

**NAME OF THE ELEMENT:** TRADITIONAL DANCE OF GHANA: “GINGANA”  
**DOMAIN:** PERFORMING ARTS, SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS  
**COMMUNITY:** GAMBAGA  
**REGION:** NORTHERN REGION

The ICH element is known as “Gingana” Dance, a traditional dance performed by the people of Gambaga. It is classified under the domains of Performing Arts and Social Practices, Rites, and Rituals.

The Gingana Dance is associated with the Gambaga community and is performed once a week in the Gambagaana area of Gambaga.

The Gingana Dance involves the use of various costumes, including Cha-ala (jingles), Lag Kuruga (waist beads), Wa-zuri (tail/whisk), Saariga (veil for females), and Zuopeliga (headgear). The dance is believed to have originated from a historical event where a hunter killed an antelope, and upon returning home, informed the community. The community then danced in celebration while carrying the antelope home.

The dance is performed in a circle formation with the dancers shaking and twisting their waists, accompanied by the use of a horse tail whisk to attract the audience. Children are encouraged to participate in the dance, and it is performed during significant festivals, including the Fire Festival and Damba Festival.

The primary practitioners involved in the Gingana Dance are Musah Bawumia Sule and Saibu Mahama. These performers play an essential role in bringing the dance to life for the community.

Madam Rahamatu Dahamani is also involved indirectly, contributing to the practice of the element through her support and involvement in the preparation of costumes.

The language associated with this dance is Mampruli, which is vital in passing on the traditions and instructions for the performance.

Tangible elements associated with the Gingana Dance include various drums and instruments, such as the Timpana do (male drum), Timpana nyaja (female drum), Daribila (supporting drum), Luga (don don), and Dawula (bell). These instruments play a key role in the rhythm and sound of the performance.

The dance is also tied to a strong sense of community interaction and is an important vehicle for transmitting indigenous knowledge. Rituals are performed to protect the dancers and ensure their safety during the performance.

The transmission of the dance occurs primarily through oral tradition, participation, and socialization, where individuals learn and practice the dance within the community.

Currently, there are no significant threats to the continued enactment and transmission of the Gingana Dance within the community. The dance remains a vibrant part of the community's cultural heritage.

There are no known threats to the sustainability of the tangible elements used in the performance, as the materials and instruments are readily available.

The Gingana Dance, along with the associated intangible elements, is viable and continues to be practiced. Partnerships with organizations like the National Folklore Board (NFB), the National Commission on Culture (NCC) / Centre for National Culture (CNC), and UNESCO may help ensure its long-term safeguarding.

Verbal consent was obtained from Musah Bawumia Sule before data collection began. There are no restrictions on the use of the collected information.

The resource persons involved in the documentation include Musah Bawumia Sule and Saibu Mahama (Interpreter). The information was gathered on 1st December 2023, from 5:18 PM to 6:12 PM at Gambagaana, Gambaga.

**CONSENT:** COMMUNITIES WITHIN GAMBAGA

**SUBMITTED BY:** NATIONAL FOLKLORE BOARD