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: http://www.unesco.org/culture/ich/en/forms

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.

Mozambique
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>Mudender</td>
</tr>
<tr>
<td>Given name:</td>
<td>Arrissis</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Head of Department, Ministry of Culture and Tourism</td>
</tr>
<tr>
<td>Address:</td>
<td>Av. 24 de Julho, nr.140. Fax: 21498040. Maputo, Mozambique</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>+258 8040330</td>
</tr>
<tr>
<td>E-mail address:</td>
<td><a href="mailto:arrymudender@yahoo.com">arrymudender@yahoo.com</a>; <a href="mailto:arrymudender@gmail.com">arrymudender@gmail.com</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.

Mapiko: The Dance of Makonde People

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.

Mapiko is a cultural expression of the Makonde ethnolinguistic group from Mueda plateau. This is one of the symbols of Mozambican cultural identity, because of its great expressiveness and multiplicity of dimensions. Despite this, the Mapiko dance has faced some challenges, especially with regard to its transmission to younger generations.

In this context, the Ministry of Culture and Tourism of Mozambique, in partnership with ARPAC - Institute of Socio-Cultural Research, public institutions, intend to carry out a research on Mapiko dance, with a view to contributing to its dissemination, massification and preservation throughout the country, as well as in neighboring countries.
This research will also allow the identification and subsequent implementation of concrete actions with a view to their safeguarding. Thus, with the present proposal we intend to proceed with the exhaustive documentation of all existing knowledge about this cultural expression, both in choreographic terms; the content of the messages conveyed by the songs; the traditional knowledge transmitted orally and from generation to generation relating to the production and preservation of masks and musical instruments; the clothing of the Mapiko dancer as well as the process of evolution of this cultural expression from the time immemorial to the present days.

In order to make Mapiko's dissemination, preservation and safeguard process sustainable and the traditional knowledge related to it, the material collected will be used to produce brochures, monographs and DVDs for use in educational institutions, which will facilitate the integration of Mapiko contents into the "Local Curricula" implemented by the Mozambican education system.

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.

- [x] 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.

10 Months

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

Has the State Party ever received any international assistance under the Intangible Cultural Heritage Fund of the 2003 Convention to implement related activities in the field of intangible cultural heritage?

- [x] No
- [ ] Yes (if so, please provide details below: title, period, contract number and funding source)
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: Ministry of Culture and Tourism

Name and title of the contact person: Roberto Dove, National Director of Cultural and Creatives Industries

Address: Av. 24 de Julho, nr 140. Fax: 21498040. Maputo, Mozambique

Telephone number: +258 823005803

E-mail address: robydove@hotmail.com

Other relevant information:

9. Scope of the project

Tick only one box.

- [x] 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.

Not to exceed 100 words

The project will be implemented in the Mueda Plateau region, which comprises the districts of Mueda, Macomia, Nangade, Muidumbe, Mocimboa da Praia and Palma, in the Province of Cabo Delgado, which correspond to the traditional settlements of the Makonde People in Mozambique.

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
- [x] 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.

Mozambique ratified the 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage in 2006. However, the previous year, Timbila and Nyau had been declared by UNESCO as assets of the Oral and Intangible Heritage of Humanity. Therefore, since ratification of the Convention, Mozambique has undertaken initiatives aimed at disseminating the Convention and creating technical capacities for its implementation. Thus, in 2007 a first training session on the Convention was held in the country, with the participation of technicians and heads of the Culture sector of Mozambique and other Portuguese Speaking African Countries (PALOP).

Following this training action, the pilot project on the Inventory of goods of Intangible Cultural Heritage of the Island of Mozambique was carried out between 2010 and 2012, which resulted in a manual of procedures and an inventory of the makhuwa-nahara people. Within the framework of these actions, the Government of Mozambique has shown interest in preparing the processes for the nomination of three other cultural expressions to world heritage assets, namely Tufo, Xigubo and Mapiko. Despite this claim, no concrete actions have yet been taken to materialize this goal.

In this context, when analyzing the situation, especially with regard to the available information on these expressions, there was a glaring exiguity of documents for consultation. Thus, as a way of starting the application process, the National Directorate of Cultural and Creative Industries of the Ministry of Culture and Tourism has been making contacts with ARPAC - Institute for Socio-Cultural Research to carry out studies on these cultural expressions. However, due to the country’s financial difficulties, which implied the reduction of state budgets for the implementation of various socio-cultural programs, it was considered opportune that the data collection process must be by expressions, that is, one by one, and not all three expressions at a time, and likewise, seek partnerships in other entities. Since UNESCO is one of Mozambique’s partners and one of its vocations is the promotion of actions leading to the implementation and materialization of the objectives of the 2003 Convention, we consider it appropriate to send this request.

It must also be mentioned that the Mapiko dance, one of the most emblematic of the Mozambican cultural mosaic, is one of those that has a multifaceted meaning at the level of the holding community. On the one hand, Mapiko is a complex of activities that are included in the rituals of male initiation and which aims not only to socially integrate Maconde adolescents, but also to
establish a balance between the relationships between women and men, and thus a mechanism for transmitting Makonde tradition.

On the other hand, Mapiko is art, it is dance, it is theater, it is music, it is body expression. The Mapiko (singular lipiko, which means mask) is, therefore, more than the mask itself, more than the dance itself, more than the ritual itself. Mapiko is the most important event of the Makonde people, possessing an aura of mystery and secrecy. According to the local conception, the dancer, wearing the mask on his skin, incorporates his "spirit". Local tradition further states that the dancer (lipiko), was a defunct one that arose from the earth when it was invoked by the human voices and the drums. As a result of the evocation, this one appeared in the village, causing fear in the women and the children, therefore, they did not realize that the lipiko was an element of the community.

During the Mapiko, the activity is intense, and the performance of the dancers is always anxiously awaited by adults and children, possessing this dance in all its scenic fullness, intense character of social agglutination. In each ritual of this dance there are several dancers who now dance alone, now together. The singers also have the opportunity to show off, and are numerous among the boys and men. In dance there are several steps that the dancer performs, always in tune with the sonorous and rhythmic music of the drums, presenting a kind of theatrical staging, that enchants and amuses all that watch. The choir is formed by a group of men and women placed face to face.

Despite the high value attributed to Mapiko, especially by the older members of the Makonde communities, and proving to be a masterpiece of human genius, its roots are submerged in the millennial tradition of the community, and part of its way of being in the World, contributing to the reaffirmation of their cultural identity and their idiosyncrasy, and a wealth of traditional knowledge about nature and know-how; It has been confronted with challenges related, above all, to the process of transmission.

Indeed, in these times, it turns out that the degree of adhesion of the younger has been reducing. Although almost all the boys born in the Mueda plateau still maintain contact with the Mapiko, especially when performing the initiation rites, their integration in the Mapiko groups that exhibit in other circumstances is relatively minor. Thus, most of the Mapiko dance groups are made up of people of relatively advanced age, which contributes to the breakdown of the process of transmission of knowledge related to this cultural expression.

In this context, the implementation of this project will have as its impacts the revitalization of the Mapiko dance at the level of the Makonde communities, the performance of actions competing for its promotion, protection and preservation, its transmission through formal channels, through its integration into the Local Curriculum. Of equal, can be promoted a regular festival, that could prove with an excellent attraction for the local tourism.

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).

With the implementation of this project it is intended:

General objective:
To deepen the available knowledge about Mapiko through the characterization and detailed description of this cultural expression;

Specific objectives:
A) Describe the origins, the course and the present situation;
B) Identify the values attributed to the good by the community;
C) Identify the forms of transmission and succession;
D) Identify and describe the associated material components (instruments, clothing and props) used in the Mapiko dance;
E) Identify the main threats to implementation and transmission;
F) Identify actions competing for safeguard and indications for a safeguard plan.

Expected results:
A) Produced a catalog about the instruments of the Mapiko dance;
B) Produced a brochure or monograph on the Mapiko dance;
C) Produced a DVD about Mapiko;
D) Identified competing actions to safeguard and proposed a safeguard plan.

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).

The activities that will embody the intervention are as follows:

A) Bibliographical and documentary research: this action will be carried out in the libraries and documentation centers in the city of Maputo and in other places of Mozambique; Will also be supplemented by consultation of relevant websites. Based on the documentation that has been re-evaluated and analyzed, the data collection instruments will be produced, namely the interview guides and the documentary script.

B) If these instruments are produced, the necessary equipment, such as tape recorders, cameras and film machines, shall be mobilized. Up to this level, the activity will be conducted in the city of Maputo, between the Ministry of Culture and Tourism and, maybe, ARPAC. Then contacts will be established with Cabo Delgado Province, first with the local ARPAC Delegation and then with the local authorities and the Makonde communities in the districts of Mueda, Macomia, Mocimboa da Praia, Nangade, Muidumbe and Palma. Following, the prior informed consent of the communities will be registered, for the accomplishment of the activities, therefore, the administration of the interview scripts and the captation of images, sounds and videos related to the Mapiko dance.

C) Once the fieldwork in the Province of Cabo Delgado has finished, the interviews will be transcribed; Then writing the brochure and editing the videos.

D) Once the materials have been produced, the final report will be drafted giving an account of the progress of the project and the actions identified and proposed for the massification of the Mapiko dance, and at the same time the materials produced will be disseminated in the media and in the communities where the information was collected.

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.

<table>
<thead>
<tr>
<th>Overview:</th>
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<tbody>
<tr>
<td>Amount requested from the Fund: US$ 30,000</td>
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<tr>
<td>State Party contribution: US$</td>
</tr>
<tr>
<td>Other contributions (if any): US$</td>
</tr>
<tr>
<td>Total project budget: US$</td>
</tr>
</tbody>
</table>

### 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

The success of this activity will only be possible with the strict participation of the community. Thus, after approval of the instruments for data collection, local governments and traditional authorities will be contacted. These will be explained the scope of the project and, with their authorization or consent, will be asked to collaborate in the identification of the key informants, who are the masters of initiation rituals, Mapiko dance group leaders, dancers, singers and artisans. These individuals will be given a questionnaire and their testimonies will be recorded. It should be noted that this process will be preceded by prior informed consent (recorded in sound, video and on paper).

In addition to the set of information that these and others will provide about Mapiko, the community will be invited to identify the main measures and best practices that can be carried out to ensure the safeguarding of this cultural manifestation. Therefore, it is believed that in this way, community participation will be safeguarded throughout the information gathering process, and also the appropriate safeguard process adopted will be appropriate.

It is also worth mentioning that it is the representatives of the Makonde community who have recurrently raised their concerns in order to adopt concrete measures to promote and disseminate Mapiko. Thus, the need and responsibility for implementing this project is a shared agenda between the Ministry of Culture and Tourism, at the central level, with its local units, as well as the district, community and traditional authorities. This is a broad commitment, and local communities assume this agenda as their priority. The integration of women in this action will be ensured.
especially when deepening the knowledge about lingundumbwe, which is the female Mapiko, which has become a new trend towards the end of the struggle for Mozambique's independence.

Based on these assumptions, it is believed that the pretensions of the Makonde community to see its main vehicle of transmitting knowledge about society and the local universe, social integration of adolescents and young adults in the adult community, and faithful balance of the relations between women and men will be assured.

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

The Ministry of Culture and Tourism has in its structure the National Directorate of Cultural and Creative Industries. This Directorate in turn consists of four departments, among them the Artistic-Cultural Action, which deals directly with issues related to the promotion of the intangible cultural heritage, which encompasses popular and traditional forms of expression such as languages, literature, music, dance, games, mythology, rituals, clothing, and craft knowledge, etc., through studies to document them, with a view to their protection, preservation and promotion at various levels.

Likewise, this body is called upon to place at the center of its action the recovery and enhancement of intangible cultural heritage in all its forms through multiple channels such as the national education system, the media, the audiovisual sector, public demonstrations; the various forms of cultural expression, among others; as well as ensuring the use and dissemination of inventories of the cultural heritage that is being carried out in the country.

In addition to these attributions, the institution has relevant training and experience in the implementation of the 2003 Convention, especially with regard to the carrying out of community-based or thematic inventories. He has also been outstanding in carrying out actions to safeguard the world heritage of humanity such as Timbila and Nyau.

For the implementation of the project, the National Directorate of Cultural and Creative Industries will also count on the participation of ARPAC - Socio-Cultural Research Institute, which has a Delegation in Cabo Delgado. This institution, once its vocation to carry out studies on intangible cultural heritage and have also benefited from the training sessions on the 2003 Convention, will contribute to the administration of the interviews and their transcription. It is also understood that this collaboration will facilitate the identification of local authorities and key informants.

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.

Not more than 500 words
### 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.

*Not fewer than 50 or more than 250 words*

In order to make this project operational, after the production of the data collection instruments, i.e., interview script and video script, the field work will be carried out with the participation of the communities. Once the fieldwork is finished, the interviews will be transcribed. In the context of the drafting of materials, communities will be consulted to make specific clarifications, and the final materials produced will be disseminated at the level of the target communities. In addition, a report will be produced reporting the progress of the activities and the final report, both for consideration and approval by the Directorate of the Ministry of Culture and Tourism.

### 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.

*Not fewer than 100 or more than 300 words*

Within the framework of the commitment of the Government of Mozambique to the materialization of the 2003 Convention, through the implementation of inventories and the consequent application of national heritage assets to the Representative and Urgent Safeguarding Lists of UNESCO, the implementation of this project constitutes a significant step in the consolidation of technical capacity of the Ministry of Culture and Tourism in the application process.

On the other hand, the communities that own cultural heritage assets will be more aware of their value, thus actively participating in the initiatives aimed at their promotion, protection and safeguard. In this way, these will be the key actors in the dissemination of this knowledge in their communities, through lectures in local schools and other actions that may be identified.

### 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.

*Not fewer than 50 or more than 250 words*

The sustainability of this project is considered to be assured since, through the project's products, the Mapiko dance will be given greater visibility and this may contribute to a number of follow-up activities. For example, it is assumed that Mapiko may constitute a teaching subject at the level of the local curriculum of the national education system for Cabo Delgado Province or the Mueda plateau; a competition can be introduced around Mapiko between schools; it will be possible to ensure a more sustainable Mapiko Festival, thus making it attractive in the Cabo Delgado tourism segment, or the participation of this dance in all national editions of the Festival of Culture that takes place every two years.
24. Multiplier effects

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

Not fewer than 50 or more than 250 words

Several Mozambican ethno-linguistic groups have expressed their desire to see their cultural expressions taking on the same role that others have shown. In this context, it is believed that with this work, other initiatives can be carried out by research institutions and or universities aimed at promoting and increasing the visibility of various cultural expressions. On the other hand, the repercussion of the dissemination of Mapiko in the form of books and DVDs may attract some institutions from the private sector to finance actions linked to the arts and culture sector within their corporate and social responsibility.

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.

Name: Roberto Dove
Title: National Director of Culture and Creative Industries, Ministry of Culture and Tourism of Mozambique.
Date: 24 July 2017
Signature: [Signature]

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