rest of Zambia. His study was on natural tourism and did not account for cultural tourism. This study was used to investigate Zambia's experience of tourism generally.

WC Husbands in his study titled 'Social Status and Perceptions of Tourism in Zambia', concentrated on low local tourism. He argues that low tourism may be a result of differences in priorities, interest and social upbringing. His observation was that people in developed countries travel abroad extensively in order to experience ethnic scenic attractions which may not be available in their countries of origin, but very few local people would be interested in

³⁹ Christian M. Rogerson, 'Adventure Tourism in Africa: The Case of Livingstone, Zambia', **Geography**, Vol. 89, No.2 (2004), p. 184.

⁴⁰ Rogerson, 'Adventure Tourism in Africa: The Case of Livingstone, Zambia', p.184.

⁴¹ Christian M. Rogerson, 'Developing Zambia's Tourism Economy: Planning for "the real Africa', **Africa Insight**, Vol. 33, No. 1 (2003), p. 49.

⁴² Rogerson, 'Adventure Tourism in Africa: The Case of Livingstone, Zambia', p. 184.

the consumption of their country's tourism facilities. He revealed that some Zambians were not interested in tourism consumption even when they could afford because tourism was associated with foreigners and the idea of spending money on tourism was not a serious possibility.⁴³ The problem of low local tourism consumption observed by Husbands was important for this study as it helped to critically examine the differences in tourism categories. This study acquired a more detailed account of tourist distribution by concentrating on major issues concerning cultural tourism visa-vis the Umutomboko ceremony.

Kalonga Moonga analysed the development of tourism and investigated major forces which shaped the development of the tourism industry in Livingstone district of Zambia. He also investigated the extent to which both the colonial and post-colonial governments facilitated the development of tourism. The constraints identified by Moonga were of value to this study as they showed a trend of constraints in the tourism industry from the advent of colonisation to the year 1991. According to Moonga 'the tourism industry from the advent of colonisation was set with numerous constraints as tourism development in the colonial era was undertaken in favour of Southern Rhodesia (Zimbabwe) to the detriment of Northern Rhodesia (Zambia)'.⁴⁴ Moonga further stated that besides the interest shown by the United National Independence Party (UNIP) government in tourism development, the government pronouncements were not backed by financial resources which are important to any form of development. Moonga's study gave good lessons on tourism management as he focused on the historical perspective and contemporary issues in tourism development for possible better ways of developing the tourist industry.⁴⁵ Moonga's work in relation to this study is that his focus was on tourism constraints in Livingstone specifically and not particularly the whole tourism industry in Zambia. This study assessed cultural tourism in relation to traditional ceremonies in Zambia.

⁴³ W.C. Husbands, **Social Status and Perceptions of Tourism in Zambia: Annuals of Tourism Research**, (Caribbean Society: Caribbean Geography, 1989), p. 72.

⁴⁴ Kalonga Moonga, 'The Development of Tourism in Livingstone District, 1945-1991', MA Dissertation, University of Zambia, 1999, p. 79.

⁴⁵ Moonga, 'The Development of Tourism in Livingstone District, 1945-1991', p. 79.

Chansa Chomba and Claudia Muzamba Sanjobo's work also helped in understanding cultural tourism. Their area of study focused on determining major tourist attractions, number of tourists, income earned and general growth of the tourism industry in Zambia. In examining the tourist attractions, Chomba and Sanjobo discuss various traditional ceremonies as part of cultural tourism. The two authors stated that 'traditional ceremonies together with art and culture and folklore in general are the basis for the development of cultural tourism, which of late has shown signs of rebirth and growth'.⁴⁶ They further gave examples of major traditional ceremonies such as the Kuomboka and Nwala ceremonies which, according to their findings, attract local, regional and international tourists and can further be developed to create sustainable jobs.⁴⁷ Chomba and Sanjobo's work is centred on various tourism attractions in Zambia and how tourism has developed from Zambia's independence up to 2014. The tourist attractions mentioned in their work, centre on natural tourist attractions and mention other traditional ceremonies but not Umutomboko ceremony in their study. It is for this reason that this study hoped to discuss cultural tourism in depth through a study of Umutomboko ceremony.

In their study of the Lunda people of Mwata Kazembe, Munona Chinyanta and Chileya J. Chiwale briefly explained the significance of the Umutomboko ceremony. The Umutomboko traditional ceremony of the Lunda people of Mwata Kazembe which takes place every last Saturday of July every year is not a new phenomenon. Munona Chinyanta and Chileya J. Chiwale refer to Mwata Kazembe XIX, Paul Mpemba as explaining the significance of Umutomboko ceremony as an ancient Lunda royal dance of conquest.⁴⁸ They stated that the Umutomboko ceremony was first performed by Mwata Yamvo and later by his descendants in the Democratic Republic of Congo (Zaire), Angola and Zambia. Mwata Kazembe XIX, Paul Mpemba, stressed that Umutomboko ceremony was the mirror through which the history and cultural heritage of the Lunda people were reflected.⁴⁹ Umutomboko ceremony reflects the rich Lunda culture. What makes the Umutomboko ceremony new and different from the other traditional ceremonies is the splendor which is added every year when it is celebrated.

⁴⁶ Chomba and Sanjobo, 'Tourism and Tourist Attractions in Zambia Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?', p. 131.

⁴⁷ Chomba and Sanjobo, 'Tourism and Tourist Attractions in Zambia: Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?', p. 131.

⁴⁸ Munona Chinyanta and Chileya J. Chiwale, **Mutomboko Ceremony and the Lunda Kazembe**, (Lusaka: Kenneth Kaunda Foundation, 1989), p. 35.

⁴⁹ Paul Mpemba, **The Mutomboko ceremony Programme**, (Lusaka: Lunaut Publishers, 2001), p. 1.

Gordon quotes the *Zambian Ministry of Community Development* that the Umutomboko ceremony is one of the “traditional” *Zambian ceremonies* which celebrates the migration of the Luba and Lunda royalty who recount oral traditions, make offerings to ancestral spirits and nature. Gordon gave an account of the origin of Umutomboko ceremony by stating that unlike the colonial origins of Kuomboka ceremony, the rise of the Umutomboko ceremony was entwined with the workings of power and authority in the post-colony. The Umutomboko Ceremony emerged when Mwata Kazembe, his chiefly entourage, and a series of cultural entrepreneurs including anthropologists, missionaries, and vernacular or local historians collaborated to re-shape traditions and mobilised an Eastern Lunda identity that could engage with the postcolonial state.⁵⁰ During the 19th century, the Umutomboko dance was performed after conquest, at times of conquest or even during human sacrifice.⁵¹ Munona Chinyanta et al in their study concentrated on the significance of Umutomboko ceremony as a tradition and did not look at it in the context of being a cultural tourist attraction. This study therefore, investigated how the Umutomboko transformed from a mere traditional ceremony to a cultural tourist attraction.

Gordon, in his study of the Lunda people stated that it is symptomatic of the view that many traditional performances in Zambia are recent creations, such as the Umutomboko ceremony which, although using events long past to enact the identity of the Lunda people, was created only in 1961 for the installation of the chief. Gordon stated that since the 1960s, the Umutomboko dance accompanied by other signs of Lunda statehood have become part of the annual ceremony. The author saw significance in the fact that the ritual was created at a time when chiefly powers were being eclipsed by the new nation state.⁵² Gordon’s work will aid the completion of this study because it provides a historical perspective of the Umutomboko ceremony. This study extended the study of Umutomboko ceremony beyond the time period covered by Gordon’s work.

⁵⁰ Gordon, ‘The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula’, p. 65.

⁵¹ Gordon, ‘History on the Luapula Retold: Landscape, Memory and Identity in the Kazembe Kingdom’, p. 37.

⁵² ‘Comparative Studies in Society and History’, Vol. 46, No. 1 (2004), Cambridge University Press Stable, www.cambridge.org, Accessed on Saturday, 24th October, 2020, p.1.

Robert Cancel's study of the Lunda people of Mwata Kazembe discusses how the re-invention of the Umutomboko ceremony in 1971 led to a number of people visiting Mwansabombwe, the Lunda capital to witness the traditional dance and other rituals that would accompany the ceremony. Further, Cancel noted how the Kuomboka which had been the centre of traditional ceremonies in Zambia attracting thousands of people was followed by the Umutomboko traditional ceremony by 1997. According to Cancel:

...by 1997, the Umutomboko had become the second-best known and attended of the annual rites of Zambian ethnic groups. The Lozi Kuomboka in the Western Province of Zambia prominently featured in the brochures and publicity of the Zambian National Tourist Bureau, was by far the most popular festival for thousands of local and foreign visitors. But Umutomboko had grown to the point of hosting some 15-20,000 guests for the ceremonies, particularly the last day's events.⁵³

Cancel noted that from 1990 to 2002, the then President of Zambia Dr. Frederick J. Chiluba gave great support in the advancement of the Lunda traditional ceremony. Because of his strong ties to the royal court, there had been an assurance of highly placed officials of the national government attending the annual event. People could fly all the way from Zambia's national capital (Lusaka) and the Copperbelt just to witness the Umutomboko ceremony. This assertion by Cancel gave a clear understanding of the development and changes which have taken place in the history of Umutomboko ceremony. To this effect, Umutomboko became an annual rite and was in its twenty-sixth year in 1997. During this period, the focus of the event was Mwata Kazembe XVIII, Munona Chinyanta, who had been the Lunda King for fourteen years. The Umutomboko festival prospered and grew to national prominence during his reign as he was a very popular traditional leader who helped spike development of his region in the Luapula Province of Zambia.⁵⁴ The work of Cancel focused on examining the Umutomboko as a traditional ceremony. This study examined the Umutomboko ceremony as a cultural tourist attraction in depth.

Another relevant work to this study was that of Ruth Kerkham Simbao. Simbao in her study showed the origin of Umutomboko traditional ceremony, focusing on the processions of the Umutomboko ceremony. Simbao states that 'this magnificent processional display of Lunda-Kazembe royalty takes place annually at the Umutomboko ceremony in Mwansabombwe,

⁵³ Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Mutomboko Festival', pp. 12-13.

⁵⁴ Cancel, 'Asserting/Inventing Traditions on the Luapula: The Mutomboko Festival', pp. 13, 16.

which is attended by thousands of Zambians eager to participate in the festivities'.⁵⁵ Simbao further discusses the various activities which take place prior and during the Umutomboko traditional ceremony and the different regalia and traditions associated with the main ceremony (Umutomboko).⁵⁶ However, Simbao did not discuss Umutomboko as a cultural tourist attraction, which is the central focus of this study. This study on Umutomboko brought out new information outside the domain of Simbao's work by dealing with Umutomboko as a ceremony of cultural significance to Luapula Province.

Another relevant work to this study was the contribution of Tamara Guhrs and Mulenga Kapwepwe in **Ceremony: Celebrating Zambia's Cultural Heritage**. According to the two authors:

The Umutomboko ceremony is held on the last weekend of July, in Mwansabombwe. The ceremony is held to celebrate "the crossing of the river"- the historic arrival of the Lunda in Luapula. The ceremony comprises of a number of events that culminate in the performance of the Umutomboko ceremony.⁵⁷

The two writers discuss the procedures which take place prior to the day of the dance of conquest (Umutomboko) and the activities which take place on the day of the traditional ceremony. The procedures leading to the day of the celebration of Umutomboko, according to Guhrs and Kapwepwe, are *Umutentamo*, ancestral rituals, drowning in the river and the return to the palace.⁵⁸ These activities of the Umutomboko traditional ceremony keep the flame of culture alive such that the ceremony calls for a lot of people who travel from all walks of life to Mwansabombwe, just to witness the event. Guhrs and Kapwepwe point out how thousands of spectators including dignitaries, guests of Honour, business people and Lunda aristocracy await the arrival of the Mwata Kazembe at the arena on the last Saturday of July every year.⁵⁹ Guhrs and Kapwepwe focused on Umutomboko as a traditional ceremony. This study brought out more information adding to the two authors' work by dealing with Umutomboko as a ceremony of cultural significance.

⁵⁵ Simbao, 'A Crown on the Move: A Stylistic Integration of the Luba-Lunda Complex in Kazembe Performance', p.26.

⁵⁶ Simbao, 'A Crown on the Move: A Stylistic Integration of the Luba-Lunda Complex in Kazembe Performance', p. 30.

⁵⁷ Tamara Guhrs et al, **Ceremony: Celebrating Zambia's Cultural Heritage**, (Lusaka: Celtel Zambia PLC and Seka, 2007), p. 124.

⁵⁸ Guhrs, **Ceremony: Celebrating Zambia's Cultural Heritage**, p. 125.

⁵⁹ Guhrs, **Ceremony: Celebrating Zambia's Cultural Heritage**, p. 130.

The literature reviewed above, though not particularly discussing cultural tourism in Zambia and the Umutomboko traditional ceremony as a cultural tourism attraction was very helpful in the completion of the study on Cultural Tourism in Zambia: A Case Study of Umutomboko Traditional Ceremony. The literature was used as a means to investigate Zambia's cultural tourism experience. Other works were used for purposes of comparison, to complement the Zambian context of cultural tourism and also as an extension of the studies on cultural tourism and Umutomboko ceremony.

1.5. Research Methodology

The data which was utilised in this study was collected from both primary and secondary sources. The starting point of data collection was the University of Zambia (UNZA) main library in the Special Collection section as well as the UNZA repository for sources such as dissertations and thesis. These sources provided information mainly on the history of tourism in Zambia. The other important sources of information from the UNZA library were books and journal articles which brought out insights on the Lunda people of Mwata Kazembe Kingdom. More primary and secondary data on the Lunda Kingdom of Mwata Kazembe in general and the Umutomboko ceremony specifically was collected from The Friends and Encounter – Zambia (FENZA) Archives of the Catholic missionaries in Lusaka. Substantial amount of primary data such as newspapers, tour reports and books were collected from the National Archives of Zambia (NAZ). These gave insights on the early history of the Lunda people of Mwata Kazembe thus presenting a clear picture of the origin of the ceremony. Oral interviews for primary information were conducted with selected focal people of the Luba-Lunda Kazembe Royal Palace and other people in Mwansabombwe and the Ministry of Tourism Headquarters in Lusaka. This study benefited from oral testimonies which were used for the purpose of supplementing written sources. Further information from annual reports on Umutomboko ceremony from the Ministry of Chiefs and Traditional Affairs office in Mansa, Luapula province and the Ministry of Tourism Headquarters in Lusaka provided information on the yearly activities at the ceremony. Both primary and secondary sources of information (written and oral data) which were used in the completion of this study were analysed qualitatively.

CHAPTER TWO

2.0. Origin of Umutomboko Traditional Ceremony and Political Challenges, 1961-1971

2.1. Introduction

This chapter is centred on the origin and concept of Umutomboko traditional ceremony. The chapter begins with a discussion on the genesis of the concept of Umutomboko and the challenges which Mwata Kazembe XVII, Paul Kanyembo Lutaba, experienced with the United National Independence Party (UNIP) in an effort to promote his traditional ceremony from his coronation in 1961 up to 1971. The chapter further discusses the rituals and processions that were performed prior to and during the Umutomboko ceremony.

2.2 The Concept of Umutomboko Ceremony and its Origin

The Umutomboko traditional ceremony was celebrated to remember how the Lunda migrated from Mwata Yamvo's Kingdom in Kola, Katanga region of the Democratic Republic of Congo (DRC) making their way through Chief Matanda's village in Mansa under the leadership of Kazembe II, Kanyembo Mpemba who established the first eastern Lunda capital 20 Kilometers east of Mofwe Lagoon in Lunde.¹ Umutomboko is defined as a dance of victory or conquest. The narration of the origin of Umutomboko traditional ceremony always takes one back to the days when the Lunda crossed the Luapula River into Zambia, fighting their way through and conquering weaker and smaller tribes. There is literature which indicates that the Lunda crossed the Luapula River into Zambia near Chief Matanda's village of Mansa district.² In explaining the concept of Umutomboko, it is inevitable to discuss the origin of the Lunda and their earlier settlements and permanent settlement at Mwansabombwe because that is where the ceremony started and developed. The concept of Umutomboko was developed by the Lunda as a way of honouring and remembering how their ancestors migrated from Kola in the Katanga region, the present day Democratic Republic of Congo (DRC) into present day Zambia, winning many battles as they conquered many ethnic groups. The Lunda made their way from Kola following the Luapula River until they crossed it *kwa matanda* (near Chief Matanda's village) in present day Mansa district.³ The Lunda are

¹ Interview, Mervis Chilishe, Chilindi Village, Mwansabombwe, 9th March, 2021.

² Paul Mpemba, **Mutomboko Ceremony**, (Lusaka: Crownon Trade Line Agency, 2015), p. 3.

³ Interview, Mervis Chilishe, Chilindi Village, Mwansabombwe, 9th March, 2021.

believed to have crossed the Luapula River in 1738. Father Pinto, the Chaplain of the expedition of Dr. De Lacerda wrote in his journal in 1798 the following:

The subjects Ba Lunda who say that sixty years ago (i.e 1738) came from the Western regions and established themselves in the lands of the conquered Vacila i.e Shila, ba Shila are of the same nation as the Cazembe whose rites and customs they follow⁴

This is to say the Lunda's earlier contact in Luapula Province was with the Ushi chief Matanda in Mansa. LABRECQUE Edouard also wrote the following;

The first Mwata Kazembe to have led the Lunda from Kola into present day Zambia was Ng'anda Bilonda I, who died before he could complete his expedition. Ng'anda Bilonda's successor was his half-brother, Kanyembo Mpemba. Kazembe Kanyembo Mpemba received formal instructions and orders from Mwata Yamvo Mukanzu to cross the Luapula River and settle there a Lunda colony. Kanyembo was given a Lunda insignia, a royal knife, a mutaba tree and was told that wherever he settled at the Luapula he would be master of all the Bakosa Lunda from the Lualaba river as far East as he could reach. Kanyembo set off with a group of troops conquering the Katanga country. After conquering the Katanga country, he went northwards towards Lake Mweru. His aim was to cross the Luapula River south of Lake Mweru but this was practically impossible and too difficult because of the vast width of the river. Kazembe Kanyembo then followed the Luapula River in a southward direction going up to a place facing Matanda, the Ushi chief's country.⁵

It is important to note that Mwansabombwe, the present capital of the chiefdom, was not the first to be established. It was actually the fifth because after the Lunda reached Mansa, they proceeded following the Luapula River until they reached Lunde (Nchelenge) and established their first palace there under the leadership of Mwata Kazembe, Paul Kanyembo Mpemba II in 1740. Mwata Kazembe Kanyembo II ruled his people at this palace from 1740-1760. When Mwata Kazembe Kanyembo II died in Lunde, he was buried there and the area was declared

⁴ FENZA Archive/ I-M-Hi 09, English versions with extracts from the book of Lacerda's journey to Kasembe.

⁵ FENZA Archives/ I-M-Hi 09, LABRECQUE Edouard, 'The Mwata Kasembe' a summary of history of the Lunda in the Lwapula Valley.

the royal burial ground for all the future Mwata Kazembe chiefs.⁶ Lunde is the traditional burial site where thirteen Mwata Kazembes who died were buried as of 1950. The Lunde grave yard is considered the oldest which dates back to about 1760.⁷ When Mwata Kazembe Ilunga Lukwesa III took over the throne, he moved the palace to Shanyembe which lasted from 1760-1805. The third palace was established at Toka under the leadership of Mwata Kazembe Kanyembo Keleka IV and Kapumba Mwongo Mfwama Kasawo V from 1850-1854. The fourth palace was established at Chombe under the leadership of Munona Chinyanta VI from 1854-1862. In 1885, the palace was moved to the valley (present day Mwansabombwe). The Mwansabombwe palace has stood the test of time from 1885 to date under the leadership of different Mwata Kazembe chiefs. The main reason behind the shifting of the royal palaces was in order to find a better and strategic area of settlement which would protect the Lunda from frequent attacks from their enemies. The Lunda were involved in many battles and experienced a lot of attacks as they made their way into Luapula Province of Zambia. Evidence for one of the ways the Lunda tried to shield themselves from attacks is still visible north of Shanyembe village (near Nchelenge) where they dug a very deep trench where the Lunda warriors would hide as they watched out for enemies who came into the kingdom. Mpembwe was also a place where the Chiefs always hid whenever they were warned of enemies intending to attack them.⁸

The Lunda won many battles during the wars with the various ethnic groups that they encountered during their migration. The conquests called for merry-making celebrations and great excitement accompanied by the beating of drums, dancing and beer drinking. These occasions which took place every time the Lunda warriors defeated their enemies later resulted into a memorable traditional ceremony which would preserve their cultural heritage. The Umutomboko traditional ceremony is not a new phenomenon. The ceremony began in 1961 and was rekindled by the Zambian government in 1971. This was because the colonial authorities had prohibited traditional ceremonies in Northern Rhodesia as they suspected them of being conduits of tribal influences which were considered inimical to colonial interests.⁹ Therefore, the Umutomboko ceremony can correctly be said to have started in ancient times,

⁶ Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, 28th May, 2021.

⁷ NAZ INF/3/97 Loc4757, NP2/6/14, Kawambwa Chiefs, 1947-53.

⁸ Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, 28th May, 2021 ; <https://uumutomboko.homestead.com>, 'History of the Lunda Capital and the Palace', Accessed on Monday, 26th April, 2021.

⁹ Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

especially after the Lunda had crossed the Luapula River in the 1740s to settle in their present day area (Luapula).

The first ever written accounts of the Umutomboko ceremony were seen in the records of the Portuguese travellers who spent some months in Kazembe courts in the early nineteenth century in their efforts to negotiate trading alliances. Antonio C.P Gamitto, one of the visiting Portuguese travellers between 1831 and 1832, reported that both Mwata Kazembe and his *chilolo* aristocrats could be seen dancing the Umutomboko to the accompaniment of martial music after boasting of his military exploits.¹⁰ It is clear that originally, the celebration was performed by dancing and drinking beer after a successful battle with their enemies. However, as time went by there were no more wars and battles. As a result, the Umutomboko celebration became a distant memory because there was nothing to motivate its celebration.

Other occasions which called for Umutomboko celebrations were the birth of a prince or princess in the palace, the death of a King and during the installation of a new king and other title holders.¹¹ According to David Gordon, the Umutomboko ceremony during the nineteenth century was performed after conquest, at times of celebrations or even human sacrifices.¹² The installation of a new king followed an outline. When all the preparations for the installations were in place, guns were fired and the ceremonial drums were beaten. This was the first time any drum would be beaten in the Lunda tribal area since the funeral of the late chief. The new chief would then emerge from his house and would be acclaimed by his people then guns were fired. The chief was then presented with his *inkonto* (official staff of office) by a representative of the government. If any speech was made, the reply was given by a senior traditional Councilor as the chief was not allowed to speak at this stage of the proceedings. The chief would then be escorted to one of the ceremonial drums on which he would sit. At this point, tribal elders and subordinate chiefs approached the chief one at a time, made speeches and danced. The chief would then give himself a new name. This was the first time he would be speaking during the ceremony. He was then given *impoko* (sword) and an *imbafi* (axe) and then he danced. After the chief had danced the Umutomboko, troupes of young men and girls danced the traditional dance routines and the dancing eventually

¹⁰ Antonio, C.P Gamitto, **King Kazembe and the Marave, Cheva, Bisa, Bemba, Lunda, and other People of Southern Africa: Being the Diary of the Portuguese Expedition to that Potentate in the Years 1831 and 1832**, (Junta de Investigacoes do Ultramar: Central de Ciencias Politicas e Sociais, 1960), pp. 50, 56.

¹¹ Interview, Induna Mwilu, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

¹² Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p. 37.

became general. The chief then returned to his house and the official part of the installation was over.¹³ This was the only time the Umutomboko would be performed until a king died and there was need for the installation of a new king.

Drawing on previous traditions, rituals and processions, the Umutomboko ceremony was started in its present form in 1961. The organisers of the Umutomboko ceremony state that Mwata Kazembe XVII, Paul Kanyembo Lutaba's coronation in 1961 marked the first celebration of the Umutomboko ceremony.¹⁴ His Royal Highness Mwata Kazembe XIX stated that the Umutomboko ceremony was started in its present form by his father Mwata Kazembe XVII, Paul Kanyembo Lutaba.¹⁵ The Umutomboko ceremony became the mirror through which the Lunda recalled their history and cultural heritage.

As per tradition and with so much dignity, any Mwata Kazembe who ascended to the throne claimed his succession name, personal eulogy and appellation under which he would be known from then on. The new Mwata Kazembe's eulogy had to be distinct from those he was succeeding; that is, his father and predecessors. Mwata Kazembe XVII, Paul Kanyembo Lutaba gave himself the praise title of *Mushindikeni*, which means "escort him". The Lunda-Bemba version of Mwata Kazembe *Mushindikeni*'s eulogy read as '*nine Mushindikeni, uwafwa taishindika. Newatumpa, ba mwana ba Lunda ebacenjela. Nkalamo ifukile amala, nshikwete tata, nshikwete mayo, ine ndifye neka*' which is translated into English as 'my name is escort him. For I am like the dead who does not escort himself. I am stupid and children of the Lunda are the clever ones, the lion that has folded its claws. I have no father; I have no mother, I am just alone'.¹⁶ The picture below shows Mwata Kazembe XVII, *Mushindikeni* in full royal regalia, surrounded by his *ba chilolo*.

¹³ NAZ INF/3/97 Loc4757, NP2/6/14, Kawambwa Chiefs, 1951.

¹⁴ Gordon, 'The Cultural politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.70.

¹⁵ Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe. 28th May, 2021.

¹⁶ Chinyanta and Chiwale, **Mutomboko Ceremony and the Lunda-Kazembe Dynasty**, p. 21.

Fig. 2.1: Mwata Kazembe XVII, Paul Kanyembo Lutaba on a tour of his land shortly after his coronation in July 1961



Source: <https://Congo-mondele.tumblr.com>, accessed on 21st April, 2021.

Mwata Kazembe Mushindikeni was geared to rejuvenate the Umutomboko ceremony in the years following his coronation. When he took over the throne in 1961, he slowly began to organise the celebration of Umutomboko, though only once in a while and on a small scale. During this period, Umutomboko was a small event and was attended by very few people who, in most instances were linked to the royal family as well as subjects of the kingdom.¹⁷ The Umutomboko ceremony was to remain an articulation of the Lunda identity in many years to come as it was the key to joining communities who claimed to be Lunda but spoke different languages and were citizens of different countries such as Zambia, Katanga or southern Democratic Republic of Congo (DRC) and Angola.¹⁸ It is important to point out that Kanyembo Lutaba had a difficult time in trying to make the Umutomboko ceremony popular. To begin with, it was a challenge to organise the festival on a large scale because most of the local traditions were not supported by the colonialists as they were overshadowed by the practice of Christianity. Many of the rural inhabitants were only able to revitalise and retain their indigenous and traditional customs as well as their values after independence.¹⁹

¹⁷ Interview, Vailet Chiswakala, Chilindi Village, Mwansabombwe, 9th March, 2021.

¹⁸ Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.71.

¹⁹ Interview, Vailet Chiswakala, Chilindi village, Mwansabombwe, 9th March, 2021.

2.3. Political Challenges faced by the Lunda Chief Mwata Kazembe in an Effort to Popolarise the Umutomboko ceremony, 1961-1971

At the time of his coronation, Mwata Kazembe XVII, Paul Kanyembo Lutaba also faced many political challenges. These unpleasant political experiences acted as a catalyst to the rise of the Umutomboko ceremony. The coronation of Mwata Kanyembo in 1961, which marked the ceremony's initial celebration, happened at the time when there was political tension in the Katanga region of Congo as civil war broke out in that country. Nineteen sixty was a year of intense political activity in Kawambwa. On 30th June, 1960, the Democratic Republic of Congo (DRC) achieved its independence and this had large scale repercussions on the district because of the ties which the Lunda had with the Katanga province. Congo's independence in 1960 gave political leaders in present day Zambia courage to persuade the local people in Luapula (Kawambwa) that Congo's independence would without fail be followed by the freedom for Africans in Northern Rhodesia. The United National Independence Party (UNIP) developed in Luapula in the very year and achieved greater enrollment in Luapula.²⁰

Kazembe XVII celebrated his 1st year of being the Lunda King under these volatile circumstances across the Luapula River in Congo. Considering that Mwata Kazembe Kanyembo Lutaba had witnessed the double standards of the colonial government, he sought to help the United National Independence Party in fighting against British colonial administration.²¹ This act led to his suspension for three months by Leonard Bean who at the time was the Minister of Native Affairs, but even then, the Mwata never gave up, but stood by his word.²² Unfortunately, what seemed to be a promising beginning for Mwata Kazembe XVII, Paul Kanyembo's relations with the UNIP government was short-lived when the UNIP got in the way of traditional affairs by replacing the area's Local Native Authority (LNA) with the Kawambwa Rural Council.²³

²⁰ NAZ NP/2/2/81 Loc4748, Annual Reports on Native Affairs, Kawambwa, 1960.

²¹ Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p. 70.

²² Chinyanta and Chiwale, **Mutomboko Ceremony and the Lunda Kazembe Dynasty**, p. 22.

²³ Gordon, 'The Cultural politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p. 70.

In February 1963, the Local Native Authority Administrative Secretary T. Kafusha reminded John Malama Sokoni, the undersecretary to Prime Minister Kenneth Kaunda that a truly nationalistic government would never overstep the traditions of Mwata Kazembe's Kingdom.²⁴ Kafusha further wrote to Sokoni on 2nd March, 1963 emphasising that eastern Lunda were clearly not ready to resist any moves which were intended to undermine Mwata Kazembe's kingdom and the Local Native Authority. The point Kafusha was trying to stress was that no laws governing the Local Native Authority were supposed to be concluded or sanctioned before consulting the eastern Lunda King.²⁵ In April 1963, Mwata Kazembe Kanyembo, who was the leader of the Local Native Authority in the lower Luapula valley, was assaulted by some UNIP militants after he questioned the legitimacy of their violent party. Mwata Kazembe XVII was quoted saying some people had said he was not even a chief because UNIP was in power and there would be no chiefs.²⁶

Bwalya Chola, the newly elected Chairman of the Kawambwa Rural Council thought that the Council, as a body responsible for administration of the District, must be realistic and be ready to work like a marriage between UNIP and the traditional rulers of the country.²⁷ Chola warned staff of the Rural Council not to accept ideas from outside the District Council administrative structures.²⁸ Chola's message did not please Mwata Kazembe XVII, Paul Kanyembo Lutaba who was deprived of all direct executive and legislative powers by the set-up of the new administration. This was so because the king's new chances of continuing with the works of his predecessors were restricted through the abolition of the Lunda Native Treasury (LNT). The resources which had been used to ensure the smooth running of the royal patronage and redistributive networks during the previous decades could no longer reach the hands of the king.²⁹

²⁴ T.Kafusha to J.M Sokoni, Mwansabombwe, 4th February, 1963, UNIPA, UNIP 5/2/1/40.

²⁵ Kafusha to Sokoni, Mwansabombwe, 2nd March, 1963, UNIPA, UNIP 5/2/1/40.

²⁶ Chief Kanyembo to J.M Sokoni, Kanyembo's Village, 19th April, 1963, UNIPA, Lusaka, UNIP 5/2/1/14.

²⁷ NAZ, HM, 89/PP/1/F2, Bwalya Chola to A.K Shapi, Kawambwa, 7th September, 1964,

²⁸ , NAZ, LGH 9/1/10, Minutes of the second meeting of the Kawambwa Rural District Council, 26-31st August, 1964.

²⁹ Giacomo Macola, 'It Means as If We Are Excluded From the Good Freedom', Thwarted Expectations of Independence in the Luapula Province of Zambia, 1964-6, **The Journal of African History**, Vol. 47, No.1 (2006),p.53.

On 24th October, 1964, Zambia attained its political independence from the British. After independence, the government of Zambia began to gradually put reforms in place to promote the growth of culture which would later result into massive celebrations of traditional ceremonies. This saw the creation of institutions such as the National Heritage Conservation Commission (NHCC), private museums and cultural villages,³⁰ to help promote Zambian culture. In 1965, the government established the Zambia National Tourist Bureau (ZNTB) in order to market various tourist attractions such as game parks, waterfalls and cultural ceremonies.³¹ The creation of the ZNTB gave many traditional rulers hope because they believed that they would get back their traditional authority and promote their traditional ceremonies. However, their hopes were not fully realised, because even after independence, traditional leaders were overshadowed by party politics and the civil service administrative system.³² Traditional ceremonies were still not a prominent feature on the agenda of the newly elected government. The only notable traditional ceremony which the government considered worthy then was the Kuomboka Ceremony, which at the time was the best known and oldest public national ceremony celebrating the Lozi Paramount's migration to dry land after the first floods of the Zambezi wetlands. In Terence Ranger's view, the Kuomboka ceremony seemed to have been inspired by efforts to impress the French missionary, François Coillard in the late nineteenth century.³³

In the case of Mwata Kazembe and the Umutomboko ceremony, it was so unfortunate that the government, even after replacing the Local Native Authority, would still go ahead to exclude Mwata Kazembe from the House of Chiefs. At the beginning of 1965, the government made an official announcement that Mwata Kazembe would be excluded from the House of Chiefs. It was also stated that chiefs would soon be removed from presiding over local courts.³⁴ This announcement most likely ignited the explosive situation which already existed between Mwata Kazembe and the UNIP government. By the time the new Kawambwa Rural Council was having its third meeting; Mwata Kazembe Kanyembo had resigned from the Council for

³⁰ <http://www.zambiatourism.com>, 'Zambian Culture-Zambia Tourism', Accessed on Sunday, 25th April, 2021.

³¹ Patrick Sikayomya, 'From a Crisis to a Ceremony: A History of the Kuomboka to 2010', MA Dissertation, University of Zambia, 2013, p.87.

³² Robert Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Mutomboko Festival', **African Arts**, Vol. 39, No. 3 (2006), p.12.

³³ Terence Ranger, 'The Invention of Tradition in Colonial Africa', in Eric Hobsbawm and Terence Ranger, **The Invention of Tradition**, (Cambridge: Cambridge University Press, 1983), p. 239.

³⁴ William Tordoff and Robert Moltano, 'Introduction', in Tordoff (ed.) **Politics in Zambia**, (Berkeley: University of California Press, 1974), p. 21; Gerald L., Caplan, **The Elites of Barotseland, 1878-1969: A Political History of Zambia's Western Province**, (Berkeley and Los Angeles: University of California Press, 1970), p. 211.

unspecified reasons, but certainly linked to the fallout with the state. In 1966, Mwata Kazembe XVII appointed Chief Kashiba to represent him in the Rural Council. Even at this time, Mwata Kazembe continued turning down requests from the Minister of Local Government for him to play a more active role in the affairs of the Council.³⁵ It is important to note that the hurdles that the chiefs in Luapula Province were going through under the new government did not stop them from devising new initiatives to maintain their positions and exert their influence. Mwata Kazembe XVII, Paul Kanyembo Lutaba, saw the Umutomboko traditional ceremony as the medium through which he could continue celebrating his importance and local stature.³⁶ This gave the Mwata the drive to device initiatives to hold up his position as the King of the Lunda, and also ensure that the government supported his initiatives to promote the ceremony, in spite of the political challenges which confronted him.

At the end of July 1971, Mwata Kazembe XVII, Paul Kanyembo Lutaba, declared the Umutomboko an annual ceremony. This was done in order to mark his 10 years of being on the throne. This declaration meant that all the successive Mwata Kazembe chiefs would continue to celebrate the ceremony.³⁷ When the Umutomboko ceremony was declared an annual ceremony, the date set for its celebration was 29th July every year because this was the date when Mwata Kazembe Kanyembo Lutaba had actually been installed as King of the Lunda back in 1961. Unfortunately, because the calendar changes every year, the 29th of July would in other years fall on a work day which saw people in the Public Service complaining that they would unwillingly miss the ceremony. As a result, the date was made flexible by putting the celebration on the last Saturday of July every year.³⁸ Thus, from 1971, the Umutomboko ceremony has been held annually in Mwansabombwe district, Mwata Kazembe's headquarters, on the last Saturday of July.

For the 1971 Umutomboko celebrations, Mwata Kazembe XVII, Paul Kanyembo Lutaba, sought the assistance of the Government of the Republic of Zambia under the leadership of Dr. Kenneth Kaunda. At this point the Umutomboko ceremony seemed to have attracted the attention of the state. A committee of prominent local businessmen and government officials

³⁵ Paul Kanyembo to Minister of Local Government, 10th October, 1977, Kawambwa District Council Files, CAB 52/3/5.

³⁶ Gordon, 'The Cultural politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', pp. 71-72.

³⁷ Interview, His Royal Highness Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe., 28th May, 2021.

³⁸ Interview, Biswel Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021.

coordinated the organisation of Umutomboko ceremony in 1971.³⁹ The committees collected donations for the celebration and the District Governor offered to foot a portion of the bill. The ceremony witnessed a paradigm shift in that one hundred and thirty dignitaries gathered for a day's celebration which included paying tribute to Mwata Kazembe's ancestors in the Lunde graveyard, Kazembe's robbing by a traditional councillor, virgins performing the *ichinkwasa* and *chilumwalumwa* dances and speeches delivered by the most important guests.⁴⁰

In view of the aforementioned dances which were performed during Umutomboko celebrations, Robert Cancel argues that:

The *icinkwasa* dance was performed by a group of six young girls, around 9 to 11 years old dressed in long blue skirts with a thick white stripe at the bottom hem, citenge of dark cloth rolled narrow and tied around their waists, and Umutomboko t-shirts. The girls knelt before the Kazembe and clapped three times after which they began to dance the *icinkwasa*. This dance had the girls moving slowly with swaying hips across the dance area until they reached the royal musicians; then they returned, using the same steps and movements. At one point they formed a circle and, using the same movements, bent their knees and slowly descended almost all the way to the ground. Then, still dancing the same way, they rose up and resumed their move to the reviewing stand. When they reached the Mwata's seating place again, they knelt, clapped three times, and moved away. The group of *chilumwalumwa* dancers was composed of six adolescent girls, dressed similarly to the first group but with an extra white strip on their blue skirts at around mid-thigh level. They began dancing the *icinkwasa* movements, and then shifted to a slightly faster-paced set of movements called *chilumwalumwa*. Their feet moved more quickly and the swinging and snapping of the hips was also more pronounced than the group which danced *icinkwasa*. There was also a bit more improvisation in the way they moved back and forth, with individuals breaking the line to solo and then rejoining the others. They then made a general movement to acknowledging the Mwata, across the arena and to the royal musicians.⁴¹

³⁹ Gordon, 'Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', pp.71-72.

⁴⁰ David Gordon, 'The Cultural Politics of the Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.72.

⁴¹ Robert Cancel, 'Asserting/Inventing Traditions on the Luapula: The Mutomboko Festival', **African Arts**, Vol.39, No.3 (2006), p.22.

Considering the merry making and how successful the Umutomboko had been in 1971, Mwata Kazembe Paul Kanyembo Lutaba in 1972 suggested to the District Governor at Kawambwa that the ceremony should be celebrated with the same splendour as that of the previous year. What facilitated this move by the Mwata was the fact that the ceremony had raised money for the chief as it brought so many dignitaries in Kazembe's capital Mwansabombwe and saw a business boom in local shops, taverns and restaurants. Mwata Kazembe realised that apart from bringing continued economic rewards for him and the local community, an annual ceremony of a similar nature would reinforce his authority. Even though Mwata Kazembe Kanyembo had asked for help from the government in the organisation of the Umutomboko ceremony and its celebration, much of the income was to come from contributions made by prominent businessmen, fishermen and the Umutomboko committees which were formed across Luapula province and also spread to the Copperbelt towns and Lusaka.⁴² The Umutomboko committees were part of the organisations that formed the decision making bodies which surrounded the Mwata and reinforced the position of lesser chiefs, Lunda elders and all who wanted to be associated with the chieftaincy and its annual ceremony. Each region in Zambia would have a committee responsible for organising people who originated from the Luapula region and other related ethnic groups.⁴³

The committees typically consisted of several elected office bearers; a chairman, a secretary, treasurer, coordinator and a number of prominent members including UNIP leaders, businessmen, headmasters, headmen and church leaders. In the rural areas, membership of the Umutomboko committee was on voluntary basis, but the Lunda chiefs put pressure on all members of the civil society who were members of the committees to contribute towards the celebrations. The committee members in urban areas were mostly responsible for raising funds to be used in the printing of the Umutomboko programmes; caps, t-shirts, chitenge and other materials important in ensuring a successful and colourful Umutomboko celebration. A respondent pointed out that:

The revival of the Umutomboko Ceremony meant that it would not only be celebrated in areas around the palace. Rather, celebrations would be held in all villages dotted along the Luapula River from Mwansabombwe in the north and Katuta ka Mpemba near Musonda Falls in the South. Other villages that would take part in the

⁴² Paul Kanyembo to District Governor, 13th September, 1971; District Governor to Provincial Minister, 29th October, 1971; Howard Kamanga to District Secretary, 12th June, 1972, Kawambwa District Council Files, AFN 66A-1.

⁴³ Interview, Biswel Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021.

celebrations included Lukwesa, Lubunda, Kashiba (Namwana), Mulundu and Chalwe. Kanyembo and Kambwali to the North towards Nchelenge were also participating villages.⁴⁴

The Umutomboko ceremony saw even more favour in the eyes of the government under the reign of Mwata Kazembe XVIII, Frances Xavier Munona Chinyanta, who ascended to the Lunda throne in 1983. The government started taking active involvement in the traditional affairs of the Lunda people in the 1980s. This was noticed when in 1985, Mwata Kazembe XVIII, Frances Xavier Munona Chinyanta, was appointed District Governor in Mansa.⁴⁵ According to Chinyanta and Chiwale, ‘barely two years and four months after Munona Chinyanta ascended to the throne; President Kaunda appointed him District Governor and was sworn in at State House together with other appointees in the arms of the government on 13th October, 1985’.⁴⁶ Mwata Kazembe would work hand in hand with the government in carrying out both political and traditional affairs. Mwata Kazembe XVIII’s appointment to a political position marked a new beginning in the traditionally strong history of the Lunda people of Mwata Kazembe. This appointment brought in new roles for the newly appointed young Mwata as he had to multi-task to meet the expectations of him as a traditional ruler and custodian of the Lunda-Kazembe customs and those of a political administrator.⁴⁷ In promoting the Umutomboko ceremony, Mwata Kazembe encompassed all the villages in his territory in order to reassert his authority, rule and clear doubts about the ceremony in the minds of even non-Lunda ethnic groups which had been defeated before the Lunda finally settled in Mwansabombwe.⁴⁸

2.4. Rituals and Processions Which Were Performed Prior to Umutomboko Celebrations

The Umutomboko traditional ceremony involved observing rituals within and outside the palace. His Royal Highness, Mwata Kazembe XIX explained that the Umutomboko ceremony was an occasion which required the Mwata to pay homage to the spirits of his ancestors.⁴⁹ Rituals or processions which were observed included brewing of beer which was taken to the palace, visiting the battleground of katele, Umutentamo (Ubuswani), visiting the shrine of

⁴⁴ Interview, Biswel Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021.

⁴⁵ Cancel, ‘Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival’, p, 12.

⁴⁶ Chinyanta and Chiwale, **Mutomboko Ceremony and the Lunda Kazembe Dynasty**, p. 25.

⁴⁷ Chinyanta and Chiwale, **Mutomboko Ceremony and the Lunda-Kazembe Dynasty**, p.25.

⁴⁸ Chanshi, **The Heritage and Mysteries of the Mwata Kazembe Dynasty**, p. 82.

⁴⁹ Interview, His Royal Highness Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

Nakabutula, seeking ancestral and animal blessings, visiting the shrines of the two brothers Chinyanta and Kasombola and the Umutomboko dance itself, which was the highlight of the ceremony. All these processions and rituals were two-day activities which began on Friday, a day before the last Saturday of July every year. Each of these processions and rituals had a link to the migration and settlement in the Luapula valley of the Lunda people of Mwata Kazembe.⁵⁰ The Umutomboko was also the time Mwata Kazembe received his “tithe” or tribute from his subjects. His subjects took different gifts to the palace such as cassava, millet, maize, fish, meat, beer, and, in later years, blankets, groceries and cash.⁵¹

The first ritual which was observed prior to the Umutomboko celebration was the taking of beer to the palace. This procession took place on a Friday between 08:00 and 10:00 Hours. Early on a Friday, beer drums were placed in front of the palace gate in order for women from different sections of Mwansabombwe village to pour beer into them. Women from different sections of the villages, one after another took beer to the palace and filled up the drums. The tradition of brewing beer prior to Umutomboko was started because the Lunda used to drink beer as they made celebrations after every battle or conflict they encountered. The purpose of brewing this beer was for the Mwata to ensure that the guests, visitors and villagers who came to witness the cultural (traditional) ceremony partook of it and enjoyed themselves. Previously, everyone would take part in the drinking of the traditional beer. However, with the passage of time, the population of the people who attended the ceremony increased such that the beer brewed was not enough for everyone. This led to the resolution of only giving the beer to the invited guests, visitors and titled men of the chiefdom.⁵²

After women took the beer to the palace, the Mwata would lead an entourage to an area called Mpembwe (barrier). Mpembwe is a place where the Lunda dug a barrier (security trench) or hiding place in the 18th century. It is said that the warriors used to hide in the Mpembwe and only came out when they saw enemies approaching and took the enemies by surprise, attacked and defeated them. The Mpembwe was a deep trench dug to prevent the enemies from crossing over into the kingdom. The barrier is situated near Shanyembe and Toka villages where the second and third royal palaces were located respectively. In the old days, the

⁵⁰ Interview, His Royal Highness Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

⁵¹ Peter R. Chanshi, **The Heritage and Mysteries of the Mwata Kazembe Dynasty**, (Lusaka: Grand Designs, 2007), p.82.

⁵² The headmen could not disclose their full names hence their titles shall be used throughout the dissertation. Interview, Headman Nakabamba, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

Mwata would walk from these places to the boundary because it was close to the palace then. When the palace was shifted to Mwansabombwe, motor vehicles were used to move the Mwata to the katele grounds. Upon arrival, the Mwata received the *impemba* (a white ancestral powder) from the headmen at the boundary. After that, the Mwata visited two shelters and drank *katata* (traditional beer) in the first hut and proceeded to throw grains and *impemba* in the trench. The Mwata then presented a speech to the crowd at the end of his journey to Ketele.⁵³ This left room for the next procession which was the *Umutentamo*.

The *Umutentamo* was yet another procession which took place on a Friday from 16:00 to 18:00 Hours before the last Saturday of July for the new installation of the Lunda hierarchy. In an interview Induna Mwilu, stated that the *Umutentamo* could be held at any time of the year whenever the situation demanded it. The *Umutentamo* underwent some changes in the modern day Umutomboko celebrations. Before Umutomboko ceremony began to be celebrated every year, the whole purpose of it was to honour the Lunda and non-Lunda citizens especially for their courageous behavior in battles or other achievements. It was also used for the installation of new members of the royal family to hereditary offices, removal of office holders for such reasons as gross misconduct, punishing the offenders and welcoming an important visiting chief or person from outside the Mwata's chiefdom.⁵⁴ Biswel Ngonga held the view that what replaced Umutentamo was *ubuswani* which simply means a day of installation. What made *ubuswani* different from Umutentamo was that it was not centered on punishing offenders but removing rank holders from their positions and filling vacant positions. In the old days, the *Umutentamo* procession could even call for the death of some offenders especially if the offence was grave. Despite Mwata disciplining offenders, he still left room for them to continue occupying their positions unless the offence was very grave.⁵⁵

Just like the presentation of beer, this event took place right at the entrance of the royal palace. People gathered in front of the gate as they waited for the royal musicians to arrive. The royal musicians started their musical performances immediately they arrived and this was done while facing the gate of the palace. As the royal musicians played their songs, different headmen and chiefs danced to entertain the crowd. After an hour or so of the music and

⁵³ Interview, Headman Nakabamba, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁵⁴ The Indunas could not disclose their full names hence only their titles shall be used throughout the dissertation. Interview, Induna Mwilu, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁵⁵ Interview, Biswel Ngonga, Information and Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021.

dancing, a gunshot was fired to signal the Mwata's coming out of the palace through the gate. The Mwata was seen sitting on the throne wearing a brass fire brigade helmet. Records of the history of Kazembe Kingdom indicate that the brass helmet was left at the palace by the Portuguese explorer Francisco De Lacerda, who died there in 1798. Besides the helmet, the Mwata was also seen with a sword while body guards stood beside him. At that moment, the Mwata would be ready to give positions to new leaders in his chiefdom. After the installation, another gunshot was fired to signal the end of the event and then the Mwata was taken back into the palace.⁵⁶ This marked the end of the processions which were carried out on Friday. Figure 2.2 below depicts men with riffles led by the village headmen at the installation ceremony.

Fig.2.2: Men with riffles headed by the village headmen at the installation ceremony.



Source: Munona Chinyanta and Chileya J. Chiwale, **Mutomboko Ceremony and the Lunda Kazembe Dynasty**, p.43.

The visit to the shrine of Nakabutula was the first procession that took place the following day on Saturday morning. According to Peter, R. Chanshi, Nakabutula was the royal structure housing royal artifacts and was also a dwelling place for the spirits and was strictly out of

⁵⁶ Interview, Biswel Ngonga, Information and Publicity Convener of Mutomboko Main Committee, Kazembe, Mwanabombwe, 7th April, 2021.

bounds to anybody else but the caretaker and the Mwata.⁵⁷ The visit to the shrine of Nakabutula was observed in the morning shortly before the Umutomboko dance was performed by the Mwata. This was the only time people got close to the shrine since it was out of bounds on other normal days. As early as 10:00 Hours on Saturday, people waited in front of the palace for the Mwata to make his appearance. Other people waited by the shrine since it was located right on the left side of the palace. The appearance of the Mwata was signalled by the firing of an old musket and this caused the crowd to ululate and rejoice. The Mwata then appeared dressed in a white attire with colourful beads around his neck and was at the same time accompanied by an assistant. To add to the pomp and splendour the Mwata carried a fly whisk in one hand and a handkerchief in the other. As the Mwata walked to the south side of the palace where the shrine was located, he waved his fly whisk back and forth.

When the Mwata Kazembe got to the shrine, he was only allowed to enter through a wooden pole barrier and was made to sit on a white sheet where a pair of elephant tusks protruded from under a white covered top. Under the white sheet was a bowl where white beads were placed with some sacred stones that embodied the Nakabutula spirit. The purpose of this ritual was to evoke the birth of the Lunda-Kazembe and to hear the council from the spirits for the New Year (every last Saturday of July marks a new year for the sitting Mwata). The Mwata was set to leave the shrine only after listening to the spirits through the custodian who then applied impemba to his arms and forehead. This gave the Mwata a go-ahead to carry out other processions. It is important to note that this ritual lasted for only ten to fifteen minutes while the audience watched from the barrier. The whiteness of the outfits worn by the Mwata, the Nakabutula and the Nakabutula's assistant symbolised blessings.⁵⁸ In the past, the Mwata would invite his subjects to surround the shrine and throw white beads into the enclosure. According to Gordon, in times past, the visit to the shrine of Nakabutula was an independent ritual done only when the Mwata saw it necessary to consult the ancestors or appease them or to seek blessings from them. A distinct ceremony would be held and the Mwata could invite all the villagers to throw white beads into the enclosure.⁵⁹ However, this separate ritual ceased to be practiced after 1971. In figure 2.3 below, the Mwata is seen seated at the shrine of Nakabutula with the Nakabutula and the Nakabutula's assistant.

⁵⁷ Chanshi, *The Heritage and Mysteries of the Mwata Kazembe Dynasty*, p.83.

⁵⁸ Interview, Induna Mwilu, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁵⁹ Gordon, 'History on the Luapula Retold: Landscape, Memory and Identity in the Kazembe Kingdom', p. 36.

Fig. 2.3: Mwata Kazembe, Nakabutula and Nakabutula's assistant in the shrine paying homage to the spirits of Nakabutula.



Source: Ministry of Chiefs and Traditional Affairs, *Umutomboko Report*, 2017, Mansa.

Right after the Mwata visited the Nakabutula shrine, he performed a ritual called ancestral blessings. This was a procession where the Mwata was required to make a visit to the Miyombo trees. Chanshi stated that there were two Miyombo trees located within the palace grounds right outside the back entrance (western gate of the palace). Grave caretakers waited for the Mwata as he proceeded to one of the trees.⁶⁰ It is interesting to note that the Mwata did not walk to the Miyombo trees but crawled for a few meters in order to show respect to the ancestors. As the Mwata and his company got close to the tree, they noticed a group of people dressed in white holding a container filled with impemba. They people stood in front of the entrance way into the sacred place protected by a thick fence of dry tree branches. Upon arrival at the Miyombo trees, one of the grave caretakers smeared *inkula* (a red mystic powder) on the Mwata. The red mystic powder signifies that there was always blood at the end of every battle that the Lunda fought.⁶¹

While at the Miyombo trees, the Mwata would be advised in a whisper not to compromise his authority and power for anyone. At this point, the Mwata was advised to think deep and go down memory lane remembering the people whose blood was shed as the Lunda made their way to their area of settlement. The Mwata was not allowed to smile at anyone especially

⁶⁰ Chanshi, *The Heritage and the Mysteries of the Mwata Kazembe Dynasty*, p. 83.

⁶¹ Interview, Headman Nakabamba, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

those perceived to be intruders, to signify that he would not value or spare a life. All this was done as a reminder that if blood was not lost during the migration, the Mwata would not have occupied the Lunda throne as he did.⁶² While the Mwata was carrying out this procession, different clan representatives would be standing at the entrance of the sacred place, each of them representing a clan to which the previous Mwata Kazembe kings belonged. The total number of these representatives was supposed to be eighteen but was usually less in most instances because some representatives fell sick and failed to make it to the procession. The other reason which hindered the clan representatives from being present at the procession was lack of transportation.⁶³ The clan representatives present entered the sacred area and sat in front of the Mwata with vessels filled with impemba where the Mwata opened and took a pinch from each of the vessels and applied on his forehead and arms. The whole purpose of doing this was to recognise that the ancestors (previous Mwatas) would bless the path of the sitting Mwata into the New Year. This was followed by the clan representatives smearing impemba in the same manner the Mwata had applied it. Before the vessels were closed, the Mwata placed money in each vessel to pay tribute to the ancestors.⁶⁴

Animal blessing was yet another ritual which was observed at the Miyombo trees. It has been stated that there are two Miyombo trees within the palace grounds and as such when seeking ancestral blessings, the Mwata only visited one. It was during animal blessings that the Mwata walked to the other Muombo tree. After getting ancestral blessings, the Mwata walked towards another Muombo tree and in between the two trees were bones which were an accumulation of different wild animals such as lions, impalas, waterbucks and elephants. The Mwata poured blessings in form of impemba on the bones. This was done so that no animal would harm his people throughout the year until another ritual of the same kind was performed. The Mwata then entered the sacred place that was protected by a wooden fence made of sticks. The Mwata and the clan representatives poured out the remaining impemba onto the bones. The whole process took about 15 to 20 minutes.⁶⁵ After this ritual, the Mwata set off to the Ng'ona River. Figure 2.4 below shows the Mwata and clan representatives at the Miyombo trees.

⁶² Chanshi, **The Heritage and the Mysteries of the Mwata Kazembe Dynasty**, p. 83.

⁶³ Interview, Headman Nakabamba, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁶⁴ Interview, Headman Nakabamba, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁶⁵ Interview, Induna Mwilu, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

Fig.2.4: The Mwata at the miyombo trees pouring blessings on the wild animal bones in the company of clan members.



Source: Ministry of Chiefs and Traditional Affairs, Umutomboko Report, 2017, Mansa.

Another ritual was the visit to the shrine of the two brothers. The Mwata set off to the shrines of the two brothers at the sacred Ng'ona River. There are two shrines which were placed at the Ng'ona River in Kazembe village where bones of the two brothers Chinyanta and Kasombola who had drowned in Mukelweji River in the same manner at different intervals were buried. The Lunda considered it wise to have memorials of the two brothers at Ng'ona River instead of them having to go back to the actual points where they had drowned in Mukelweji River. Every year on the day of Umutomboko, the Mwata went to Ng'ona River with a variety of food such as groundnuts, cassava and meat to appease the spirits of Chinyanta and Kasombola.⁶⁶ David M. Gordon observes that 'the Eastern Lunda aristocrats frequently erect shrines next to the rivers to venerate the spirits of the drowned Chinyanta and Kasombola'.⁶⁷ According to Chanshi, before the visit to the Ng'ona River, an elderly man was assigned to observe the tide of the waters of the sacred River. If it so happened that the tide was not safe, the Mwata was expected to make appropriate interventions to calm the waters.⁶⁸

The Mwata wearing all white clothing and smeared with *impemba* proceeded to the Ng'ona River. The walk to the Ng'ona River took about ten minutes from the palace. As the Mwata and the entourage approached the barrier at the River, a group of people representing warriors who protected and looked after the shrine began to dance and chant. Some warriors would be

⁶⁶ Interview, Biswel Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe 7th April, 2021.

⁶⁷ Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.79.

⁶⁸ Chanshi, **The Heritage and the Mysteries of the Mwata Kazembe Dynasty**, p.83.

holding spears and arrows. The Mwata stood in front of the barrier for about fifteen minutes while the Shrine keeper chanted to him and smeared impemba on him; then a goat was given to the councillor and the barrier was lifted signalling a go-ahead to the Mwata to proceed to the Ng'ona River where a small place for him to sit was prepared. As the Mwata was sitting, the councillor would be speaking praises to the River spirits. It is important to note that the shrines of the two brothers are set about thirty meters apart. The first site to be visited was Chinyanta's shrine and then Kasombola's, because the former had drowned earlier than the latter.⁶⁹ The Mwata first poured beer in the River and then offered different cooked foodstuffs like chicken, goat meat, rice, cassava and groundnuts to the spirits by throwing them into the river as shown in fig.2.5.

Fig.2.5: Mwata pouring beer in the sacred Ng'ona River to feed the ancestral spirits of the two brothers Chinyanta and Kasombola



Source: *Zambia Daily Mail*, 3rd August, 2015.

A rifle was then fired and the crew walked to the next shrine; a journey of about five minutes. At the second shrine, the Mwata repeated the act of offering foodstuffs to the spirits to the delight of children who gathered up the offerings, and then another rifle was fired.⁷⁰ After making sacrifices at the Ng'ona River, the Mwata was carried shoulder-high by *ba kapeta*

⁶⁹ Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.79.

⁷⁰ Interview, Biswel Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021. ; Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.79.

(muscle men) back to the palace to prepare for the Umutomboko events.⁷¹ In the Lunda tradition, it was a taboo to carry an ordinary person shoulder-high. Only the Mwata had the right to be carried that way.⁷² The next procession for the Mwata, after visiting the sacred Ng'ona River, was preparing for the Umutomboko celebrations at the main arena. The Mwata is seen carried shoulder high by *ba kapeta* in figure 2.6 below.

Fig.2.6: Mwata Kazembe dressed in white, carried shoulder- high by ba kapeta (muscle man) from the sacred Ng'ona River to the Palace.



Source: <https://www.zambia.travel/explore/culture/mutomboko>, Accessed on 21st May, 2021

The greatest and final part of the Umutomboko processions and rituals was the Umutomboko dance itself. On this special Saturday afternoon, thousands of people waited for the Mwata to come out of the palace after his visit to the shrines of the brothers Chinyanta and Kasombola. The Mwata then came out of the palace dressed in his *fisamo* (traditional outfit). The Mwata's *fisamo* comprised the *ingala ya Tulongo or musala* (head gear with bead ornaments), *likanya*, *amatayi*, *indibu*, (bells) *umukanso* (frilled royal skirt in red, white, blue or green) and *uluchacha* (two long red strips). The other important royal instruments included the *umuselo* (royal carriage), *ichinkumbi* (slit wooden drum), *umoondo* (talking drum), and *impoko* (sword), *imbafi* (battle axe) among other things.⁷³ The Mwata shook his skirt making a

⁷¹ Chanshi, **The Heritage and the Mysteries of the Mwata Kazembe Dynasty**, p. 84.

⁷² Interview, Induna Kasao, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁷³ Chanshi, **The Heritage and the Mysteries of the Mwata Kazembe Dynasty**, p.93; Interview, Biswel Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021.

rattling of bells and then mounted the royal carriage. The Mwata was then given the talking drum which he played to communicate with the ancestors. This is clearly depicted in figure 2.7 below, though here, the Mwata is not on his royal carriage but playing the royal drum.

Fig.2.7: Mwata Kazembe XIX, Paul Kanyembo Mpemba, playing the umoondo (talking drum) to communicate with the spirits.



Source: <https://travelzambia.blogspot.com/2014>, Mutomboko Traditional Ceremony, Zambia, accessed on Friday, 21st May, 2021.

Fig.2.8: Mwata Kazembe being taken to the centre of the ceremony at the main arena on the umuselo (Royal carriage).



Source: <https://www.zambia.travel/explore/culture/mutomboko>, accessed on Friday, 21st May, 2021.

As the Mwata was on his way to the main arena, thousands of spectators would be waiting for his arrival. According to Chanshi, ‘the dances performed during Umutomboko were expertly danced by very agile and gyrating adolescent girls appointed by Mwata. Selected members of the Lunda royal family and traditional councillors would perform dances such as *Chilumwalumwa*, *Chinkwasa* as discussed earlier and *Wakubasha*’.⁷⁴ In view of the *Wakubasha* dance which has not been discussed, Cancel argues that:

Wakubasha was a dance which was performed by a dance troupe which comprised of four women in their twenties or thirties. They danced some movements that echoed the *ichinkwasa* and *chilumwalumwa* then shifted into a dance style called *Wakubasha*. The women moved their feet rapidly and their hips swayed to the movements of their feet. It was a dance which required a good deal of stamina, since the women had to maintain that pace for long stretches at a time.⁷⁵

It is important to note that traditional dances from visiting groups were also performed as well as other performances relating to Umutomboko ceremony. When all the initial activities lined up for the day were done, the Mwata arose to the centre of the arena. Induna Mwilu pointed out that:

The rise of the Mwata was received with a thunderous applause for him to participate in the dancing. The Mwata was armed with a battle axe and a sword as he stepped into the arena. He then danced to the rhythm of the royal drums, did the dance of victory where he took the sword and stuck it in the ground, facing south and dug out a piece of soil and tossed it forward, then east, north, then west. He then pointed his sword to the sky, an act which meant that he could conquer any one he wished except God.⁷⁶

This is so because according to Lunda tradition, the title of King is superior to the ranking of the white man’s king because the genesis of kingship among the Lunda dates way back before the arrival of the Europeans and their interaction with the Lunda kings. As such, a Lunda king is not considered to be an ordinary king, but a supreme being who is above everything and all.⁷⁷ Once the Mwata pointed his sword to the sky, this marked the end of the Dance of Victory and the end of the Umutomboko celebrations for that year. The Mwata then retired to the royal carriage, carried back to the palace with the same pomp and splendour as crowds

⁷⁴ Mpemba, **Mutomboko Ceremony**, p.1; Interview, Induna Mwilu, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁷⁵ Cancel, ‘Asserting/Inventing Traditions on the Luapula: The Mutomboko Festival’, p.22.

⁷⁶ Interview, Induna Mwilu, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁷⁷ Chinyanta and Chiwale, **Mutomboko Ceremony and the Lunda-Kazembe Dynasty**, p. 27.

escorted him back to the palace with songs of praise and applause from the masses. Figure 2.9 below shows the Mwata and his assistant on the center stage at the main arena performing Umutomboko.

Fig.2.9: Mwata Kazembe XIX, Paul Kanyembo Mpemba set to perform the Umutomboko dance while being held by his assistant on the stage at the main arena.



Source: *Zambia Daily Mail*, 30th July, 2017.

2.5. Conclusion

This chapter set out to examine the concept and origin of the Umutomboko ceremony and the challenges which Mwata Kazembe XVII, Paul Kanyembo Lutaba, experienced with the United National Independence Party (UNIP). The chapter further discusses the first rituals and other processions that are performed prior to the Umutomboko celebrations.

The findings of other scholars are that the concept of the Umutomboko ceremony was developed as a way of honouring the Lunda migration from the Democratic Republic of Congo (DRC) into the Luapula valley of the Luapula province of Zambia. The origin of the ceremony is linked to the time the Lunda crossed the Luapula River in the mid-18th century into Zambia.

The findings from the data collected reveal that the installation of Mwata Kazembe Paul Kanyembo Lutaba on 29th July, 1961 marked the beginning of the celebration of Umutomboko as a ceremony. However, Mwata Kazembe XVII faced political challenges from the United National Independence Party government from his installation up to 1971.

The already existing conflict between the government and the Lunda chief was worsened when the UNIP government replaced the Kawambwa Local Native Authority with a new council which was to be managed by UNIP-elected officials in 1964. Furthermore, and to the dismay of the traditional leaders, in 1965, the government announced its move to exclude Mwata Kazembe from the House of Chiefs. These political challenges forced the Mwata to devise initiatives to hold up his position as the King of the Lunda, and also to ensure that the government supported his initiatives to promote the ceremony, in spite of the political challenges which confronted him. As such, in 1971, the government came through to partially support the celebrations of the ceremony. This was the starting point of popularising the ceremony.

CHAPTER THREE

3.0. The Transformation of Umutomboko from a Traditional Ceremony to a Cultural Tourist Attraction, 1961-2017

3.1. Introduction

This chapter is centred on the transformation of Umutomboko ceremony from a mere traditional ceremony to a cultural tourist attraction. The transformation of the Umutomboko ceremony would best be understood by discussing the development of tourism in general and cultural tourism in Zambia in particular. The chapter also discusses the political influence of various successive governments on the transformation of Umutomboko from 1961 to 2017. Further, Umutomboko as a tourist attraction is discussed to show how it transformed because of political influence.

3.2. Development of Tourism in Zambia

Zambia is endowed with tourism resources and facilities which attract both local and foreign tourist investors. Some of the tourist attractions in the country include monuments and heritage sites, gorges, falls, cultural villages, rapids, lakes and rivers and national parks. Through the fees payable for the aforementioned tourism facilities and services, government generates revenues for national economic development. Tourism development entails the protection, preservation, promotion, diversification and improvement of tourism resources, facilities and services for expansion of the national revenue base which is important for socio-economic development. The Government of the Republic of Zambia therefore shows its commitment towards the expansion and promotion of the tourism industry.¹

Tourism development in Zambia started in Zambia's Southern Province in the city of Livingstone almost when the town was just established. This was so because of the city's natural beauty of the Victoria Falls. Livingstone city was established in 1905 and in 1911; it was declared the capital city of the then North Western Rhodesia (NWR). In 1935, the capital of North Western Rhodesia was moved to Lusaka, but Livingstone retained its title as the

¹ Government of the Republic of Zambia, 2002-2004, p. 36.

territory's tourist capital.² In an interview, Thomas Mambo Mubita, he stated that historically, the entry point of tourism in Zambia was Livingstone.³

When Zambia attained its independence in 1964, national development planning concentrated on the exploitation of the country's mineral sector and the promotion of import-substitution manufacturing. Unlike other African countries such as Gambia, Kenya, Morocco and Tunisia which began to promote tourism as a leading sector for economic national development as early as the 1960s and 1970s, Zambia neglected the tourism sector.⁴ During the 1970s, Zambia's tourism was stunted or even declined as a result of the political backing given by the Zambian government to the liberation struggles in Angola, Mozambique, Namibia, Zimbabwe and, later on, the support to South Africa in the fight against apartheid policies. The political commitments which were shown by the Zambian government led to the cutting off of Zambia's tourism industry from the close and relatively lucrative regional tourism markets.⁵ This greatly delayed the development of tourism in Zambia.

The First and Second Republics of the Zambian Government did not perceive tourism as a priority industry with export potential. The advent of the Third Republic on November 2, 1991, brought in a changed macro-economic environment in which liberalisation and increased private enterprise participation in the economy became a norm. The Government of the Republic of Zambia (GRZ) decided that the tourism industry development should be led by the private sector with the public sector providing the necessary enabling environment through appropriate policy measures and support infrastructure improvements.⁶ Ghimire stated that tourism was often seen as an exceptional means of revitalising and diversifying the regional economic base, generating new employment and income. ⁷ Bryden observes that tourism leads to development in other tourist related sectors of the economy such as crafts,

² Christian M. Rogerson, 'Developing Zambia's Tourism Economy: Planning for "the real Africa', **Africa Insight**, Vol. 33, No. 1 (2003), pp. 48, 54.

³ Interview, Thomas Mambo Mubita, Chief Cultural Affairs Officer, Ministry of Tourism Headquarters, Lusaka, 20th July, 2021.

⁴ Rogerson, 'Developing Zambia's Tourism Economy: Planning for the "the real Africa"', p. 48.

⁵ W. Husbands and S. Thompson, 'The Host Society and the Consequences of Tourism in Livingstone, Zambia,' **International Journal of Urban and Regional Research**, Vol. 14 (1990), p.592.

⁶ <https://www.zambiantourism.com>, 'Republic of Zambia, Tourism Policy for Zambia', p. 1, Accessed on Monday, 3rd May, 2021.

⁷ Krishna B. Ghimire, 'Tourism and South-South Economic Cooperation', **The Geographical Journal**, Vol. 167, No.2 (2001), p. 100.

boating and tour agents.⁸ According to De Kadt 'tourism improves the standards of living of the local people through employment in the tourism sector'.⁹ In 1996, the Government reclassified the tourism sector from a social to an economic sector. This was in recognition of the sector's potential to contribute to economic development in terms of foreign exchange earnings, employment and income generation, contribution to Government revenues, promotion of rural development as well as performing the role of a sustainable development catalyst.¹⁰

Generally, tourist attractions in Zambia were in the form of natural beauty such as Victoria Falls on the Zambia/Zimbabwe border, Luangwa valley and similar land features, lakes and rivers, mountains and valleys. Tourism in Zambia was largely based on natural features and to a lesser extent cultural attractions.¹¹ After independence the people of Zambia resuscitated most of their traditional ceremonies, which had been banned during the colonial period.¹² In an interview, Mubita corroborated the view that:

Traditional ceremonies had been banned during colonial rule. After independence, it took some time for traditional ceremonies to start developing to an extent of being recognised as national assets. It was not until the 1970s and 1980s that the government started recognising traditional ceremonies through departments and even creating grants to be spent towards their organisations and celebrations.¹³

In the same view, Chomba and Muzamba stated that by 1972, the government of the Republic of Zambia had lifted the ban earlier imposed by the colonial government on some traditional ceremonies.¹⁴ This was so because the Zambian government identified traditional ceremonies as important catalysts towards the improvement of tourism and the development of the economy

⁸ J.M Bryden, **Tourism and Development: A Case Study of Commonwealth Caribbean**, (Cambridge: University Press, 1973), p. 37.

⁹ E. De Kadt, **Introduction in Tourism: Passport to Development**, (London: Oxford University Press, 1979), pp. 40-43.

¹⁰ <https://www.zambiantourism.com>, 'Republic of Zambia, Tourism Policy for Zambia', p.2, Accessed on 3rd May, 2021.

¹¹ Chomba and Sanjobo, 'Tourism and Tourist Attractions in Zambia: Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?', p. 126.

¹² Chomba and Sanjobo, 'Tourism and Tourist Attractions in Zambia: Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?', p.130.

¹³ Interview, Thomas Mambo Mubita, Chief Cultural Affairs Officer, Ministry of Tourism Headquarters, Lusaka, 20th July, 2021.

¹⁴ Chansa Chomba and Muzamba Claudia Sanjobo, 'Tourism and Tourist Attractions in Zambia: Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?', **Journal of Sustainable Development in Zambia**, Vol.16, No. 8 (2014), p. 133.

3.3. Development of Cultural Tourism through Traditional Ceremonies in Zambia

Although cultural tourism is very complex and there may not be a single definition of it, there are some scholarly definitions that can be offered. According to the United Nations World Tourism Organisation (UNWTO) ‘cultural tourism is a type of activity in which the essential motivation of visitors is that of learning, experiencing and consuming the tangible and intangible cultural attractions and products in a tourist destination’.¹⁵ The cultural experience of tourists may include activities such as attending events and festivals, visiting museums and sampling local foods and drinks.¹⁶ Although cultural tourism in Zambia existed long before independence, during colonial rule, most of the Zambian culture was consciously replaced with western culture. In as much as the western culture dominated the cinemas, many of the rural areas however still managed to retain their indigenous traditional customs and values. After independence, the government began to recognise the role that culture would play in the overall development and national identity of the new nation.¹⁷

Mubita explained that, it took a long time after independence for the government to connect the Department of Culture to the Ministry of Tourism because the First Republic’s development agenda was centred on promoting culture for national unity and identity. Cultural activities and tourism operated on separate lines. The UNIP government under President Kenneth Kaunda created departments such as the Department of Arts and Culture, National Heritage Conservation Commission, private museums and cultural villages which supported cultural related issues by managing and coordinating official cultural activities. Cultural tourism was seen through theatre arts, a culture which was brought in by the Westerners.¹⁸ The first audiences of cinema in Northern Rhodesia began to be noticed in 1928 in urban areas on the Copperbelt.¹⁹

¹⁵ <https://www.unwto.org>, ‘Tourism and Culture’, Accessed on Saturday, 31st July, 2021.

¹⁶ <https://www.tourismteacher.com>, ‘Tourism Explained’, Accessed on Saturday, 31st July, 2021.

¹⁷ <https://www.zambiatourism.com>, ‘Zambian Culture-Zambia Tourism’, Accessed on Friday, 30th July, 2021.

¹⁸ Interview, Thomas Mambo Mumba, Chief Cultural Affairs Officer, Ministry of Tourism Headquarters, Lusaka, 20th July, 2021.

¹⁹ NAZ, SEC 2/1121, Censorship of Films for Natives in Northern Rhodesia, 1932-1948.

In 1943, there was one mobile cinema in Northern Rhodesia which was aimed at bringing news and enlightenment and entertainment; particularly in urban parts of the country. Some films contained stories of tribal life and customs of Africans. There was a list of production of documentaries about life in Central Africa for overseas consumption. This was in order to promote a valuable tourist industry for the colonial state.²⁰ Urban areas in Northern Rhodesia were mostly catered for by the copper mining companies which provided pay cinemas.²¹ After independence, Africans took over the theatre industry. The UNIP government therefore set the foundation by creating structures under which future leaders would operate to link culture to tourism.

In 1991, when the Movement for Multiparty Democracy (MMD) came into power under the leadership of President Fredrick Chiluba, the national developmental agenda took a different turn. The Department of Culture which now encompassed traditional ceremonies was connected to the Ministry of Tourism. It was during the tenure of President Chiluba that the advancement of traditional ceremonies as tourist attractions, especially those under Paramount Chiefs became most noticeable. The President even made it a priority to visit these traditional ceremonies as guest of honour in the company of other government officials.²² This move by the new government was justified on the premise that the rich cultural heritage which Zambia encompassed was mainly expressed through traditional ceremonies.

The traditional ceremonies highlighted the unique cultural values of a particular group of people who celebrated it. Thus, the reconstructed rites of the Umutomboko performance were no longer conducted without the involvement of the state officials. In the Fifth National Development Plan (2006-2010), one of the main objectives of the government in their planning was to promote cultural tourism. This move was done in order to diversify tourism products beyond wildlife and nature based attractions. The revival of traditional ceremonies in many parts of Zambia would further help cultural tourism product diversification. In Luapula Province to be specific, the primary focus of the Fifth National Development Plan was on tourism among the many other sectors. To achieve this objective, the government intended to

²⁰ NAZ, SEC 2/1280, Provisions of Films to Africans, 1939-47.

²¹ Jacob M'hango, 'Colonial Cinema on the Copperbelt: Aspects of Africans' Cinema Experiences in Northern Rhodesia, 1928-1964', MA Dissertation, University of Zambia, 2020, p. 25.

²² Interview, Thomas Mambo Mubita, Chief Cultural Affairs Officer, Ministry of Tourism Headquarters, Lusaka, 20th July, 2021.

improve economic infrastructure, improve and develop tourism sites, and market tourism destinations in the province among other things.²³

Traditional ceremonies have since time immemorial been honoured for various things such as communication and providing a vibrant record of common heritage. Thus, the importance of traditional ceremonies in Zambia as a tool for tourism development cannot be discussed without the mention of culture. This is so because Zambia's contemporary culture is a mixture of many other things among which are spiritual traditions of more than seventy ethnic groups found in Zambia.²⁴ Because of this; Zambia has a diverse and rich cultural heritage. Traditional ceremonies which are performed by different ethnic groups remain a very important part of the Zambian culture. The traditional ceremonies practiced in Zambia vary in nature. Some ceremonies are merely small localised ceremonies which are enclosed while others may include an entire village. There are also ceremonies which are open to the public and attract a large number of people. Such ceremonies are more of a national asset in that they are celebrated with the Head of State as guest of honour and other government officials and leaders from opposition political parties equally attend. Each of these ceremonies has a nationally designated month on the calendar when they are celebrated. As of 2002, the traditional ceremonies which were on the calendar were about twenty and they mostly depicted migration and conquest, offering sacrifices to the ancestors and other processions.²⁵ By 2014, the number had risen to more than fifty gazetted traditional ceremonies which portrayed different cultures of Zambia.²⁶ Umutomboko is one of the gazetted traditional ceremonies with a nationally designated month (end of July) on the calendar when it is celebrated.²⁷

²³ Fifth National Development Plan, 2006-2010, pp. 103, 109, 178, 336.

²⁴ <https://www.zambiatourism.com>, 'Zambian Culture- Zambia Tourism', Accessed on Saturday, 31st July, 2021

²⁵ Harrison Daka et al, 'Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia', **International Journal of Humanities Social Sciences and Education**, Vol.8, No. 2 (2021), p. 134.

²⁶ Chomba and Sanjobo, ' Tourism and Tourist Attractions in Zambia: Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?', p.130.

²⁷ Chomba and Sanjobo, ' Tourism and Tourist Attractions in Zambia: Have we Fully Harnessed the Potential in the Last Fifty Years of Independence, 1964-2014?', p. 132.

3.4. Political Influence on the Transformation of Umutomboko Traditional Ceremony to a Cultural Tourist Attraction

The transformation of Umutomboko is associated with political influence of leaders from various political parties at varying times. When Zambia attained its independence in 1964, the government took a different turn in the way traditional ceremonies had been handled during colonial rule. One notable turn was that the Republican President was made guest of honour of the memorable ceremonies. In an event that the President was busy with other national duties, he would send representatives such as the Vice President and government Ministers from different ministries and provinces. The involvement of the government in the celebrations of traditional ceremonies, in this instance the Umutomboko ceremony meant that the ceremony was no longer the preserve of the Mwata Kazembe and the Royal Household, but an asset of the government as well. The ceremony programme always began with the singing of the Zambian National Anthem. Before the traditionally inclined attendees began to perform, state dignitaries would deliver speeches that emphasised national pride, development and the role that traditional leaders, in this instance the Mwata Kazembe, played in promoting development mentioned in the speeches. The state dignitaries would then offer a striking counterpoint to traditional authorities, describing the realms of modernity and tradition necessary for the well-being of the nation.²⁸

Performances from different traditional groups mainly those inclined to the royal lineage followed. As the Mwata Kazembe watched the dances that preceded the performance of the Umutomboko ceremony, he sat in the middle shelter of the pitch. This was before the main arena was built. On the left side of the Mwata sat state dignitaries and officials, regarded as representatives of development and progress; and on his right were chiefs, Lunda aristocrats and other representatives of the tradition. In as much as the Umutomboko became an affair of the state, it remained a traditional culture of the Lunda people. Successive Mwata Kazembes have, in their speeches and Umutomboko pamphlets clearly stated the distinctions between tradition and modernity in order to justify the ceremony and to define their role as traditional leaders within their community and the nation. In the 1982 Umutomboko pamphlet, Mwata Kazembe XVII Paul Kanyembo wrote that the whole essence of holding the Umutomboko ceremony was to make Zambia be identified as a country with a very rich tradition. This

²⁸ Gordon, 'The Cultural Politics of the Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.80.

emphasis would prevent the country from being swallowed in the new foreign culture and technology which Zambians had been exposed to.²⁹ The Umutomboko traditional ceremony attracted the attention of the ruling party and the government to the fact that there are old traditional institutions through which the deserved changes and development could be brought about.

During the first ten years after Zambia's independence in 1964, the functions attributed to Zambian chiefs in local government were reduced and their revenues declined. Their formal political influence dwindled to limited membership in an advisory body of Chiefs. The UNIP government did this in order to undermine the powers of local chiefs in government affairs because once the newly elected government was in power, not even chiefs were supposed to work independently. Chiefs across the country were concerned with the loss of their positions in local and judicial structures. In the House of Chiefs, they accused the new government of forgetting them.³⁰ Political influence on Umutomboko ceremony began to be noticed in the 1980s when the government of the Republic of Zambia took an interest in working with traditional leaders.

The government of President Kenneth Kaunda decided to work hand in hand with the Lunda Chief, then Mwata Kazembe XVIII, Francis Xavier Munona Chinyanta.³¹ His Royal Highness Mwata Kazembe XIX, Paul Kanyembo Mpemba explained that successive governments supported traditional ceremonies since time immemorial.³² Godfrey K. Nkandu explained that it was a general practice during the Umutomboko for the guest of honour to meet His Royal Highness at the palace to discuss issues of cultural, social, political and economic development.³³ His Royal Highness Mwata Kazembe XIX stated that from the 1980s, Dr. Kenneth Kaunda would visit the palace to discuss issues of national development with the then Mwata Kazembe XVIII, Munona Chinyanta.³⁴

²⁹ Mutomboko Committee, Mutomboko Ceremony Pamphlet, 1982, 1.

³⁰ NAZ, Box 82a, Minutes of the House of Chiefs, 4 April. 1966.

³¹ Chinyanta and Chiwale, **Mutomboko Ceremony and the Lunda Kazembe Dynasty**, p.25.

³² Interview, His Royal Highness, Mwata Kazembe Paul Kanyembo Mpemba XIX, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

³³ Interview, Godfrey K. Nkandu, District Administrative Officer, Kazembe, Mwansabombwe, 18th May, 2021.

³⁴ Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

The bond between the UNIP government and Mwata Kazembe Munona Xavier Chinyanta grew even stronger when Munona Xavier Chinyanta was appointed in 1985 by President Kaunda to serve as District Governor for Kawambwa. The government was, at that time seeking stronger ties with the more influential traditional leaders while at the same time reducing the powers of what used to be the National Council of Chiefs, by appointing some of the traditional leaders to positions at the district, provincial, and national levels.³⁵ To further strengthen this relationship, in 1990, Mwata Kazembe XVIII, Munona Chinyanta was appointed Governor for Mansa District.

The Umutomboko ceremony prospered to national prominence during the reign of Munona Chinyanta. This was so because unlike his predecessors, Munona Chinyanta was a very popular Mwata Kazembe who had so much influence and helped to push the development of the Lunda-speaking region in Luapula province. His knowledge of the government and international aid opportunities coupled with the loyalty of his nobles and people played a vital role in his development agenda. More to this, Munona Chinyanta was able to collaborate with the regional Lunda business people to enhance business opportunities and development of the region.³⁶

During the 2014 Umutomboko celebrations, Mwata Kazembe XIX stated that in 1980 when the first Republican President Kenneth Kaunda had visited the palace and his father was on the throne, the president said ‘a nation without culture is as good as dead’ and indeed a tribe without culture is not a tribe at all.³⁷ Until the UNIP government lost power to the MMD in 1991, it supported cultural and traditional ceremonies fully. Godfrey K. Nkandu explained that, President Kenneth Kaunda could send representatives to represent him as guest of honour and officiate at the Umutomboko ceremony while he attended to other national duties.³⁸

Therefore, whenever President Kaunda visited the palace, he used traditional ceremonies to preach about peace and unity throughout the country. This was to lay emphasis on the ‘One Zambia One Nation’ political slogan and national motto which was intended to reduce tribalism by uniting all Zambians to promote national development. According to Robert

³⁵ Cancel, ‘Asserting/ Inventing Traditions on the Luapula: The Mutomboko Festival’, pp. 15, 16.

³⁶ Cancel, ‘Asserting/Inventing Traditions on the Luapula: The Mutomboko Festival’, pp. 16 and 17.

³⁷ Hildah Lumba, ‘Mutomboko Cheers Government’, *Times of Zambia*, 26th July, 2014.

³⁸ Interview, Godfrey K. Nkandu, District Administrative Officer, Kazembe, Mwansabombwe, 18th May, 2021.

Cancel, 'the early government sought to minimise notions of tribe in favour of national identity'.³⁹ This move was seen in the manner national resources, educational opportunities and government jobs were spread regionally among all ethnic groups, in an unwritten policy called 'tribal balancing'. The later presidents also emphasised the need to work with traditional leaders in order to enhance economic development in all the provinces.

During President Fredrick Chiluba's tenure as President of Zambia, he introduced various reforms to diversify means of developing the country's economy. In 1991, the Zambian industrial sector reached a crucial turning point. A new vision with a comprehensive economic reform programme that would structurally adjust the economy was initiated to ensure dynamism, efficiency and competitiveness in the private sector. There was a policy shift away from import substitution industrialisation, protectionism, and heavy public sector involvement in economic activities towards the promotion of a private sector led, market-oriented economy. Most state enterprises were privatised.⁴⁰ The MMD through President Chiluba supported traditional ceremonies in an effort to promote cultural tourism as a way of ensuring economic development. Zambia's second President Fredrick J. Chiluba was a Lunda with strong ties to the royal court. As such, the period 1991 to 2002 saw the attendance of highly placed officials of the national government at the Umutomboko annual event. During the festival, the sitting President or in his absence, the Vice President often gave a keynote speech articulating various areas of the government's plans to help develop the region. In addition to the President being guest of honour at the Umutomboko ceremony, many dignitaries drove and others flew from Zambia's capital city Lusaka and others from Copperbelt towns to Mwanabombwe for this two day ceremony.⁴¹

When Patrick Levy Mwanawasa became President of Zambia in 2001 he, on many occasions attended the Umutomboko ceremony. In July 2002, the first year he was in office, President Patrick Mwanawasa attended the Umutomboko ceremony. This act was repeated the following year in 2003.⁴² The 2002 Umutomboko ceremony took place at a time when Mwanawasa's predecessor, Fredrick Chiluba was facing allegations of corruption. Several leaders from Luapula province were equally implicated in the allegations. President Mwanawasa is said to have attended the 2002 Umutomboko ceremony to assure the people of

³⁹ Cancel, 'Asserting/Inventing Traditions on the Luapula: The Mutomboko Festival', p.17.

⁴⁰ Republic of Zambia, Fifth National Development Plan, 2006-2010, p. 114.

⁴¹ Cancel, 'Asserting/Inventing Traditions on the Luapula: The Mutomboko Festival'. p.13.

⁴² Cancel, 'Asserting/Inventing Traditions on the Luapula: The Mutomboko Festival', p.25.

Luapula Province that they would be included in the development agendas despite the corruption allegations the son of the soil, the former President and other former leaders from Luapula were facing. The day before the ceremony, the President promoted the local Member of Parliament for Mwansabombwe, Songobele Mungo to Deputy Minister and, before the dances, both the newly appointed Deputy Minister and the President delivered speeches. They proclaimed their support for traditional leaders; in this instance, the Mwata Kazembe. After the speeches, the President and other state dignitaries left behind piles of gifts for the Mwata Kazembe. The attendance and speeches made by government officials provided an opportunity for the Umutomboko ceremony to be shown on both national television and radio stations.

The other focus of the 2002 Umutomboko ceremony was the President's emphasis on traditional leaders to help in carrying out developmental agendas in their communities. The President also praised the Lunda people for their warm hearts in welcoming other ethnic groups. Other than the power which the Umutomboko ceremony gave the Lunda people to retain their prestige and sovereignty, President Mwanawasa's government realised that the ceremony was also one of the ways through which the Lunda and non-Lunda speaking people came together in peace, harmony and unity.⁴³ Moreover, the Umutomboko traditional ceremony transmitted the rich cultural heritage of the Lunda to the younger generation.

After President Levy Patrick Mwanawasa's demise in August 2008, Rupiah Banda was elected President of the Republic of Zambia. In 2009, newly elected President Rupiah Banda and his wife Thandiwe Banda attended the Umutomboko traditional ceremony. The President was accompanied by then Transport and Communications Minister Geoffrey Lungwangwa, Sports, Youth and Child Development Minister Angela Chifire, Community Development Minister Michael Kaingu, Chief Whip Vernon Mwanga and Senior Chief Mukuni.⁴⁴ President Rupiah Banda also met with the DRC Governor for Katanga Province, Mr. Moses Katumbi at the Umutomboko ceremony. Figure 3.1 depicts the fourth President of the Republic of Zambia Rupiah Banda, his wife Thandiwe Banda and the Luapula Province Minister Boniface Kawimbe after the President and his wife's arrival for the Umutomboko celebrations at Mansa Airport.

⁴³ Chola Chifukushi, *The Dance of Conquest*, (ZNBC, 1996).

⁴⁴ *Lusaka Times*, 27th July, 2009.

Fig.3.1: President Rupiah Banda with First Lady Thandiwe and Luapula Province Minister Boniface Kawimbe after the President's arrival at Mansa Airport for the umutomboko ceremony.



Source, *Lusaka Times*, 27th July, 2009.

In 2010, the MMD government sent Vice President, George Kunda to officiate at the Umutomboko traditional ceremony of the Lunda people in Mwansabombwe. The Vice President was accompanied by Local Government and Housing Minister Eustarckio Kazonga, the Chisamba Member of Parliament Moses Muteteka and Deputy Minister of Agriculture and Cooperatives Allan Mbewe. Other people who attended were the Deputy Minister of Labour and Social Services, Simon Kachimba and the MMD Deputy National Secretary, Chembe Nyangu.⁴⁵

In 2012, President Michael Sata was Guest of Honour at the Umutomboko ceremony. Before his arrival, the Luapula Province Minister, Brig Gen Benson Kapaya urged all the officers who had been given responsibilities in the preparation for the ceremony to put their minds to it because the Head of State would be gracing the ceremony. The Mines, Energy and Water Development Deputy Minister Richard Musukwa who was already in Mansa on national duty at the time affirmed his commitment.⁴⁶

⁴⁵ *Lusaka Times*, 31st July, 2010.

⁴⁶ *The Times of Zambia*, 27th July, 2012.

The 2014 Umutomboko ceremony was graced by the Mines, Energy and Water Development Minister, Christopher Yaluma. The Mwata Kazembe's Chief Political Advisor and spokesperson, both the Mwata and the Lunda Royal Establishment described the 2014 Umutomboko Ceremony as a landmark because it was held when the country was commemorating fifty years of independence. Hundreds of people were already in Mwanabombwe weeks before the actual day of the celebration, having come from various parts of Zambia; even as far as Southern Province.⁴⁷ The Mines, Energy and Water Development Minister, Christopher Yaluma who represented the government at the ceremony in 2014 stated that the Patriotic Front Government respected traditional ceremonies as evidenced by the attendance of different traditional ceremonies by government officials. The establishment of the Chiefs and Traditional Affairs Ministry was more evidence of government's appreciation of traditional ceremonies. Mr. Yaluma further stated that President Michael Sata attached great importance to traditional ceremonies. He also urged traditional leaders to support the government as they were partners in national affairs. The Lunda Chief, Mwata Kazembe XIX, Paul Kanyembo Mpemba also, through his representative, pointed out that his chieftom was grateful for the government's support and development through roads, houses and upgrading of the airport in the provincial capital, Mansa.⁴⁸

In 2015, the sixth President of the Republic of Zambia, Mr. Edgar Chagwa Lungu, graced the Umutomboko Ceremony. At the ceremony, the President announced that the Kawambwa Tea Estates would be repossessed and be given to the Zambia Forestry and Forest Industries Company (ZAFFICO) to run as a tea company. The President also emphasised the need to diversify the economy in Luapula Province.⁴⁹ The following year, the President did not manage to attend the ceremony. Instead, he sent Her Honour the Vice President, Mrs. Inonge Mutukwa Wina, to grace the Umutomboko ceremony as Guest of Honour.⁵⁰ In figure 3.2 below, the Vice President, Inonge Wina, is seen shaking hands with the Ba Luunda (Mwata Kazembe's indunas).

⁴⁷ *Lusaka Times*, 26th July, 2014.

⁴⁸ *Times of Zambia*, 26th July, 2014.

⁴⁹ *Lusaka Times*, 25th July, 2015.

⁵⁰ Ministry of Chiefs and Traditional Affairs 2016 Mutomboko Report, p. 1.

Fig.3.2: Vice President Inonge Wina greeting the Lunda subordinate chiefs on arrival at the Mwata's palace in Mwanabombwe during the Umutomboko celebration period.



Source: *Lusaka Times*, 1st August, 2016.

In 2017, President Edgar Chagwa Lungu attended the Umutomboko ceremony as Guest of Honour. The President paid a courtesy call on the Mwata at his palace before attending the Umutomboko celebrations. Figure 3.3 shows the President in a meeting with the Mwata in the presence of his indunas.

Fig.3.3: President Edgar Chagwa Lungu meeting with Mwata Kazembe XIX, Paul Kanyembo Mpemba at his palace in 2017 during the Umutomboko celebration period.



Source: *Lusaka Times*, 13th August, 2017.

The 2017 Umutomboko ceremony marked the opening of the Cultural Museum in Mwansabombwe. The museum showcased the history, values and beliefs of the people of Luapula Province.⁵¹ President Lungu took time to visit the museum to appreciate the different cultural dimensions from different ethnic groups found in Luapula Province, brought under one roof of the museum. The President expressed his happiness and encouraged the organisers of Umutomboko ceremony to preserve the various materials in the museum to enable future generations to also learn from the rich culture. Figure 3.4 below is an image of the open air museum which was inaugurated on the day of the Umutomboko celebrations in 2017. Figure 3.5 is a picture showing the building of the Cultural Museum from outside.

Fig.3.4: An open air museum which was opened in Mwansabombwe at the 2017 Umutomboko ceremony.



Source: Ministry of Chiefs and Traditional Affairs 2017 Umutomboko Report, Mansa.

⁵¹ *Zambia Daily Mail*, 11th August, 2017.

Fig.3.5: Cultural Museum in Mwansabombwe.



Source: Field Research Data, 29th May, 2021, Kazembe, Mwansabombwe.

The 2017 Umutomboko celebrations were very unique in that Mwata Kazembe XIX was also celebrating nineteen years of being on the throne. The ceremony was made even more colourful by the fact that it was being celebrated during the investment conference of the Luapula Expo which brought in a lot of delegates from different walks of life and parts of the world. Mwata Kazembe received a lot of gifts from the various people who visited his chiefdom. One of the notable gifts which were seen at the 2017 Umutomboko celebrations was a speed boat which His Excellency President Edgar Chagwa Lungu gave to His Royal Highness, Mwata Kazembe XIX.⁵²

3.5. Umutomboko as a Cultural Tourist Attraction

The transformation of Umutomboko from an ordinary cultural ceremony to a tourist attraction was first observed in 1971 when Mwata Kazembe XVII, Paul Kanyembo Lutaba, declared the ceremony as an annual ceremony on the tenth anniversary of his installation as Mwata.⁵³ Different Umutomboko committees were established across Luapula and Copperbelt provinces as well as the capital Lusaka, to raise funds for the successful hosting and celebration of the ceremony.⁵⁴

⁵² Ministry of Chiefs and Traditional Affairs 2017 Mutomboko Report, pp, 9-12.

⁵³ Program of Mwata Kazembe's 10th Anniversary Celebration at Mwansabombwe, 29 July, 1971.

⁵⁴ Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p. 72.

Initially, the Umutomboko ceremony was basically a local ceremony organised by the royal household. It was a small event attended by few people. The people who lived far from the royal capital had no interest in attending the ceremony.⁵⁵ After independence, efforts to celebrate traditional ceremonies in order to boost tourism were made by the government. This was done by the establishment of the Zambia National Tourist Bureau (ZNTB)⁵⁶ in May, 1965 to market tourist attractions like game parks, waterfalls and cultural ceremonies.⁵⁷ The ceremonies such as the Umutomboko were to be advertised within and outside the country. Beginning from 1976, the Zambia National Broadcasting Corporation (ZNBC) and the Zambia Information Services (ZIS) endeavoured to make documentaries about the Umutomboko ceremony. In 1979, the Zambia National Tourist Bureau was changed to Zambia National Tourist Board (ZNTB) and was given the responsibility of implementing all government policies on tourism.⁵⁸

The ZNTB promoted Zambia as an attractive tourist destination and also facilitated and coordinated all the tourism developmental activities at national level. The ZNTB popularised traditional ceremonies through different media and committees. It provided information on Umutomboko ceremony to the overseas offices as well as local and international travel agencies. These offices helped in spreading information regarding Umutomboko ceremony so that people at home and abroad could know, learn and appreciate the event. The whole essence of spreading information about different Zambian traditional ceremonies was that, once such information was provided; many people would be attracted to attend the ceremonies. The ZNTB facilitated travel and lodging arrangements of the tourists. It is important to note that this does not imply that the ZNTB covered the travel and lodging logistics but that the Board ensured that travel documents of tourists coming to Zambia were efficiently worked on.⁵⁹ The efforts of the ZNTB made it possible for tourists from America, Europe and Asia to fly to Zambia so that they could witness the cultural ceremonies, in this instance, the Umutomboko ceremony, which had begun to rival other tourist attractions like game parks, water falls, rivers and lakes. Some tourists arrived in the country a week before the actual day of the Umutomboko celebration. They could stay in international standard

⁵⁵ Interview, Mervis Chilishe, Chilindi Village, Mwansabombwe, 9th March, 2021.

⁵⁶ Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

⁵⁷ Sikayomya, 'From a Crisis to a Ceremony: A History of the Kuomboka to 2010', p. 87.

⁵⁸ Chola Chifukushi, 'The Dance of Conquest', (ZNBC, 1996).

⁵⁹ Interview, Thomas Mambo Mubita, Chief Cultural Affairs Officer, Ministry of Tourism Headquarters, Lusaka, 20th July, 2021.

hotels in Livingstone and Lusaka, sampling other tourist attractions before proceeding to Luapula's capital, Mansa and neighbouring Samfya town which had better lodging facilities than Mwanabombwe the venue of the Umutomboko ceremony.⁶⁰

In responding to a question whether Umutomboko supported the promotion of tourism, His Royal Highness Mwata Kazembe XIX explained that the Umutomboko was unique because it showed visitors something they could not find in other countries around the world. He further stated that visitors were always happy with the ceremony and returned to their countries and told the story of Africa. 'Without these traditional cultural ceremonies, Zambia would be just another developing country in Africa with nothing different to offer', he stated.⁶¹ Umutomboko was an event which was celebrated with so much splendour that the people present focused on the beauty of the occasion which involved various rituals and processions performed by the Mwata and other members of the royal household.⁶²

From the inception of the Umutomboko celebrations as an annual event in 1971, various dignitaries and ordinary people from outside Zambia also attended the ceremony. For example, various Chiefs from neighbouring countries like the Democratic Republic of Congo (DRC) attended the ceremony every year. The Democratic Republic of Congo's Chief Mwatayambo attended the Umutomboko ceremony for the mere fact that Mwata Kazembe's Lunda kingdom was an offshoot of Mwata Yamvo's kingdom. Just like the Mwata Yamvo from the DRC attended the Umutomboko ceremony, Moses Katumbi, Governor of Katanga Province in DRC was a common attendee at the ceremony.⁶³

The 2017 Umutomboko ceremony was attended by seventeen other chiefs from across the country. In attendance was Paramount Chief Mpezeni of the Ngoni, Senior Chief Ishindi of the Lunda people of North-western province, Senior Chief Chiwala of the Lamba people of Masaiti district on the Copperbelt, Chief Luembe of Nyimba district and Chief Imwiko of Lukulu district in Western province. Others in attendance were Chiefs: Chikanta of Kalomo, Chipepo of Chirundu district, Ntambu of Mwinilunga, Nzamane of Chipata, Kashiba of

⁶⁰ Zambia National Tourist Board, *Zambia Review*, (Lusaka: Neczam, 2004), p. 12.

⁶¹ Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwanabombwe, 28th May, 2021.

⁶² Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwanabombwe, 28th May, 2021.

⁶³ Ministry of Chiefs and Cultural Affairs 2017, *Umutomboko Report*, p.3.

Mwense district and Chieftainess Muwezwa of Itzhi-tezhi district.⁶⁴ Within Luapula Province, chiefs from parts that surround the Mwata Kazembe chiefdom also graced the ceremony. These groups usually had a traditional link with the Mwata Kazembe and had traditional roles to play too. As such, there was always a reserved shelter for local and visiting (invited) chiefs at the main arena where the Umutomboko ceremony took place.⁶⁵

Various dance troops both from Zambia and the neighbouring Mwata Yamvo mother kingdom in the DRC performed different traditional dances. The Royal household normally had family groups lined up to perform traditional dances at the ceremony. The Royal family included the Mwata's sisters, daughters and sons. The Prince and princess performed royal dances before the Mwata got up to perform the dance of conquest.⁶⁶ Figure 3.6 below shows the Lunda prince and princess performing the traditional dance before the crowd prior to the main dance of conquest by His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba.

Fig.3.6: Princess Kanyanta and Prince Kanyembo performing the Umutomboko dance during Umutomboko ceremony in Mwansabombwe



Source: *Times of Zambia*, 13th July, 2017.

⁶⁴ *Zambia Daily Mail*, 11th August, 2017; Ministry of Chiefs and Cultural Affairs 2017 Mutomboko Report, p.3.

⁶⁵ Interview, Biswel Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021.

⁶⁶ Interview, Induna Mwilu, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

His Royal Highness Mwata Kazembe XIX narrated that through the celebration of Umutomboko, the Lunda not only advertised their ceremony for tourism purposes but also used their maidens to preserve the history of Mwata Kazembe's kingdom from its inception in 1740. The way the maidens poetically eulogised the Mwata before he performed the royal dance of victory was evidence that they were a sanctuary of historical knowledge of how the Lunda migrated from Kola and later settled in present day Luapula province of north-east Zambia. The maidens were able to narrate the history and development of Mwata Kazembe's Lunda Kingdom starting from the first Mwata Kazembe, Ng'anda Bilonda I up to the current Mwata Kazembe XIX, Paul Mpemba Kanyembo. They were also able to narrate all the developments and achievements made by each of the Mwata Kazembes.⁶⁷

3.6. Conclusion

This chapter explored the transformation of Umutomboko from a traditional ceremony to a cultural tourist attraction. The findings from the analysed data show that the development of cultural tourism began to be noticed more after the advent of the Third Republic. This was so because the tourism industry was reclassified and considered an important sector of economic development. The government sought to diversify the tourism industry by adding traditional ceremonies as part of cultural tourism. The government, therefore, began to provide grants to support the organisation of various traditional ceremonies in Zambia. The government, through the Zambia National Tourist Bureau (ZNTB), started advertising traditional ceremonies within and outside the country. This enhanced the presence of Zambia's traditional ceremonies on both the local and international maps.

The chapter further shows that the Umutomboko ceremony transformed more because of the political influence and the roles played by political leaders in trying to promote cultural tourism. From the time of the UNIP government under President Kenneth Kaunda, political leaders, in spite of their indifference to Mwata Kazembe, created strong ties by working with traditional leaders. The beginning of the transformation of the Umutomboko ceremony was seen in 1971 when the UNIP government changed its stance towards the Mwata and moved on to pledge and fund the celebration of Umutomboko ceremony for the first time. All through the 1980s, the government created strong ties with the Lunda Senior Chief, Mwata Kazembe XVIII, Munona Chinyanta, who worked tirelessly with the government and also

⁶⁷ Interview, His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwanabombwe, 28th May, 2021.

concentrated on developing his chieftdom in order to improve people's attendance of the Umutomboko celebrations. Even though the First and Second Republics did not pay much attention to the tourism sector, the Kaunda government set the foundation on which future presidents would operate. Year in year out, during the Umutomboko celebrations every sitting Zambian President made sure that he graced the ceremony as guest of honour.

Therefore, it can be argued that Umutomboko transformed from a mere traditional ceremony to a cultural tourist attraction, mostly from 1971 when the UNIP government began to pay attention to it through affirmative political action as it did with other traditional ceremonies.

CHAPTER FOUR

4.0. Socio-Economic Impact and Challenges of Umutomboko Traditional Ceremony on Luapula Province, 1961-2017

4.1. Introduction

The focus of this chapter is on the socio-economic impact of Umutomboko traditional ceremony on Luapula province. In discussing the economic impact, the chapter is centred on Umutomboko as a tourist attraction, a business avenue, a tool for rural development and employment. The chapter further looks at the positive and negative social impact of the ceremony as well as the challenges faced by organisers of the ceremony and attendees.

4.2. Economic Benefits of Umutomboko Traditional Ceremony

The opening up of annual ceremonies in Zambia was very important as it allowed different ethnic groups to put up their cultural images onto the national stage. This was one way to promote local unity as well as wider economic and political possibilities. While the actual Umutomboko dance was performed during the final stage of the ceremony, there were two days involved in the actual festival. Christine Ng'andwe explained that during the early festival activities, there were dances which were performed such as *chilumwalumwa*, *ichinkwasa* and *amalepeka*. These dances became famous between 1984 and 1998 during the reign of Mwata Kazembe XVIII, Munona Chinyanta whose praise title was Mwata Kafumbe.¹ The dancers wore basic traditional outfits or costumes. Some men's skirts were made of animal tails or leather strips or grass. Colourful clothes were tied tightly around women's waists. For most of the dances, drums were the central instruments with whistles wielded by some dance leaders. The most common ensemble was the combination of three drums namely *sensele* which was the smallest drum with a high tone, *itumba* which was a wide squat drum with a low tone and *icibitiko* which was a tall slim drum with a mid-tone.² The whole Umutomboko ceremony was basically centred on traditional dances which were the art that most people travelled for to witness thereby creating market for the locals and visiting people.

One of the economic benefits of the Umutomboko traditional ceremony was that it posed as one of the cultural tourist attractions. When efforts to boost the tourism industry were realised

¹ Interview, Christine Ng'andwe, Kazembe Ward Councilor, Kazembe, Mwansabombwe, 7th April, 2021.

² Robert Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival', **African Arts**, Vol. 39, No. 3 (2006), p.19.

after Zambia's political independence, the government established organisations to market traditional ceremonies.³ The marketing of traditional ceremonies would include the Umutomboko traditional ceremony among other ceremonies like the Kuomboka, Ncwala, Lunda Lubanza and Likumbi Iya Mize. The Umutomboko traditional ceremony had an economic impact on the Luapula Province. This is because traditional ceremonies promote tourism potential in the place where they are hosted. Traditional ceremonies promote the creation of traditional markets and brands. There are a lot of traditional performances, visual arts and crafts which are performed and presented during traditional ceremonies hence becoming a means of livelihood and empowerment mostly to members of the host community.⁴ According to Andari R et al:

Calendrical traditional festivals are a strong tool in attracting visitors and tourists to the host community every year. This is mainly achieved because organisers, local ministries and the government put these annual events on their marketing plans.⁵

Host communities benefit as tourists spend money on accommodation, food, purchase of artifacts and entry fees in Museums where these exist.

The massive attendance of people at the Umutomboko ceremony was something which started right from the inception of the ceremony as an annual ceremony back in 1971. According to David Gordon 'on 29th July, 1971, more than 130 dignitaries gathered for a day's celebration....'⁶ In the same line, Robert Cancel observes that by 1997, the Umutomboko had grown to the point of hosting some 15,000-20,000 guests particularly on the last day of the event.⁷ His Royal Highness, Mwata Kazembe XIX, Paul Kanyembo Mpemba stated that:

When my father made Umutomboko Ceremony an annual event in 1971, I was a young boy but was able to notice that the celebrations pulled a huge crowd. This continued to be the case in successive years. This was the kind of development traditional ceremonies

³Patrick Sikayomya, 'From a Crisis to a Ceremony: A History of the Kuomboka to 2010', MA Dissertation, University of Zambia, 2013, p. 87.

⁴ Harrison Daka et al, 'Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia', **International Journal of Humanities Social Sciences and Education**, Vol.8, No. 2 (2021), p.136.

⁵ Rini Andari et al, 'Traditional Festivals: A Tourism Development Contribution for Cultural Inheritance' **South East Asia Journal of Contemporary Business, Economics and Law**, Vol. 11, No.2 (2016), p. 27.

⁶ David M. Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', **Comparative studies in Society and History**, Vol. 46, No. 1 (2004), p. 72.

⁷ Robert Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival', **African Arts**, Vol. 39, No. 3 (2006), p. 13.

needed to aid the development of the province. This was considered a breakthrough in promoting traditional ceremonies in that the government, through the Zambia National Tourism Board was able to accrue reasonable income.⁸

Adding to the Mwata Kazembe's view, Ng'andwe explained that the people who attended Umutomboko traditional ceremony travelled mainly connecting through different towns until they reached Luapula's capital Mansa and proceeded from Mansa to Mwansabombwe in order to be part of the rich cultural heritage of the Lunda people. The Umutomboko ceremony was a spectacular event which drew the minds of every attendant focusing on the beauty of the occasion and its irresistible nature. The people who danced to royal sounds and tunes did it in a sporadic way, dancing to different Royal dances. The environment was filled with joy and ululations especially from the women. The greater significance was seen after 1971 when the Umutomboko graduated from being an event of the Lunda people to one that attracted considerable interest in people that were from beyond Luapula province.⁹

In the 1990s, foreign tourists began to attend the Umutomboko traditional ceremony. This was the kind of development which Zambia needed because it was the start of a valuable breakthrough in exploiting the lucrative foreign market. The time before the Mwata went to the main venue for the Umutomboko dance was a time for the general participants to move about the grounds and for the important visitors to have an audience with the Mwata. This was also the time people took videos and pictures of the functionaries who would be seated with the nobles at the dance grounds. Numerous Zambian government officials, foreign dignitaries from diplomatic missions accredited to Zambia, foreign business interest groups and also prominent Zambian business people could be present during Umutomboko.¹⁰ The success of the Umutomboko ceremony every year accorded Luapula Province an opportunity to market itself as an important tourist destination. The Mwanawasa led government held that the government would use the Umutomboko ceremony as an example to encourage other people involved in other traditional ceremonies to support the promotion of culture. The president was impressed with the fact that the celebration involved both young people aged

⁸ Interview, His Royal Highness Mwata Kazembe XIX, Paul Kanyembo Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

⁹ Interview, Ng'andwe, Kazembe Ward Councilor, Kazembe, Mwansabombwe, 7th April, 2021.

¹⁰ Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Mutomboko Festival', p. 20.

between nine and nineteen as well as older people.¹¹ Such selection of participants ensured the passing of traditional and cultural norms from generation to generation.

Traditional ceremonies such as Umutomboko did not only earn the country revenue, it also promoted cultural heritage. Timothy and Nyaupane observe that heritage (cultural) tourism appears to be growing much faster than all other forms of tourism, particularly in the developing world, and is thus viewed as an important potential tool for economic development.¹² The Ministry of Tourism, through the Ministry of Chiefs and Traditional Affairs drew up a calendar which showed all the gazetted traditional ceremonies in Zambia. The calendar showed the time of the year when each ceremony was celebrated and the group of people who celebrated such a ceremony. Traditional ceremonies had the potential to boost tourism in the country because they attracted foreign tourists who brought in foreign earnings.¹³ His Royal Highness Mwata Kazembe XIX confirmed that from 1971 onwards, a number of foreigners travelled from outside Zambia to witness the Umutomboko traditional ceremony. His Royal Highness explained how the Umutomboko ceremony was treasured both within and outside the country and that this was evident from the crowds during the Umutomboko weekends.¹⁴ Robert Cancel argues that at the 1997 Umutomboko celebrations, an American who was believed to have owned the parent company of an airline called Aero Zambia was present. More to this, about three Asian men who ran Aero Zambia were also present.¹⁵

Another economic impact of Umutomboko traditional ceremony was that it boosted businesses not only for the local people in Kazembe and surrounding villages, but the entire Luapula province. Umutomboko acted as a business avenue in that on the days of the celebrations, it potentially boosted peoples' revenues through sales and marketing. Daka et al state that before the actual day of the ceremony, traditional ceremonies in Zambia are characterised with various traditional activities. Visitors from different walks of life flock to the host community days before the main event. These are the people who become potential

¹¹ Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.8.

¹² Dallen J. Timothy and Gyan P. Nyaupane, **Cultural Tourism and Development in the Developing World: A Regional Perspective**, (London and New York: Routledge, 2009), p.3, 7.

¹³ Interview, Thomas Mambo Mubita, Chief Cultural Affairs Officer, Ministry of Tourism Headquarters, Lusaka, 20th July, 2021.

¹⁴ Interview, His Royal Highness Mwata Kazembe XIX, Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

¹⁵ Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival', p. 20.

customers for most of the businesses like bars, restaurants and lodges.¹⁶ Prior to the days of the ceremony, Kazembe village was usually dull with no significant activities to point at. However, a week to two weeks before the ceremony, a number of activities would change the face of Kazembe. Business men and women sold indigenous and non-traditional arts and crafts which included paintings, drawings, pots, mats, blankets and other goods and food.

During the Umutomboko weekend itself, women also brewed traditional beer and cooked other local delicacies. Pauline Kaniembo, a restaurant owner in Kazembe narrated that every year during Umutomboko; her sales increased because people bought a lot of food. Grace Kunda, a fish seller in Kazembe explained that she made a lot of sales of both uncooked and cooked fresh fish during Umutomboko celebrations. The two women stated that they would use the monies made from sales to pay their children's school fees and the remainder to continue with orders and sales to keep their business afloat after Umutomboko.¹⁷ Kazembe chiefdom is blessed with a fish business centre which is located in Chief Kambwali's area in Nchelenge. Kambwali is the northernmost chiefdom in Mwata Kazembe's chiefdom. The fish industry in Nchelenge has since time immemorial attracted a lot of people from different parts of the country.¹⁸ It is for this reason that during Umutomboko, many people who sold fish made a lot of money because some people mainly went to Kazembe just to sale fish to the visitors and locals, while others went there to buy fish.

Prices of commodities also increased during the ceremony. It is important to note that the increase in prices of commodities was never too much for customers to afford. There were usually a lot of people; therefore business owners were mainly concerned with the turnover of people and how many people they were able to serve during the period of Umutomboko celebration. The more people one was able to serve, the more money he/she was likely to make. Ngonga Biswel, a shop owner and a member of the Kazembe Umutomboko Committee observed that prices of goods and services increased but were never too exorbitant. He explained that many people were actually encouraged to attend the ceremony in order to buy the different commodities such as kitchen utensils and beddings which were made available by people from outside Kazembe. Mostly, local people in Kazembe prepared themselves financially long before the Umutomboko event was due in order to be ready to buy the very

¹⁶ Daka, 'Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia', p. 135.

¹⁷ Interview, Grace Kunda, Kazembe, Mwansabombwe, 7th April, 2021; Interview, Pauline Kaniembo, Kazembe, Mwansabombwe. 7th April, 2021.

¹⁸ NAZ SEC2/887, Kawambwa Tour Reports, 1960.

first set of commodities which were brought to the area by different sellers; of course not overlooking the fact that paying homage for them was priority.¹⁹ Figure 4.1 below is a group of residents standing by a commodity stand during the Umutomboko period.

Fig.4.1: Residents jostle for utensils at Bimalu Company stand at the Umutomboko traditional ceremony.



Source: *Lusaka Times*, 23rd July 23, 2012.

Many business people would camp in Kazembe for more than a week before the main event to sell their products. This included people from the neighbouring countries such as Democratic Republic of Congo (D.R.C), Tanzania, Malawi and Zimbabwe.²⁰ This venture had economic value to the people of Luapula particularly in Kazembe because it promoted revenue generation. Traditional ceremonies bring most citizens together to contribute financially and this helps initiate development projects and that visitors who also come to witness the festival contribute economically to the progress of the locals through their spending in the area.²¹

¹⁹ Interview, Biswel Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021.

²⁰ Interview, Ngonga, Information Publicity Convener of Mutomboko Main Committee, Kazembe, Mwansabombwe, 7th April, 2021.

²¹ Daka, 'Values of Traditional Ceremonies in Socio-Economic Development: A Case of Some Selected Traditional Ceremonies in Zambia', p. 135.

Another economic impact of the Umutomboko traditional ceremony was that it provided partnership and a marketing ground for businesses. Daka et al argue that ‘traditional ceremonies present a platform for partnership between host communities and state and/or non-state development actors’.²² Ng’andwe explained that many local companies like Zambia Electricity Supply Corporation (ZESCO) and Zambia Telecommunications Company Limited (Zamtel) including multinational companies such as Airtel and Mobile Telecommunications Network (MTN) advertised their businesses during the ceremony. These companies aimed at increasing market share for their products not only in Luapula but the entire nation and among foreign tourists coming from different parts of the world. The companies partnered with different Zambian private and public companies to mobilise financial and material resources for the celebrations.²³

Infrastructure development in Kazembe is another notable economic impact of Umutomboko traditional ceremony. Medet Yolal observes that festivals and events often left the host community with tangible and intangible by-products which include infrastructure improvements such as new facilities and venues.²⁴ Yolal’s observation is in tandem with Daka et al who argue that it is most during these ceremonies that most development sectors renew their commitment to facilitating development in the host communities. Traditional ceremonies act as a platform for the launch of developmental projects such as school buildings, toilet facilities roads and construction of good drinking water sources.²⁵ In 1986, the construction of the main arena in Kazembe was underway under the leadership of Mwata Kazembe XVIII Munona Chinyanta in order to facilitate smooth and decent accommodation for attendees during the Umutomboko celebrations. By 1999, the venue for the ceremony had been shifted from the Kabumbu Primary School grounds to the main arena in Headman Nakabamba’s village. The capacity of the main arena in Mwansabombwe was not known but the Mwata Kazembe XIX stated that it was big enough to accommodate a large number of people. The main arena was complemented with small structures sponsored by companies like ZESCO, MTN, AIRTEL and ZAMTEL.²⁶ Figure 4.2 is a big tree situated at Kabumbu Primary School

²² Daka, ‘Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia’, p. 138.

²³ Interview, Ng’andwe, Kazembe Ward Councilor, Kazembe, Mwansabombwe, 7th April, 2021.

²⁴ Medet Yolal, ‘An Examination of Festival Motivation and Perceived Benefits Relationship: Eskishire Internataional Festival’, **Journal of Convention & Event Tourism**, Vol. 10. No. 4 (2009). 281.

²⁵ Daka et al, ‘Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia’, p. 138.

²⁶ Interview, Ng’andwe, Kazembe Ward Councilor, Kazembe, Mwansabombwe, 7th April, 2021;

grounds where the Umutomboko used to be held before the construction of the main arena. Figure 4.3 is a picture of the new main arena and the captured part is the central place where all the performances took place from at the main arena.

Fig.4.2: Kabumbu Primary School grounds which acted as a venue for Umutomboko celebrations before the construction of the main arena.



Source: Field Research Data in Mwansabombwe District, Kazembe, 18th May, 2021.

Fig. 4.3: The centre stage for performances at the main arena (new venue).



Source: Field Research Data in Kazembe, Mwansabombwe, 29th May, 2021.

Interview, His Royal Highness Mwata Kazembe XIX, Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

The sponsors of the Umutomboko ceremony brought development in Kazembe by building shelters at the main arena. People sat in these structures while watching the activities of the ceremony. The main arena was considered to be a sacred place and could only be visited during the Umutomboko period. If a visitor intended to visit the main arena during the times outside the Umutomboko period, such a person had to seek permission from the person in charge. Furthermore, a Zamtel tower was installed to facilitate communication that made it possible for people to share pictures and live videos of the celebration on various social media platforms like Facebook, YouTube, Instagram and Tiktok. This made it possible for people outside Zambia to learn about the Zambian Lunda culture, thus creating more interest in foreigners and local Zambians alike wanting to attend the ceremony.²⁷

The main arena included sections for the guest of honour, invited guests, invited chiefs, local chiefs and the royal household of the Mwata. Other places were occupied on ‘first come first serve’ basis. In separate interviews with Mwata Kazembe XIX and Nkandu, both stated that people were not charged to enter the main arena during the Umutomboko ceremony celebrations. However, the place was always surrounded by business people who sold different kinds of things especially food and drinks.²⁸

In addition to the above, in 2009, Luapula province had notable infrastructure development particularly the Pedicle road. It is important to note that no attempts were made to tar the Pedicle Road until the time of Rupiah Banda in office as President. Unfortunately, the works were discontinued, leaving the road in a very deplorable state in the years that followed. Even though the development of the Pedicle Road was not directly connected to Umutomboko, residents in the hosting community enjoyed the benefits thereafter because it helped ease their movements. Earlier before the day of Umutomboko, the main arena had been worked on by the Road Development Agency (RDA) and Rural Roads Unit (RRU) with the support of the Luapula Provincial Administration in readiness for the traditional ceremony. Many stakeholders, including the government and the private sector such as Zain (later Airtel)

²⁷ Interview, His Royal Highness Mwata Kazembe XIX, Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

²⁸ Interview, His Royal Highness Mwata Kazembe XIX, Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021; Interview, Godfrey K. Nkandu, District Administrative Officer, Kazembe, Mwansabombwe, 18th May, 2021.

Zambia had pumped in millions of Kwacha to ensure the successful holding of the traditional ceremony.²⁹

The development of accommodation infrastructure was another positive economic impact of Umutomboko ceremony. Godfrey K. Nkandu, mentioned that the celebration of the Umutomboko ceremony over the years led to the development of permanent buildings especially guest houses and lodges in places like Samfya, Mansa, Mwansabombwe, Nchelenge and Kawambwa. The notable guest houses in Mwansabombwe (Kazembe) included Texas, Mwaimwena and the Hope Villa Nakabamba guest house popularly known as Dikulushi by the locals. The accommodation capacity of Dikulushi is not less than twenty rooms, most of them self-contained. The owners of these guest houses made a lot of profit during Umutomboko because people were desperate for accommodation. In 2017, the cheapest room at Dikulushi cost K250 and K150 at Texas and Mwaimwena guest houses.³⁰ In as much as there were accommodation developments in Luapula, the accommodation in the host community was not adequate to cater for the huge number of people who turned up at the Umutomboko ceremony. This has resulted in accommodation owners taking advantage of the desperate Umutomboko visitors who seek accommodation. To them, the Umutomboko period is the time when they reaped most of their investments within a single year.

Another economic impact of Umutomboko arose from the commercialisation of the ceremony. Traditional ceremonies are organised in such a way that they do not only focus on cultural preservation but also act a revenue generating activity. Rini Andari et al at noted that 'performing traditional arts by the local people become their source of economics activities'.³¹ Nkandu explained that every year, presidents and other government officials visited the Lunda Royal Palace. The guests of honour visited the palace to pay courtesy calls. While a government representative was at the palace, different media houses, journalists, tourists and individual persons took pictures of them. Photographers usually sold Umutomboko photos, video tapes while others stored them on flash discs for future reference.³² Induna Mwilu narrated that before the Umutomboko was commercialised, the Mwata Kazembe rarely appeared to the public and it was difficult to see him except during the Umutomboko processions. The commercialisation of Umutomboko made it easy for Mwata Kazembe to

²⁹ *Lusaka Times*, 27th July, 2009.

³⁰ Interview, Nkandu, District Administrative Officer, Kazembe, Mwansabombwe, 18th May, 2021.

³¹ Andari et al, 'Traditional Festivals: A Tourism Development Contribution for Cultural Inheritance', p.29.

³² Interview, Nkandu, District Administrative Officer, Kazembe, Mwansabombwe, 18th May, 2021.

appear to the public. The Mwata appeared to the public during the processions which were conducted prior to the last Saturday of July all the way up to the last day of the celebrations. This was done in order for him to give satisfaction to the tourists. As the Mwata Kazembe carried out processions, people took pictures of him which they used for commercial purposes.³³ All these activities were money making ventures which benefited individuals of the community and the province.

The transport sector also benefited economically from Umutomboko traditional ceremony. The Umutomboko celebration period provided an opportunity for motorists to raise revenue. This was so because people travelled from their homes to Kazembe and as a result, the need for transport arose causing transporters to hike their fares. In an interview, Martin Chisanga, a taxi driver in Mwanabombwe, explained that on normal days, motorists struggled to find customers but during the Umutomboko period, customers were the ones who had challenges of finding taxis to book for transport. He further stated that transport business boomed during Umutomboko such that some people resorted to using motor cycles and bicycles for transport because there was usually a shortage of taxis.³⁴

Kasapo Mulenga observes that during the Umutomboko celebration period, taxi drivers made a lot of money compared to the other days because a lot of people made taxi bookings. There were times that people booked a taxi for the entire period of their stay in Luapula.³⁵ Cephas Chanda, a conductor at Peace Soldier Bus Services, a Transport Company in Luapula Province, explained that on normal days, there was usually only one bus that travelled from Lusaka to Luapula in a day. However, during the Umutomboko period, another bus or two were usually added to the business; one from Lusaka went to Mansa and the other two proceeded up to Kawambwa through Kazembe.³⁶ Mesa Musonda, a worker at Mansa bus station pointed out that view that all the companies that offered transport services were on demand during the Umutomboko celebration period. He also stated that during this period, most buses that proceeded to Kawambwa and Nchelenge from Lusaka or Copperbelt barely picked passengers in Mansa because no passengers disembarked at Mansa station.³⁷ Basically,

³³ Induna Mwilu, Kazembe Royal Court, Mwanabombwe, 29th May, 2021.

³⁴ Interview, Martin Chisanga, Kazembe, Mwanabombwe, 26th May, 2021.

³⁵ Interview, Kasapo Mulenga, Mansa, 24th May, 2021.

³⁶ Interview, Cephas Chanda (Peace Soldier Bus Services), Mansa, 14th May, 2021.

³⁷ Interview, Mesa Musonda (Peace Soldier Bus Services), Mansa, 14th May, 2021.

all the people involved in the transport business had similar observations of making a lot of money because of the influx of people who traveled to attend the Umutomboko ceremony.

The Umutomboko ceremony was, undoubtedly an event that also created jobs for the local people. This view is in tandem with Maitseo M.M. Bolaane and Ackson M. Kanduzi's work who discuss how the Botswana Government's policy focused on involving local community participation in tourism by making Botswana's cultural heritage one of the cornerstones of tourism during the 1990s.³⁸ Bolaane and Kanduzi's argument is not different from the Zambian scenario which has been justified by Daka et al who observe that as the organisers of various ceremonies plan for these events, they call upon different organisations to partner with them. Additionally, the government plans traditional ceremonies through the Ministry of Tourism as well as the Ministry of Chiefs and Traditional Affairs. These sectors employ semi-skilled and skilled workers from the host community to help plan for the ceremony, thereby creating employment.³⁹ The involvement of different sectors in the preparation process allowed for the creation of jobs for people.

Furthermore, jobs were created through committees which were responsible for the preparations of the ceremony. In all these preparations, service provisions and other activities, many people, young and old, male and female, found their own employment niches. Apart from the urban committees, there were also two rural committees which were based in the rural Lunda capital of Mwanabombwe and these were the Umutomboko Executive Committee and the main committee. The main responsibilities of the Umutomboko Executive Committee were to plan the event, make sure that the provisions for the guests were made, ensure that the main arena was ready and to coordinate building as well as decoration activities. Most of the executive committee members were important men from the surrounding churches, schools and the government. The main committee, on the other hand consisted of headmen, members of the civil society and other volunteers.⁴⁰ The involvement of people in these committees meant creation of jobs for them as they were given responsibilities to suit their abilities and got paid for their services. It is important to note that

³⁸ Maitseo M.M. Bolaane and Ackson M. Kanduzi, 'Critical Factors in Cultural Tourism in Botswana: Tourism as Sustainable Development Factor', **Botswana Notes and Records**, Vol. 39 (2008), p. 54.

³⁹ Daka, 'Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia', p. 138.

⁴⁰ Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.73.

the committees did not only plan events but also discussed matters pertaining to political, economic and cultural life in the villages. They also relayed instructions from Mwata Kazembe to the village headmen and other important members of the Lunda community.⁴¹

Literature suggests that one of the economic benefits of festivals to localities is based around opportunities for generating income and revenue for governments.⁴² It is important to note that in spite of the huge revenues the local private sector made during Umutomboko celebrations, there were no records of how much money the government accrued from the calendrical traditional ceremonies. This meant that all the money that was accrued from private accommodation arrangements by communities by host communities remained their personal benefit though they paid taxes. Traditional ceremonies brought economic development due to the fact that accommodation facilities such as lodges, guest houses as well as other business houses registered with the Ministry of Commerce and Trade paid tax to the government.⁴³

Economically, Umutomboko traditional ceremony was a tool for rural development. Most of the traditional chiefs in Zambia are in the rural parts of the country. The royal palace for the chief of the Lunda is located in a rural area of Kazembe in Luapula Province. This location has, since time immemorial been the host of the Umutomboko traditional ceremony. The traditional ceremony has been a tool for development in the sense that the ceremony was held in the rural area of Kazembe, thereby opening several developmental opportunities to the surrounding rural areas. One of the notable developments in Kazembe was the main road which was developed as early as around the 1980s. Mwansabombwe was generally known as the largest village in central Africa.⁴⁴ Kazembe is located around a mid-point of the high-quality paved road that runs the length of most of the Luapula valley. The old road from Kazembe's capital, Mwansabombwe to Mbereshi mission contained the highest concentration of population. As of 1958, Mwansabombwe had a total of more than two thousand inhabitants.⁴⁵

⁴¹ Minutes of Mutomboko Sub-Region Committees, 1981-1988.

⁴² Mariya Stankova and Ivanka Vassenska, 'Raising Cultural Awareness of Local Traditions through Festival Tourism', *Tourism and Management Studies*, Vol. 11, No. 1, (2015), p. 121.

⁴³ Interview, Thomas Mambo Mubita, Chief Cultural Affairs Officer, Ministry of Tourism Headquarters, Lusaka, 20th July, 2021.

⁴⁴ Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival', p.13

⁴⁵ NAZ NP/2/2/4 LOC246, Tour Reports Lunda Native Authority Senior Chief Kazembe-Kawambwa, 1958.

The Kazembe village was a bustling place with bus and trucks traffic regularly stopping there. This must have been the reason for the quick development of the road leading to Luapula. In 1997, when the national economy was strained by liberalisation and privatisation efforts of the government, Kazembe still appeared to be a very busy place. The period immediately leading up to Umutomboko suggested a lot of commercial activities. As the days to Umutomboko approached, restaurant owners were seen renovating their premises; tradesmen painted their buildings (shops) and built conveniences nearby for visitors. In 1997, trucks continually arrived with all manner of goods particularly crates of bottled beer for the bars.⁴⁶ Another notable development in Kazembe apart from the tarred road was electricity lines which ran along the same road. Most of the villages of the Lunda Chiefs and headmen had some form of electric power, at least for the government offices and many shops as of 1997.⁴⁷

4.3. Social Effects of the Umutomboko Traditional Ceremony

As long as traditional festivals or celebrations are in existence, normally the hosting community is impacted on for better or for worse. The positive impact of Umutomboko included socialisation, learning, togetherness, cultural exploration, cultural/national identity and attachment as well as community engagement and building. Some of the negative social effects of Umutomboko ceremony were increased crime rates, failure to adapt to the Lunda customs and traditions by visitors, overcrowding and exposure to bad vices.

One positive impact of Umutomboko was socialisation of different groups of people who attended the ceremony. According to Daka et al ‘traditional ceremonies act as a platform for socialisation and promotion of unity in diversity’.⁴⁸ Various chiefs from neighbouring countries like the Democratic Republic of Congo (DRC) attended the ceremony every year. The 2017 Umutomboko ceremony was attended by seventeen other chiefs from across the country. Some of the chiefs who attended the 2017 Umutomboko ceremony were not of the Lunda origin.⁴⁹ In ‘Cultural Tourism’, **Australian Archaeology**, Sutcliffe justified how the Australian community developed an understanding of cultural difference and how social cohesion was enhanced leading to a genuine appreciation of cultural difference and a sense of

⁴⁶ Cancel, ‘Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival’, p.14.

⁴⁷ Cancel, ‘Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival’, p.19.

⁴⁸ Daka et al, ‘Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia’, p. 136.

⁴⁹ *Zambia Daily Mail*, 11th August, 2017.

an Australian culture.⁵⁰ In the case of Umutomboko ceremony, the different people who attended were reminded of common beliefs, values, norms and practices. Hae Yeong Maeng et al observe that socialisation provided a chance for people to enjoy festivals with friends and others and also to build new relationships.⁵¹ Many people attended the Umutomboko ceremony so that they could do things with their companions, to be with people they had similar interests, to meet new people as well as to build new relationships and to observe and socialise with people attending the Umutomboko ceremony.

Another positive impact of Umutomboko traditional ceremony was that it brought about togetherness not only among the Lunda people but also among people from other ethnic groups. Traditional ceremonies are attended by people belonging to various political, religious, economic and social classes among others. Traditional ceremonies act as a unifier of people who may have been divided based on social classes. As people assemble to watch the traditional performances, they are reminded of a sense of oneness and a sense of belongingness is created.⁵² Further, Maeng et al argue that attending traditional festivals led to the increase in family kinship as families were able to do something together.⁵³ The Umutomboko traditional ceremony allowed different groups of people to spend time together while they enjoyed following the processions of the ceremony. Cancel observes that Chief Mukuni remained dedicated to attending the Umutomboko ceremony. In 1997, Senior Chief Mukuni of the Toka Leya people in Southern Zambia was introduced as an honoured guest at the Umutomboko ceremony.⁵⁴ The attendance of the non-Lunda speaking people not only accorded them the opportunity to observe the ceremony at close quarters and appreciate how the Lunda conduct their ceremony. It also enhanced the understanding, cooperation and the goodwill between the Lunda as well as people from other ethnic groups within and outside Zambia.⁵⁵ The diversity of people cutting across different backgrounds and beliefs shows the unity of purpose associated with traditional ceremonies.

⁵⁰ Sutcliffe, 'Cultural Tourism', p. 97.

⁵¹ Hae Yeong Maeng et al, 'A Critical Review of the Motivational Factors for Festival Attendance Based on Meta-Analysis', **Tourism Management Perspectives**, Vol. 17 (2016), p. 18.

⁵² Daka et al, 'Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia', p. 136.

⁵³ Maeng et al, 'A Critical Review of the Motivational Factors for Festival Attendance Based on Meta-Analysis', p.18.

⁵⁴ Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival', p. 22

⁵⁵ *Zambia Daily Mail*, 11th August, 2017.

The Umutomboko traditional ceremony gave people an opportunity to explore different cultures. It gave people the desire to learn and experience not only the customs and cultures of the Lunda people of Mwata Kazembe, but other cultures of people who came from across the country as well as other countries. The ceremony therefore helped people learn and be familiar with other cultures and have a certain type of cultural experience. At the 2017 Umutomboko celebrations, His Royal Highness Paramount Chief Mpezeni and his *impis* added much colour and flavour to the celebrations by showcasing their culture and tradition as they danced around the arena dressed in their traditional attire.⁵⁶ The 2017 Umutomboko ceremony was one of its kind as it saw one cultural group after another being called to the arena to perform. There was a noisy and energetic dance group from Lubumbashi, Democratic Republic of Congo, led by their Member of Parliament, Albertina Bwalya. Amid cheers, Lunda chiefs appeared dressed in their colorful red and blue Lunda royal colours. Later, a group of blood-thirsty-looking assegai wielding Ngoni warriors appeared running and stomping in front and some were running around the vehicle which was carrying the Paramount Chief Mpezeni. Mpezeni was accused of “stealing” the 2017 Umutomboko show because of the performance which he displayed with his *impis*.⁵⁷ The presence of Chief Mpezeni and his *impis* at the Umutomboko ceremony is depicted in figure 4.4 below.

Fig.4.4: Paramount Chief Mpezeni’s and his *impis*’ arrival at the main arena to attend the Umutomboko ceremony in Mwansabombwe.



Source: *Lusaka Times*, 31st July, 2017.

⁵⁶ *Zambia Daily Mail*, 11th August, 2017.

⁵⁷ *Zambia Daily Mail*, 13th August, 2017.

Maeng et al noted that many people who attend traditional events went there to experience the local customs, cultures as well as to increase cultural knowledge.⁵⁸ People who attended the Umutomboko ceremony were therefore exposed to cultural exploration by experiencing the customs and cultures of different ethnic groups.

The Umutomboko traditional ceremony served as a good ground for people to learn a variety of things as well as developing new skills for some people. Snyman observes that the opportunity to learn new skills creates opportunities to participate in other livelihood activities and can also provide other livelihood strategies and opportunities by improving chances of getting employment later if needed.⁵⁹ Some people attended the Umutomboko ceremony to gain knowledge by observing the different cultural practices and celebrations. Since learning involves developing skills, Maeng et al justified that some people attended festivals so that they could learn important issues pertaining to a particular event.⁶⁰ His Royal Highness Mwata Kazembe XIX noted that the Umutomboko was unique because it showed visitors something they could not get in other countries around the world. He further stated that visitors were always happy with the ceremony and went back to their places of origin and told the story of Africa. Mwata Kazembe XIX further stated that without cultural traditional ceremonies, Zambia would be just another developing country in Africa with nothing different to offer.⁶¹ In this instance, the people who attended the Umutomboko ceremony learnt a lot to increase their knowledge of the Lunda traditional ceremony.

Another positive social impact of the Umutomboko traditional ceremony was that it enhanced cultural identity and attachment. Donald Getz observes that festivals are usually if not always connected to cultures and places.⁶² In 'Cultural Tourism', **Australian Archaeology**, Sutcliffe argues that culture provides an unquestioned record of achievement; and the community was in a position to appreciate the cultural development in terms of Aboriginal society. Aboriginal

⁵⁸ Maeng, 'A Critical Review of the Motivational Factors for Festival Attendance Based on Meta- Analysis', p.19.

⁵⁹ Snyman, 'The Impact of Ecotourism employment on rural household incomes and Social Welfare in Six Southern African Countries', p. 40.

⁶⁰ Maeng, 'A Critical Review of the Motivational Factors for Festival Attendance Based on Meta- Analysis', p. 19.

⁶¹ Interview, His Royal Highness, Mwata Kazembe XIX, Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

⁶² Donald Getz, 'The Nature and Scope of Festival Studies', **International Journal of Event Management Research**, Vol.5, No. 1 (2010), p.8.

people were in a position to achieve a sense of identity and continuity.⁶³ The Umutomboko traditional ceremony being the central focus of this study positively impacted on the community and people socially by giving different celebrants a sense of identity. Getz determined that events such as festivals led to positive self-identification for local communities and those community-based festivals demonstrated a sense of community and place.⁶⁴ Based on the findings, the Umutomboko, to a larger extent, fostered cooperation among the people in Lunda land and lessened ethnic rivalry among the different groups that attended the ceremony. The Umutomboko traditional ceremony thus gave the participants a sense of identity.

The Umutomboko traditional ceremony also led to community engagement and building which is very important for its sustainability. The planning of the Umutomboko ceremony called for different groups of people in that the whole preparation process of the Umutomboko celebration required manpower and skills from different people who included the young and old men as well as women in the community. The preparation of the ceremony also involved the executive committee whose members were important men from the surrounding churches, schools and the government. The main committee, on the other hand consisted of headmen, members of the civil society and other volunteers.⁶⁵ The involvement of people in these committees meant community engagement. Sofoklis Skoultso et al argue that planning of festivals especially during the initial phase of the event involved different kinds of groups such as government organisations, education institutions, private sector companies, non-profit organisations and residents who sought to connect with their respective communities.⁶⁶ In this instance, the Umutomboko traditional ceremony gave rise to a sense of community in that different groups got a chance to participate in the preparation of the ceremony. It is for this reason that the Umutomboko ceremony has been identified as a unifying factor because it brought people together right from the onset of its preparations.

⁶³ Sutcliffe, 'Cultural Tourism', p. 97.

⁶⁴ Getz, 'The Nature and Scope of Festival Studies', p. 8.

⁶⁵ Gordon, 'The Cultural Politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p.73.

⁶⁶ Sofoklis Skoultso et al, 'Exploring Sense of Community in the Festival Tourism Experience: Review of the Relative Literature', In: V. Katsoni and T. Spyridis. (eds) **Cultural and Tourism Innovation in the Digital Era**, (Springer: Cham, 2020), p. 4.

There were some negative social effects of the Umutomboko Ceremony which were observed. The first and obvious negative social impact of the Umutomboko traditional ceremony was the increase in the rate of crime. The obvious victims were usually visitors especially those not familiar with the place being cheated by tour guides who often swindled them. Yolal et al investigated the impact of special events on destination crime rates, especially against tourists. They explained that the presence of large numbers of tourists at events created opportunities for crime. Based on their study findings, they concluded that the potential impact of crime at special events was unquestionably based on changes in the status of the population and the criminal opportunities that seasonal increase in tourism activity presented.⁶⁷ Kazembe, the host community of the Umutomboko traditional ceremony was always very crowded during the celebrations and such stood a high chance of having an increase in the rate of crime.

Another negative social impact of the ceremony was the ignorance of visitors about the Lunda customs and taboos. It is important to note that the Lunda tradition had taboos which were attached to the Umutomboko ceremony such that any failure to heed certain royal proceedings led to visitors being whipped by royal guards for transgressing the royal rules, traditions and culture. According to Paul Mpemba, in the Lunda tradition:

It was forbidden to shake hands with the Mwata unless he offered it himself. A gift was not to be handed to the Mwata directly, instead it was to be placed in front of him on the floor or table. It was a taboo to watch the Mwata take a meal. He ate alone and in privacy. When in the audience of the Mwata, one had to sit cross-legged on a mat, if offered a seat one was not supposed to cross legs while seated. To draw the Mwata's attention or address him, one had to clap their hands three times. No one was allowed to break any news about death to the Mwata. This was done through a counselor called Nyina malilo or kamweka. Mwata was greeted by clapping hands three times in standing or half kneeling posture. It was a taboo to visit or stray near royal graveyard and the shrines without authority. It was also a Lunda taboo to step over the muselo (Royal hammock). A person with an injury was forbidden from entering the palace. It was forbidden for anyone to spend a night in the Chota (the Mwata's home), unless invited. It was a taboo to smoke in the palace or in the presence of the Mwata. Women who were undergoing their reproductive cycle were not allowed to enter the palace. Last but not the least of the taboos was that it was forbidden to wear a hat/cap in the presence of the Mwata or in the palace grounds.⁶⁸

⁶⁷ Yolal, 'An Examination of Festival Motivation and Perceived Benefits Relationship: Eskishire Internataional Festival', p. 282.

⁶⁸ Paul Mpemba, **Mutomboko Ceremony**, (Lusaka: Crownon Trade Line Agency, 2015), p. 7.

In addition to the above, Headman Nakabamba stated that it was inevitable for tourists and visitors to suffer the wrath of the royal guards during the procession of the ceremony. These rules were highly respected by the Lunda Royal household and as such, every individual who visited the place was mandated to obey them without fail. However, visitors who were ignorant about the rules and taboos of the Lunda people found themselves wanting unknowingly.⁶⁹

The situation was different when the ceremony was over. The royal guards even had ample time to orient people who visited Kazembe on ordinary days especially when visiting the palace. One important thing to note is that it was easy for traditionalists to contend the wrath of the guards during the ceremony because most of them had the knowledge of the Lunda traditions, taboos and rules attached to the ceremony. It was a different case with the tourists who only travelled for the ceremony.⁷⁰ Induna Kambele was of the view that in as much as the tradition and custom of the Lunda were to be respected by everyone, it was important to have enough materials such as brochures to guide the visitors on what was allowed and not allowed in the Lunda tradition.⁷¹ Induna Chilembi added that the whipping and punishments that were meted on people who went against the rules had so much negative effects especially on tourists coming from outside Zambia.⁷² It was therefore important not to punish offenders to an extent of painting a bad picture about the celebrations.

Another negative social impact of Umutomboko celebration was overcrowding. The Umutomboko celebration weekend always witnessed a large influx of people. I. Egresi et al argue that ‘festivals organised in smaller towns could attract larger crowds than festivals organised in larger towns or in cities.’⁷³ At the 1997 Umutomboko ceremony, Mwata Kazembe XVIII Munona Chinyanta was quoted as saying:

I should mention that the dance of conquest brings a lot of people. You do not get tired. If you dance today and tomorrow, I beat on the drum, you will see a lot of people coming. They do not get tired. From the time Kazembe XVII initiated it as an

⁶⁹ Interview, Headman Nakabamba, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁷⁰ Interview, Headman, Nakabamba, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁷¹ Interview, Induna Kambela, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁷² Interview, Induna Chilembi, Kazembe Royal Court, Mwansabombwe, 29th May, 2021.

⁷³ I. Egresi and F. Kara, ‘Economic and Tourism Impact of Small Events: The Case of Small Scale Festivals in Istanbul Turkey’, **Studia Universitatis Babes-Bolyai Geograph**, Vol. 59, No. 1 (2014) p. 49.

annual event, people have been flocking. They have been coming. They do not get tired.⁷⁴

The overcrowding of the host community by visitors often made the local people uncomfortable. In some instances, the locals themselves ended up being displaced in an effort to create room for visitors which was very inconveniencing.

Last but not the least, of the negative social impact of Umutomboko was that the ceremony exposed not only young maidens and boys but elderly men and women to bad vices such as drug abuse and sexual immorality. Yolal et al observe that one of the negative social effects of traditional festivals was behavioral changes which residents perceived to result from hosting the festivals. Some of the notable behaviors included underage drinking, delinquent behaviour, and vandalism.⁷⁵ In the case of Umutomboko traditional ceremony, there were cases of sexual immorality recorded especially on the last day of the Umutomboko celebration.⁷⁶ Daka et al observe that ‘traditional ceremonies have the potential to create a battleground for infidelity, promiscuity and for many other risky behaviours that support the spread of Sexuality Transmitted Infections (STIs) and HIV/AIDS.’⁷⁷ Edith Chikonde, a head teacher at a named school in Mwansabombwe explained that cases of pregnancies among school going children after the Umutomboko celebrations were high.⁷⁸ The examples above are an indication that cases of sexual immorality during the celebrations were common because children and elderly people became victims of the visitors who appeared to have money. Therefore, hosting of local traditional ceremonies can have such a negative impact on the hosting community.

⁷⁴ Cancel, ‘Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival’, p.22.

⁷⁵ Yolal, ‘An Examination of Festival Motivation and Perceived Benefits Relationship: Eskishire Internataional Festival’, p. 282.

⁷⁶ Interview, His Royal Highness Mwata Kazembe XIX, Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

⁷⁷ Daka et al, ‘Values of Traditional Ceremonies in Socio-Economic Development, A Case of Some Selected Traditional Ceremonies in Zambia’, p. 139.

⁷⁸ Interview, Edith Chikonde, Kazembe, Mwansabombwe, 9th April, 2021.

4.4. Challenges of the Umutomboko Traditional Ceremony

The very nature of the ceremony came with challenges right from its inception in 1961. The challenges of Umutomboko ceremony included difficulties in organising the ceremony on a large scale, lack of financial resources, a poor turnout of people in some instances, crowd control and management and accommodation among others.

Mwata Kazembe XVII, Paul Kanyembo Mpemba became king before Zambia attained its independence from the colonialists. He was installed king in 1961 and the first notable challenge he faced was that it was difficult to organise the festival on a large scale because most of the local traditions were not supported by the colonialists. The traditions were overshadowed by the practice of Christianity. Many of the rural inhabitants were only able to revitalise and retain their indigenous and traditional customs as well as values after independence.⁷⁹ After independence, Mwata Kazembe XVII, Paul Kanyembo Lutaba had a challenge working with the United National Independence Party (UNIP) especially when the UNIP government got in the way of traditional affairs by replacing the area's Local Native Authority (LNA) with the Kawambwa Rural Council.⁸⁰ The clash between the UNIP government and the LNA (as discussed in chapter two) meant that the government would not support the affairs pertaining to the development of Umutomboko.

Inadequacy of financial resources to organise the ceremony was yet another challenge faced. Umutomboko traditional ceremony became both a commercial and traditional event since its celebration was aimed at keeping the cultural heritage and generating income for the Kazembe community and Luapula province. The preparations for the ceremony needed finances to facilitate its successful celebration. The organisers of the ceremony found it difficult to adequately prepare for the ceremony especially when funds were not given in good time for such things as renovations of various structures in the host community. Organisers also had to prepare furniture for the guest of honour and other important guests. All these required money which, if not released in time by the government and other sponsors of the ceremony and the main committees, became an obstacle challenge to the smooth preparation of the ceremony.⁸¹

⁷⁹ Interview, Vailet Chiswakala, Chilindi village, Mwansabombwe, 9th March, 2021.

⁸⁰ Gordon, 'The Cultural politics of a Traditional Ceremony: Mutomboko and the Performance of history on the Luapula', p. 70.

⁸¹ Interview, Ng'andwe, Kazembe Ward Councilor, Kazembe, Mwansabombwe, 7th April, 2021.

Another challenge of the Umutomboko ceremony was poor turnout by attendees in the years when the economy was not favourable. Robert Cancel observes that in 1997, the number of people who attended the Umutomboko ceremony was smaller compared to those who attended in 1994. This was partially because of the poor economy which affected people's budgets towards travel costs and lodging. It is however important to note that at every year's Umutomboko celebration, people still attended the ceremony no matter the challenges that may have proceeded before the ceremony. This was evident in the fact that in the year 1997 even when Zambia's economy was lagging, dignitaries managed to attend the ceremony. The challenge weighed more on the ordinary people who needed to fund themselves to be able to attend the ceremony. This was made possible because the ceremony was always organised in a manner which attracted sponsorship. The presence of additional commercial sponsorship was confirmed in the afternoon at the Umutentamo ceremony when a large banner taunting the Zambian produced 'Planters Leaf Cigarettes' was unveiled behind where the Mwata would sit. Taking advantage of the music and crowd that had gathered before the Mwata would start the Umutentamo programme; a troupe of actors stormed the stage explaining the safety of the cigarettes compared to the home rolled ones.⁸²

Crowd control and management was another challenge faced. Cancel noted that before the Mwata's arrival at the main arena, thousands of people would already be waiting, crowded onto a combination of bleacher type seating, standing on a steeply banked hillside, sitting on top of cars, trucks and some on buses that brought people in for the day. At the northern end of the arena was a concrete seating area for more than a hundred invited guests, Lunda nobles, several Umutomboko organising groups and other notables. The covered area ran around 30 yards (27m) in length, its middle bounded by a white cement block and stucco wall and floor where the Mwata and special guests and nobles sat on chairs. The dance space was a flat, raised space with grass and ordinary soil patches, nearly 80 yards (73 m) long and 30 yards wide (27m).⁸³ Ng'andwe explained that the Umutomboko ceremony was supposed to be an orderly and respectful event. However, crowd control was, over the years a very big problem. In the early years, the organisation of the ceremony and controlling crowds were quiet smooth because it was only attended by few people. Additionally, most of the people who attended feared and therefore followed the Lunda rules and taboos. Between 1971 and 2017, the Lunda capital was always crowded with vehicles and people who when going to the main arena stumbled on one

⁸² Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival', p.19.

⁸³ Cancel, 'Asserting/ Inventing Traditions on the Luapula: The Lunda Mutomboko Festival', p.22.

another as they tried to get there in time so that they could have the best seats to get nice views of the performances.⁸⁴

Inadequate accommodation was another difficulty faced by attendees at the ceremony. Visitors had challenges finding accommodation in the Umutomboko host community (Kazembe) because of congestion. Yolal observes that, hosting of festivals inconvenienced members of the host community because of congestion which was caused by visiting people who added to the population.⁸⁵ I. Egresi added that one of the negative social effects of festivals and events was community displacement.⁸⁶ Nkandu narrated that the shortage of accommodation in places which were close to the venue of the ceremony led to some communities in Mwansabombwe, Nchelenge and Kawambwa to sacrifice their houses for business. Most villagers left their houses and offered them as guest houses for people who could not access rooms in lodges and guest houses.⁸⁷ His Royal Highness Mwata Kazembe XIX added that some school administrators also used classrooms of their respective schools especially in Mwansabombwe to accommodate the visitors. The Mwata considered this to be innovative. He observed that the ceremony helped almost everyone in the community to make money for themselves using their initiatives. Kabumbu Primary School, Mushindike Primary School and Kazembe Secondary School were key schools that provided accommodation of visitors during Umutomboko because they were at the centre of the village where the ceremony was held.⁸⁸

The fact that most of the accommodation facilities, if not all, became fully occupied during the ceremony did not imply that all the occupants went there to witness the Umutomboko ceremony. Some people travelled to Luapula province for their personal business. However, the majority of them including those on personal business set out to witness the ceremony. The key lodges and hotels were found in Luapula's major towns of Mansa, Samfya, Mwansabombwe, Mwense, Nchelenge and Kawambwa. The most famous accommodation facilities included Mansa Hotel, Mansa Lodge, Wetuna Lodge, Henry Court Yard Lodge, Teja Executive Lodge, and Namwandwe Lodge. Kawambwa had Country Lodge, Peace Soldier Lodge and Up Hill

⁸⁴ Interview, Ng'andwe, Kazembe Ward Councilor, Kazembe, Mwansabombwe, 7th April, 2021.

⁸⁵ Yolal, 'An Examination of Festival Motivation and Perceived Benefits Relationship: Eskishire International Festival', p.281.

⁸⁶ Egresi and Kara, 'Economic and Tourism Impact of Small Events: The Case of Small Scale Festivals in Istanbul Turkey', p.48.

⁸⁷ Interview, Nkandu, District Administrative Officer, Kazembe, Mwansabombwe, 18th May, 2021.

⁸⁸ Interview, His Royal Highness Mwata Kazembe XIX, Mpemba, Kazembe Lunda Royal Palace, Mwansabombwe, 28th May, 2021.

Executive Lodge. Mwense had Grand Palm Lodge and Council Lodge and Samfya had Chita lodge, Kwacha Water Front Lodge and Twin Star Lodge.⁸⁹ The only challenge was that these accommodation facilities are very far from Kazembe where the ceremony was hosted.

4.5. Conclusion

The aim of this chapter was to assess the socio-economic impact of Umutomboko ceremony on Luapula Province. The findings from the data collected were that the ceremony had both economic and social effects. This is evident in that the ceremony became a truly cultural tourist attraction. The findings support the idea that traditional ceremonies promote tourism potential in the place where they are hosted thereby creating traditional markets and brands. The ceremony also boosted businesses for people not only in Kazembe and surrounding villages but the entire Luapula province and beyond, led to some infrastructure development, created jobs for local people and was also a tool for rural development.

The chapter also shows that socially, the Umutomboko had positive and negative effects. The positive effects were that it led to socialisation of people from different ethnic groups; the ceremony was a good ground for exploring and learning new customs through interaction among different groups from diverse backgrounds. The ceremony also enhanced cultural identity and attachment among the Lunda and other people of the province. The Umutomboko traditional ceremony led to community engagement which was very important for its sustainability.

This chapter has shown that the hosting of traditional ceremonies comes with social and economic benefits. These positive social and economic benefits are born out of having a huge influx of people in one location during a specific time of the year. Economic benefits are usually short term because they mostly benefit people only during the period when the ceremony is being hosted.

The negative effects were that Umutomboko ceremony increased the rate of crime, especially against tourists. The presence of large numbers of people at the events created opportunities

⁸⁹ <https://www.lua.gov.zm>, 'Hotels and Lodges- Luapula Provincial Administration', Accessed on Saturday, 18th September, 2021.

for crime as pickpockets and other petty thieves thrived on the presence of multitudes to rob people of the valuables. The ceremony also exposed not only young maidens and boys but elderly men and women to bad vices such as drug abuse, sexual immorality, underage drinking and many other forms of risky behaviour that support the spread of Sexually Transmitted Infections (STIs) and HIV/AIDS.

CHAPTER FIVE

5.0. CONCLUSION

Traditional ceremonies are of great importance in understanding cultural tourism. Despite this, there is limited academic literature on the history of cultural tourism through traditional ceremonies, particularly the Umutomboko ceremony and its contribution to socio-economic development in Luapula province and Zambia. This study set out to examine the origin of Umutomboko ceremony in Luapula Province, explore the transformation of Umutomboko from a traditional ceremony to a cultural tourist attraction and assess the socio-economic impact of Umutomboko traditional ceremony on Luapula Province.

This study argues that the origin of Umutomboko ceremony is linked to the time the Lunda migrated from Kola in Katanga region of the Democratic Republic of Congo (DRC) and eventually settled at Mwansabombwe in present day Luapula valley of the Luapula province of Zambia. Umutomboko traditional ceremony began as a local ceremony which was celebrated by way of remembering the Lunda migration from Kola. The Lunda speaking people of Mwata Kazembe fought their way through lands occupied by different ethnic groups while making their way to Lunde (Nchelenge) under the leadership of Paul Kanyembo Mpemba II in 1740. The Umutomboko ceremony was mainly celebrated during the *Umutentamo* (installation) of the new leaders in Mwata Kazembe's chiefdom and never attracted a huge number of people. It was not until 1961 when Mwata Kazembe XVII, Paul Kanyembo Lutaba, declared it an annual ceremony that it started attracting a lot of people because thereafter it was celebrated every year. In 1971, ten years after the declaration of the Umutomboko as an annual ceremony by Mwata Kazembe XVII, the ceremony attracted the attention of the Government of the Republic of Zambia and it became a ceremony of national significance attracting even more people than before. Most of the spectators at the Umutomboko celebrations were mainly African visitors from many parts of Zambia and from neighbouring countries. Because ceremonies in Zambia were considered as being of national significance, Umutomboko ceremony and other Zambian traditional ceremonies grew into cultural tourist attractions thereby leading to the birth of cultural tourism through traditional ceremonies.

The findings support the idea that the birth of cultural tourism through traditional ceremonies was seen through the reclassification of the tourism industry in Zambia. The development of tourism in Zambia had started in the country's southernmost city of Livingstone as early as 1905. This was because of the city's beautiful Victoria Falls which is shared with Zimbabwe. Zambia's tourism industry could not develop rapidly like other sectors of development because it was not given the much needed attention and, as such, it declined in the 1970s. In 1991, the tourism industry was reclassified and considered an important sector of economic development. The government through the Zambia National Tourist Bureau (ZNTB) began advertising traditional ceremonies within and outside the country. Umutomboko ceremony, being one of the key traditional ceremonies in Zambia and the central focus of this study, began to transform under the political influence of various political parties. The UNIP government under President Kenneth Kaunda created strong ties by working with traditional leaders; in spite of their earlier indifference to Mwata Kazembe Lutaba. In 1971, the UNIP government pledged and funded the celebrations of Umutomboko ceremony. Thus, the Kaunda government set the foundation on which future presidents would operate.

This study also argues that Mwansabombwe, the home of Umutomboko ceremony, which had earlier in the 1960s been perceived by many visitors to be a remote village which was not environmentally and socially friendly and hence not hospitable, was also transformed. This, over the years, the place began to see developments in roads and building infrastructure. Zambian entrepreneurs began to provide basic accommodation and locally produced food to sustain people who visited the area during the ceremony. As such, the Umutomboko traditional ceremony had by 2017 been sold across the world. Hence, Kazembe village became known for the Umutomboko ceremony and the Mwata Kazembe who performed the dance of conquest during the ceremony.

Between 1961 and 2017, the Umutomboko traditional ceremony gained great tourism capacity as it attracted large numbers of people. After the 1970s, the Umutomboko traditional ceremony came to be held mainly for tourism purposes and to preserve the Lunda heritage and culture. This is evident in the fact that the ceremony was held every year. It is very important to note that despite the transformation of Umutomboko into a ceremony of international interest, its traditional authenticity and value as an African ceremony did not change. This is because the focus of celebrating Umutomboko since its inception remained on preserving the Lunda culture. This is evident in the fact that every year, the sitting Mwata

Kazembe carried out the traditional processions associated with Umutomboko before proceeding to the main arena to carry out the *Ukutomboka*, the key tourism thrust of the ceremony.

The Umutomboko ceremony also posed as a business avenue for locals. Local business men and women, even young boys and girls generated an income from the selling of different commodities and offering different services during the Umutomboko celebration period. Local service industries such as lodges and guest houses, catering services and transport sectors also grew and generated incomes for their owners, apart from creating employment for local people, which in turn helped boost the local economy.

Further, the Umutomboko traditional ceremony served as a marketing ground for merchandise and services provided by various companies from within and outside Luapula province. Many advertising agencies promoted products and services of different companies in a quest to increase their sales both during and after the ceremony. The advertising agencies and the holding companies also reaped immense benefits during the ceremony, held during Zambia's four-day Heroes and Unity Day holiday at the beginning of July each year.

The Umutomboko ceremony also promoted rural development. This is so because traditional ceremonies act as a platform for the launch of developmental projects such as school buildings, toilet facilities, roads and construction of good drinking water sources among many other developmental projects. Each time the ceremony was held, both the newly developed and refurbished infrastructure remained for further use by the people in the locality.

This study has shown that the transformations which took place between 1961 and 2017 are an indication of how the ceremony adapted to the expectations and changing needs of society. It is argued in this study that from its inception in the 1960s, the Umutomboko ceremony underwent great transformation from being a mere traditional ceremony to being a tourist attraction as well. As such, if traditional ceremonies are well organised and nurtured properly, they can significantly contribute to the socio-economic development of the country.

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