REQUEST FOR INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

For amounts greater than US$100,000:
deadline 31 March 2017 for a possible approval in 2018

For amounts up to US$100,000:
submit at any time

Instructions for completing the request form are available at:

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a request of international assistance available on the same webpage.

Possibility to request international assistance when nominating

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request international assistance to support implementation of its proposed safeguarding plan, use form ICH-01bis.

To request international assistance that is not related to a nomination, continue to use form ICH-04.

1. State(s) Party(ies)

For multi-national requests, States Parties should be listed in the order on which they have mutually agreed.

Zimbabwe
2. Contact person for correspondence

2.a. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the request. If an e-mail address cannot be provided, indicate a fax number.

For multi-national requests provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the request and for one person in each State Party involved.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Mphepo</td>
</tr>
<tr>
<td>Given name:</td>
<td>Jasen</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Patsimeredu Edutainment Trust</td>
</tr>
<tr>
<td>Address:</td>
<td>7-54th avenue, Malbereign, Harare, Zimbabwe</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>00263 772916833</td>
</tr>
<tr>
<td>E-mail address:</td>
<td><a href="mailto:jasen@patsime.org.zw">jasen@patsime.org.zw</a></td>
</tr>
</tbody>
</table>

2.b. Other contact persons (for multi-national files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

3. Project title

Indicate the official title of the project in English or French that will appear in published material.

Not to exceed 200 characters

Construction of a facility (theatre house) for the promotion of inter-generational transmission of performing arts heritage

4. Summary of the project

Provide a brief description of the project for which assistance is requested, including its overall objectives, expected results and main modalities of action. State(s) Party(ies) is/are invited to submit requests that recognize and respect local development agendas in their design and planning.

Not fewer than 200 or more than 300 words

The project is about the construction of a facility [a theatre house], the procurement and installation in the facility of light, sound and audio-visual recording equipment, hosting of a 10 day workshop for leaders of performing arts groups and a three day Theatre Arts festival on the promotion of inter-generational transmission of performing arts heritage. The facility will facilitate regular hosting of performing arts education programmes, the promotion of inter-generation transmission of performing arts heritage, performing arts shows by performing arts groups mainly of young people and the audio-visual recording of performing arts programmes and the hosting
of a performing arts festival featuring groups of young people. The 10 day workshop for 40 leaders of performing arts groups will include: awareness raising about the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage; measures of safeguarding intangible cultural heritage; transmission of intangible cultural heritage to the new generation and international assistance from the Intangible Cultural heritage Fund.

5. Is this an emergency request that might receive expedited processing?

Indicate if this is an emergency request that might warrant expedited examination by the Bureau. For this purpose, an emergency shall be considered to exist when a State Party finds itself unable to overcome on its own any circumstance due to calamity, natural disaster, armed conflict, serious epidemic or any other natural or human event that has severe consequences for the intangible cultural heritage as well as communities, groups and, if applicable, individuals who are the bearers of that heritage. You will be asked to describe the nature and severity of the emergency in section 13.

☐ emergency request  ☑ non-emergency request

6. Duration of the project

Indicate the total number of months required for implementation of the proposed project. Assistance from the Intangible Cultural Heritage Fund can only cover a period of 36 months.

22 months

7. Previous financial assistance from UNESCO for similar or related activities

Has the State Party ever received any international assistance from UNESCO (Headquarters or Field Offices) to implement related activities in the field of intangible cultural heritage?

☐ No  ☑ Yes (if so, please provide details below: title, period, contract number and funding source)

1. Title: Training Workshop on community inventorying of intangible cultural heritage
   Contact number: 4500164756
   Period: February to May 2012
   Funding Source: UNESCO/Flanders Government Funds in Trust (US$32 250)

2. Title: Protecting the ICH of Njelele
   Contact number: 4500164756
   Period: 2012
   Funding Source: UNESCO Intangible Cultural Heritage Fund

3. Title: Training of Trainers Workshop on inventorying of intangible cultural heritage
   Contact number: 4500239628
   Period: July 2014
   Funding Source: UNESCO/Flanders Government Funds in Trust (US$11 000)
8. Name of the implementing agency (contracting party, if assistance is provided)

Indicate the name of the agency, institution or organization responsible for implementing the project; this agency will be contracted by UNESCO if assistance is granted. Indicate also the name and title of the contact person and other relevant contact information.

Name of the agency: Patsimeredu Edutainment Trust

Name and title of the contact person: Mr. Jasen Mphepo

Address: 68 McChlery avenue, Eastlea, Harare, Zimbabwe

Telephone number: 00263 4 776188

E-mail address: jasen@patsime.org.zw / info@patsime.org.zw

Other relevant information: www.patsime.org.zw

9. Scope of the project

Tick only one box.

☑ local (sub-national)

☐ national

☐ sub-regional/regional (more than one country)

☐ international (including geographically non-contiguous areas)

10. Location of the project

Identify and characterize the geographical area(s) in which the project will be carried out.

Harare

Not to exceed 100 words

11. Purpose of request

Tick one box to identify the purpose for which international assistance is requested.

This form is not to be used for requesting preparatory assistance. States Parties wishing to request preparatory assistance for the elaboration of nominations for inscription on the Urgent Safeguarding List should use Form ICH-05, and States Parties wishing to request preparatory assistance for elaborating proposals for the Register of Best Safeguarding Practices should use Form ICH-06.

☐ safeguarding heritage inscribed on the Urgent Safeguarding List

☐ safeguarding heritage being nominated for inscription on the Urgent Safeguarding List

☐ elaboration of inventories

☑ implementation of programmes, projects and activities for safeguarding
12. Forms of assistance requested

Tick one or several boxes to identify the forms that the international assistance will take.

- ☐ studies concerning various aspects of safeguarding
- ☑ the provision of experts and practitioners
- ☑ the training of all necessary staff
- ☐ the elaboration of standard-setting and other measures
- ☑ the creation and operation of infrastructures
- ☑ the supply of equipment and know-how
- ☐ other forms of financial and technical assistance

13. Background and rationale

Provide a brief description of the current situation and the need that the proposed assistance would address. For emergency assistance requests, describe the nature and severity of the emergency.

1. For safeguarding of a particular element, provide a description of the element, its social and cultural functions, its viability in terms of its practice and transmission and why safeguarding measures are required at this time.

2. For programmes or activities not focused on a particular element (e.g., preparation of inventories, strengthening of capacities, awareness-raising, visibility), describe why these programmes or activities are necessary and what gaps exist in other related programmes and activities.

Not fewer than 750 or more than 1000 words

In April 2016, Patsimeredu Edutainment Trust was one of arts and culture organisations in Zimbabwe that participated in and benefited from the National Arts Council’s on-going programme of raising the awareness to arts and culture organisations and communities of arts practitioners about the 2003 Convention on the Safeguarding of Intangible Cultural Heritage and its implementation in Zimbabwe. The National Arts Council, which is a quasi-government (public) institution, is a member of the National Intangible Cultural Heritage Committee that advises the Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage and produces action plans of implementation of the Convention on the Safeguarding of the Intangible Cultural Heritage

One of the major roles of the National Arts Council’s intangible cultural heritage awareness raising programme is the examination of intangible cultural heritage, safeguarding measures in place as well as measures that should be considered. The programme also equips the participants with skills to apply to the Intangible Cultural Heritage Fund that could assist communities in their programmes of safeguarding their intangible cultural heritage.

Zimbabwe lacks spaces which can be used for the safeguarding, transmission and exhibition of intergenerational intangible heritage. It was therefore clear to the staff members of Patsimeredu Edutainment Trust that its two decade long programme of outreach arts education undertaken in both rural and urban areas of Zimbabwe had contributed significantly to the safeguarding of performing arts heritage in communities where it had been implemented. It was evident that Patsimeredu Edutainment Trust’s current proposed project of constructing a facility at its Harare offices for programmes of arts education was consistent with the objectives of safeguarding intangible cultural heritage as the facility would host not just programmes of promoting intergenerational transmission of performing arts heritage but will also accommodate activities in awareness raising about the 2003 Convention, exhibitions of activities in safeguarding intangible heritage and hosting of Patsime Trust’s festival of performing arts, Buddies Arts Festival of Arts [BAFA] which featured performing arts groups of young people who the Trust has worked with and has developed in different rural and urban communities.
Zimbabwe's education reform of 2015 brought about the production of a performing arts curriculum for all levels of education. Effective implementation of the new performing arts syllabus in 2017 will require the participation of custodians and practitioners of performing arts heritage. Patsimeredu Edutainment Trust's programme of promoting inter-generational transmission of performing arts heritage in schools will fit into the national programme of capacity building of educators who will be responsible for performing arts education and especially the involvement of custodians and practitioners of performing arts heritage in contributing to the transmission of performing arts heritage in schools. Patsimeredu Edutainment Trust has working presences in 120 schools in six cities around Zimbabwe.

In 2014 Patsimeredu Edutainment Trust secured some property which they propose to enhance by constructing a theatre facility, as a stand alone infrastructure, required for hosting of all its arts education programmes with performing arts groups in Harare. However Patsimeredu's resource mobilizing efforts have not met with success in securing funds for the construction of the infrastructure and the procurement of light, sound and audio-visual recording equipment.

This project is mainly the construction of a facility, the procurement and installation of light, sound and audio-visual recording equipment and the holding of a TOT 10 day workshop for leaders of performing arts groups in Harare on inter-generational transmission of performing arts heritage.

The facility will enable the Trust to host its programmes of promoting inter-generational transmission of performing arts heritage and the regular presentation of performing arts products that will enhance the Trust's capacity to generate income to fund its programmes of young people in the acquisition and exhibition of performing arts skills acquired as well as being a space for training in the use of equipment for audio-visual recording of their performing arts products.

14. Objectives and expected results

Identify in terms as clear and measurable as possible: (i) what medium-term effects would be achieved by the implementation of the project (objectives) and (ii) what kind of positive impacts and concrete accomplishments would be seen after implementing the proposed project (expected results). Both need to be spelled out in detail and linked to the information included under section 15 below (Activities).

Not fewer than 100 or more than 300 words

OBJECTIVE 1: To construct a theatre facility for performing arts

EXPECTED RESULT: Regular holding of performing arts shows and programmes of facilitating inter-generational transmission of performing arts heritage

OBJECTIVE 2: To procure and install light, sound and audio-visual recording equipment.

EXPECTED RESULT: Facilitation of performing arts shows and inter-generational transmission of performing arts heritage

OBJECTIVE 3: To officially launch the theatre facility of performing arts.

EXPECTED RESULT: Invited guests shall gain knowledge on the 2003 Convention and shall be aware of the promotion of inter-generational transmission of performing arts heritage.

OBJECTIVE 4: To hold a ten day workshop for forty leaders of performing arts groups on the promotion of inter-generational transmission of performing arts heritage.

EXPECTED RESULT: Forty leaders of performing arts groups are equipped with skills on how to promote and facilitate inter-generational transmission of performing heritage.

OBJECTIVE 5: To host discussions with performing arts groups that will showcase intangible heritage culture.

EXPECTED RESULTS: Performing arts groups have knowledge on intangible heritage culture
and are transmitting intangible heritage culture to audiences.

**OBJECTIVE 6:** To host a three day theatre arts festival targeting arts groups through the promotion of inter-generational transmission of performing arts heritage.

**EXPECTED RESULT:** Arts groups have knowledge and are aware of the 2003 Convention and are able to engage and have an understanding of inter-generational transmission of performing arts heritage

### 15. Activities

What are the key actions to be carried out or work to be done in order to achieve the expected results identified in section 14 (Objectives and expected results)? Activities need to be described in their best sequence, explained in a detailed and narrative manner and their feasibility should be demonstrated. The information included in this section should be consistent with that provided under section 17 (Timetable of the project) and section 17 (Budget).

*Not fewer than 300 or more than 1000 words*

**ACTIVITIES:**

1. **Construction of the infrastructure.** This project activity shall entail the following: 1) Drafting of the building plan for the theatre, 2) identifying the construction company and engaging them. This shall be done through developing a bid for a construction contract. 3) Purchase of the building materials, these which include bricks, cement, sand, general building materials, window and door frames, roofing materials and other accessories. Once all materials are purchased, construction will start and the whole process from drafting the plan to finishing construction is expected to last at least six months.

2 **Procurement of lights, sound and audio-visual recording equipment.** Three different quotations for the procurement of lights, sound and audio-visual equipment shall be outsourced and the affordable supplier shall be selected and the equipment shall be procured.

3. **Installation of the lights, and sound equipment.** Three quotations for the installation of lights and sound equipment shall be outsourced and the affordable quotation shall be awarded the contract for the installation of this equipment.

4. **Opening of the facility and the introduction of the performing arts programmes.** Invited to this event will be leaders of arts and culture organisations in Harare such as the National Intangible Cultural Heritage Committee, heads of public institutions dealing with arts and culture and the media. Cultural heritage committee members and heads of public institutions play a pivotal role in influencing policy as well as in decision making within their organisations and constituencies they serve. In view of this the occasion will be used to raise awareness to attending delegates about the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage and its implementation in Zimbabwe.

5. **Hosting of a ten day workshop for forty leaders of performing arts groups in Harare on the promotion of inter-generational transmission of intangible cultural heritage.** The workshop will cover awareness raising about the 2003 Convention, measures for the safeguarding of intangible cultural heritage, how to tap into the 2003 Convention international assistance, the Intangible Cultural Heritage Fund and inter-generational transmission of performing arts heritage. Leaders of performing arts organisations are key constituencies to target with training and awareness on the 2003 Convention because they work directly with performing artists whom they will train and who are also in need of information and knowledge regarding safeguarding the intangible heritage in Zimbabwe for the development of their work. The trained leaders are expected to transmit this knowledge to their constituencies they serve. Follow up engagements and communication will be done to continuously support and provide assistance to these leaders after the 10 day training workshop. These leaders shall also act as sources of information for those who may want to learn more about the 2003 Convention and Safeguarding intangible heritage.

6. **On-going showcasing of intangible heritage culture by performing arts groups as well as the**
hosting of talks and discussions regarding safeguarding intangible heritage in Zimbabwe. The theatre house shall be used for purposes of showcasing intangible heritage culture by performing artists who shall be represented by the 40 leaders who shall attend the 10 day training workshops. The 40 trained leaders shall be utilised during the discussion forums as presenters on the 2003 Convention as well as respondents to questions as panellists. Attendees to these discussions are expected to share the knowledge. During the funded project period we propose to host eight monthly performances at the theatre whilst eight discussion platforms targeting 20 participants shall be hosted.

7. Hosting an Arts festival targeting performing arts groups. Performing arts groups represented by the 40 trained leaders shall participate at the festival as well as other performing arts groups from outside Harare who are expected to be drawn to the festival. The festival will seek to raise awareness on the existence of the 2003 Convention especially amongst artists who have no direct contact with the 40 trained leaders and or Patsimeredu Edutainment Trust. This will be done through mini 1hr awareness raising workshops as well as distribution of information fliers. Promotion and mention of the supporters of the project shall be done before and after each performance so that the diverse audiences of artists and the general public becomes aware of the 2003 Convention.

16. Timetable of the project

Attach a month-by-month timetable for the proposed activities, preferably using the ICH-04 Timetable and Budget form. The information provided should be in conformity with that in section 6 (Duration of the project) as well as in conformity with the detailed activities and their sequences as included under section 15 (Activities) and in the budget overview in section 17. Please note that the activities can only begin approximately three months after approval of the request at the earliest.

17. Budget

Attach a detailed budget breakdown in US dollars of the amount requested, by activity and type of cost (e.g. personnel, travel, supplies, equipment, etc.) with enough specificity and detail so as to provide sufficient justification and to allow actual expenses to be matched directly against the projections. This budget breakdown shall be provided as an attachment to this form, preferably using the ICH-04 Timetable and Budget form. The budget should reflect only the activities and expenses described above and be prepared in a rigorous and transparent way, fully reflecting all sources of support.

In each section of the budget, clearly distinguish the amount requested from the Intangible Cultural Heritage Fund from the amount to be contributed by the State Party or other sources. The State Party contribution includes local and national government allocations as well as in-kind contributions; ‘other sources’ can include NGOs, community organizations, foundations or private donors.

It is also crucial that the budget breakdown should correspond exactly to the detailed narrative description provided under section 15 (Activities) and to the timetable attached for section 16.

Provide below the budget overview, being certain that the figures are identical to those provided in the ICH-04 Timetable and Budget form.

Overview:

Amount requested from the Fund: US$100 000
State Party contribution: US$15 000
Other contributions (if any): US$
Total project budget: US$115 000
18. Community involvement

Identify clearly the community(ies), group(s) or, if appropriate, individuals concerned with the proposed project, including the role of gender. Describe the mechanisms for fully involving them in the preparation of the request as well as in the implementation of all the proposed activities and in their evaluation and follow-up. This section should describe not only the participation of the communities as beneficiaries of the project and of financial support, but also their active participation in the project design; their perspectives and aspirations should be fully reflected in the proposed project.

Not fewer than 300 or more than 500 words

Ten leaders of performing arts groups of youths which have worked with Patsime Trust in arts education programmes and who have participated in the Buddies Arts Festival have been involved in the preparation of this request while leaders of Zimbabwe Traditional Dancers Association, Zimbabwe Theatre Association, and the Federation of Choral Music which represent the communities of practitioners of performing arts in Harare have been consulted about this project and their contributions towards crafting the proposal considered. They have identified the needs that they require most importantly being capacity building and the creation of spaces which they can use to promote and safeguard intangible heritage in Zimbabwe. The same practitioners shall influence meeting the objectives of the project and in achieving its expected results. They have volunteered their time into researching needs through the performing artists they serve and have committed to help in the recruitment and identification of the 40 leaders to be trained under this project. It is these communities of practitioners of performing arts who will participate in the ten day workshop on inter-generational transmission of the performing arts heritage as well as participating in the performing arts program that shall be developed. They shall also form the committee or Board that shall recruit performing artists from outside of Harare to participate in the festival. There shall be equal representation of females and males in this project and the project shall make a deliberate effort to reach out to female led performing arts groups and organisations to ensure more participation by female artists in the project. Development of programs shall also be sensitive to women issues and a strong component regarding learning, showcasing and exhibitions of intangible heritage that has a bias of women shall be encouraged and implemented. The involvement of both male and female artists for the project has been from the nascent stage of preparation and shall continue through to the end of the project and its evaluation.

19. Implementing organization and strategy

Describe the background, structure, mission and relevant experience, etc. of the implementing organization or body indicated under section 8 that will be responsible for carrying out the project. Identify the human resources available for implementing it and indicate their division of tasks. Describe how it will manage the project implementation.

Not fewer than 150 or more than 500 words

Patsimeredu Edutainment Trust was established in 2002. From their early stages of establishment Patsime have maintained the mission to use the arts and other related media strategies to engage different communities through awareness of their culture, heritage and traditions via theatre in education, in schools, communities and work environments. Patsimeredu Edutainment Trust works with diverse community performing arts groups whom they have trained and commissioned to do work on their behalf around Zimbabwe. Patsimeredu has worked with a number of development agencies including UNESCO-Zimbabwe, UNFPA, UNICEF, different government bodies and Ministries, IOM and many other local NGO’s. Patsimeredu has experience in managing multi donor resources and has run multi donor programs making Patsimeredu one of Zimbabwe’s prime arts organisations. Patsimeredu is managed by an experienced Board of Trustees who give direction to the organisation, whilst administratively the organisation is headed by a Director who himself is an artist first and understands the plight and needs of artists in Zimbabwe. His role in the proposed project shall be to work closely with the performing arts groups leaders, leaders of arts associations and other arts bodies to ensure the success of the project. He is shall be overall in-charge of the project and shall ensure that the objectives of the project are met. He is assisted by a qualified and experienced team made up of a Finance and
administrations manager. Her role shall be to ensure that all project funds are accounted as per contract agreement and requirements. The other key person shall be the Programs Manager who shall be supervising project activities and shall report to the Director on all project activities. A Programs officer who shall run the day to day activities of the project shall be the one who shall ensure that the project activities are implemented according to the workplan and that completion of all activities is done for the project. If funding is secured for this project, a dedicated Program officer shall be recruited to manage the project, supervised by the Program Manager and overall by the Director.

20. Partners

Describe, if applicable, coordination arrangements with any other partners and their responsibilities in the implementation of the project. Identify human resources available in each of the entities involved.

CHIPAWO Arts Education for Development and Employment, which has been running arts education programmes in different parts of Zimbabwe will contribute to the project by identifying leaders of performing arts groups that will be invited to participate in the 10 Day Training Workshop. CHIPAWO will also partner Patsimeredu Edutainment Trust in identifying facilitators on inter-generational transmission of performing arts heritage. The National Arts Council of Zimbabwe as a policy making body as well as an important arts institution in Zimbabwe shall be key to work closely with Patsime to run awareness campaigns on the 2003 Convention during project period and beyond. Patsime staff and National Arts Council program coordinators shall develop awareness platforms and shall be key in running these campaigns.

21. Monitoring, reporting and evaluation

Describe how the implementing organization indicated under section 8 and described under section 19 plans to carry out monitoring, reporting and evaluation of the project and how the communities will be involved in this mechanism. For larger or more complex projects, external monitoring and evaluation are preferable.

CHIPAWO Arts Education for Development and Employment, which has been running arts education programmes in different parts of Zimbabwe will contribute to the project by identifying leaders of performing arts groups that will be invited to participate in the 10 Day Training Workshop. CHIPAWO will also partner Patsimeredu Edutainment Trust in identifying facilitators on inter-generational transmission of performing arts heritage. The National Arts Council of Zimbabwe as a policy making body as well as an important arts institution in Zimbabwe shall be key to work closely with Patsime to run awareness campaigns on the 2003 Convention during project period and beyond. Patsime staff and National Arts Council program coordinators shall develop awareness platforms and shall be key in running these campaigns.

Patsimeredu Edutainment Trust shall carry out the following monitoring, evaluation and reporting activities:

Activity reports, each activity shall be reported on and these reports shall feed into a monthly report

Monthly reports shall be developed, and monthly meetings to evaluate project progress carried out as informed by the monthly reports.

Half year reports shall be developed and mid term evaluations in the form of meetings and internal assessments shall be carried out.

Annual reports feeding from the monthly and half year reports shall be compiled and shared with other partners, our funders and artists community. An end of year evaluation shall be carried out. The National Intangible Cultural Heritage Committee will be requested to monitor and evaluate the implementation of the project. Throughout the project, regular documentation in the form of photos, videos and other materials shall be produced and shared in reports and via dedicated social media platforms of the project.

An end of project evaluation shall be carried out to ascertain project success, challenges and opportunities for the future.
22. Capacity-building

Describe how the project may contribute to building up capacities or strengthening existing resources in the field of safeguarding intangible cultural heritage. Special emphasis should be placed on the capacities of the communities described in section 18 in safeguarding their intangible cultural heritage. Describing the impact on the capacities of the implementing organization may also be relevant.

The training shall be a trainer of trainers training, therefore the leaders of performing arts groups that will participate in the ten day workshop will be capacitated on how their groups can promote inter-generational transmission of performing arts heritage in their communities and in educational institutions as well as in promoting other measures of safeguarding performing arts heritage. This project will also build the capacities of communities of performing artists in Harare to document their performing arts heritage using the audio-visual recording equipment that would have been procured with resources provided by the Intangible Cultural Heritage Fund. Leaders of performing arts groups shall also be trained in developing proposal that will respond to seeking international assistance from the 2003 Convention and in ensuring the effectiveness of their programmes of safeguarding their intangible cultural heritage. It is expected that the trained leaders as well as the implementing organization shall have a wealth of knowledge and information which they can cascade to other generations to come through documented experiences as well as through discussion platforms they shall create.

23. Sustainability after the assistance ends

Describe how the results and benefits of the project are expected to last beyond the end of the project. If the mechanisms established by the project will continue functioning after the implementation of the project, describe how and which would be the responsible body in charge.

The body of knowledge on the 2003 Convention that shall be created by this project is expected go beyond the targeted 40 leaders and Patsimeredu Edutainment Trust staff, but to many other performing arts groups and artists. Knowledge is power and can be used to influence other opportunities. The facility that shall be constructed will greatly enhance the following 1]The ability of Patsimeredu Edutainment Trust's to generate income from the regular performing arts shows that will be held for the general public 2] To fundraising from the sales of audio-visual products of the performing arts programmes that will be conducted at the facility. 3] Hosting of the Buddies Arts Festival for Young People which Patsimeredu had discontinued because of the difficulty to access affordable performing arts venues. 4] Continuously use as hub for continued awareness on the 2003 Convention and for promoting intangible heritage. 5] Create meaningful and gainful employment of young people who shall exhibit intangible heritage. Patsimeredu shall be the body in charge of running the facility and all the above mentioned project activities shall continue even after the project funding existence as Patsimeredu shall engage other sponsor to support the project. The initial funds from the project shall be used to ensure that the project objectives are met effectively thereby attracting support from different sponsors in Zimbabwe and beyond. Most of the issues raised above are however expected to be self sustainable.

24. Multiplier effects

Describe how this assistance may stimulate financial and technical contributions from other sources or may stimulate similar efforts elsewhere.

The existence of a facility for enhancing the promotion of intergenerational transmission of performing arts heritage operated by an organisation that specialises in promoting performing arts
education mainly featuring young people will stimulate corporate sponsorship of groups and programmes of performing arts education. It is expected that Patsimeredu shall slowly create partnerships with other players to be interested in supporting intangible heritage exhibitions and promotions. There are several organisations who have a keen interest in supporting arts organisations, but will only do so if there is tangible work being done already. Therefore the success of the project made possible by UNESCO support will be a best example of what support to arts organisations that target youth involvement can achieve hence setting a pace for future support of the project and other like projects around Zimbabwe.

25. Signature(s) on behalf of the State Party(ies)

The request should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national requests, the document should contain the name, title and signature of an official of each State Party submitting the request.

<table>
<thead>
<tr>
<th>Name: Dr. Thokozile Chitepo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title: Permanent Secretary for Rural Development, Preservation and Promotion of National Culture and Heritage.</td>
</tr>
<tr>
<td>Date: 22/9/16</td>
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</tbody>
</table>
| Signature: 

Name(s), title(s) and signature(s) of other official(s) (For multi-national requests only)