REQUEST FOR INTERNATIONAL ASSISTANCE FROM THE
INTANGIBLE CULTURAL HERITAGE FUND

For amounts greater than US$100,000:
deadline 31 March 2018 for a possible approval in 2019
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 for International Assistance, which is available on the same webpage.

Possibility to request International Assistance when submitting a nomination for the Urgent Safeguarding List

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request International Assistance to support the 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 multinational requests, States Parties should be listed in the order on which they have mutually agreed.

ZAMBIA

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.

For multinational 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>MS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>HACHILOBE</td>
</tr>
<tr>
<td>Given name:</td>
<td>PREKELLIAH</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>MINISTRY OF TOURISM ARTS</td>
</tr>
<tr>
<td>Address:</td>
<td>CULTURAL AFFAIRS OFFICER DEPARTMENT OF ARTS AND CULTURE P.O.BOX 50177, KWACHA HOUSE, CAIROL ROAD LUSAKA, ZAMBIA.</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>260 972510970</td>
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<tr>
<td>Email address:</td>
<td><a href="mailto:prekelliah@gmail.com">prekelliah@gmail.com</a></td>
</tr>
<tr>
<td>Other relevant information:</td>
<td>PREKELLIAH HACHILOBE IS A CULTURAL OFFICER IN THE MINISTRY OF TOURISM AND ARTS IN ZAMBIA.</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

INVENTORYING OF POEMS OF THE TONGA ETHNIC GROUP OF ZAMBIA

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. The 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

This project will endeavour to inventory poems of the Tonga ethnic group of Zambia as a way of safeguarding the intangible cultural heritage. Along with inventoring of poems, the project will document skills that are associated with the element such as playing instruments, composing poems as well as skill of making associated instruments and costumes used during performing the poetry.

Objectives:
1. To raise awareness on the ICH element in the community
2. To build capacities of stakeholders involved in safeguarding of intangible cultural heritage (ICH)
3. To document skills involved during poem composition and presentation.
4. To collect, interpret and document elements of ICH related to the poems.
5. To create a comprehensive list of ICH elements related to the poems.
6. To promote the use of poems in the communities.
7. To come up with formal and informal methods of transmitting the Tonga poems.

Expected results:
1. Awareness raising meetings conducted.
2. Improved Capacities on inventorying and documenting.
3. Inventorying and Documentation of skills involved during poem presentation.
4. Quantitative and qualitative database of ICH elements will be available.
5. Regional ICH inventory list of the elements will be created.
6. Poetry festival will be conducted.
7. Formulation of formal and informal methods of transmission of poems.

Modalities:
a) Set strategies on Inventorying and Documenting processes
b) Put in place an operational structure in which all stakeholders will be represented
c) Holding of awareness meetings with traditional leaders and community members
d) Acquire technical equipment (electronics)

5. Is this an emergency request that is eligible for 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 a calamity, natural disaster, armed conflict, serious epidemic or any other natural or human event that has severe consequences for intangible cultural heritage as well as the 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 the implementation of the proposed project. Assistance from the Intangible Cultural Heritage Fund can only cover a period of thirty-six months.

12 months (1 year)

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?
Zambia benefitted from financial assistance within the framework of three consecutive projects supported by the UNESCO/Flanders Funds-in-Trust: in 2010 under project ‘A series of pilot projects in community-based intangible cultural heritage inventorying on a grassroots level in six selected countries in Sub-Saharan Africa’, in 2012 under project ‘Strengthening national capacities for implementing the Convention for the Safeguarding of the Intangible Cultural heritage in four selected countries in southern Africa’ and in 2014 under project ‘Strengthening sub-regional cooperation and national capacities in seven southern African countries for implementing the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage’.

Zambia benefitted from UNESCO Intangible Cultural Heritage Fund for a project entitled ‘Inventorying proverbs of the Lala speaking people of Luano District’. It also benefitted funds for yet another project entitled ‘Inventorying of the music and dances of the Lozi and Nkoya people of Kaoma District’.

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. Also indicate the name and title of the contact person and other relevant contact information.

Name of the agency: MINISTRY OF TOURISM AND ARTS
Name and title of the contact person: MR THOMAS MAMBO MUBITA, DIRECTOR, DEPARTMENT OF CULTURE AND ART
Address: P.O. BOX 50177, KWACHA HOUSE, CAIRO ROAD, LUSAKA, ZAMBIA.
Telephone number: +26 0977750352
Email address: thomasmubita@yahoo.com
Other relevant information: N/A

9. Scope of the project

Tick only one box.

☒ local (sub-national)
☐ national
☐ subregional/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 carried out in senior chief Monze, in Monze district and also in chief
Nalubamba in Namwala district in southern province. The provincial capital of Southern Province is Choma approximately 300KM South of Lusaka, the capital city of Zambia.

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 international assistance for the preparation of nominations for inscription on the Urgent Safeguarding List should use Form ICH-05, and States Parties wishing to request international assistance for the preparation of proposals for the Register of Good 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 the 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., the 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

Poetry among the Tonga ethnic group is known as 'kuyabila'. It characterises the way of life of the Tonga people. Kuyabila is performed during various social gatherings such as weddings (michado), initiation of young girls graduating in woman hood (nkolola), funerals (dilwe), festival gatherings, traditional ceremonies such as Lwiindi and Shimunenga, during festival celebrations and gatherings of a different nature. The message in poems and chants varies according to the nature of a social gathering.

Kuyabila is done by one person (a man or woman) accompanied by the friction drum locally known as namalwa, shakers (muyuwa) and can also be accompanied by an ordinary drum called ngoma using a special rhythm. A group of people perform a special dance which involves, singing, waving spears and arrows in the air while running accompany the poet. Sometimes cattles are made to run together with the singing group. The presence of cattle in this performance is to review the wealth of this ethnic group. The Tonga ethnic group measures wealth in terms of the
number of cattle.

Among the Tongas, poetry is a tool that is used to express feelings and ideas using aesthetic and rhythmic qualities of language. It is a platform used to talk about difficult situations that one has passed through, it is also used to encourage people to unite and work hard especially in farming.

Poetry also serves as an educative medium that adults use for transmission of various information to the young generation. It has also served as a medium on which people are sensitised on gender based violence and early marriages, health issues such as cholera and dangers of HIV and AIDS and the need to take up preventive measures.

A Poet disseminates his or her thoughts in a subtle way. Poetry demonstrates higher levels of linguistic awareness, along with oral and written vocabularies. It elevates people’s critical thinking skills and encourages creativity by exposing the aesthetically elastic boundaries of language. Poetry promotes cultural values and norms through use of sophisticated language and as such gives latitude to listeners to engage in constructive reasoning and appreciation. This accords an opportunity for the young people to engage elderly members of the society on the interpretation or the deciphering of the poetic messages. This ensures entrenchment of cultural wisdom within the community.

Kuyabila uses several traditional instruments and equipments that are based on the nature of the occasion at hand. For example during wedding ceremonies, drums are the major instruments used while during funerals; ngomayabukali (drumming) is done with some people sporting spears known as Masumo while others play traditional instruments known as Miyuwa (shakers). Other instruments associated with poetry are kalumbu, namalwa (special resounding drum) kankobela and nyele, a mouth held instrument among others. During poetry, practitioners put on special attire that usually suits the occasion, such as animal skins, attire made of leads, rattles, feathers of birds to depict their culture.

This poetry is passed from one generation to another by observing and listening to those that are seasoned practitioners. During evening and community gatherings adults would teach young generation on the skills of kuyabila, how to come up with poems, how to make instruments associated with the elements and how to practice kuyabila. During Traditional ceremonies several poets present their poems and this also serves as an opportunity for the young generation to learn the skill. Before coming up with a poem, a poet would sit and go into critical and philosophical analysis of the community to pick a topic or generative theme in an area that they want to base their poetry. Often than not, poetry would be based on social, economic and cultural aspects of the community such as diseases (including AIDS and HIV) natural calamities, politics, history, marriages, respect for elders and living in harmony with one another. The performer will also consider how they would construct words and sentences so that the message is put across in a manner that the people will get the meaning. The message is usually presented in a subtle way. Poetry is cardinal to members of a community and helps in the assimilation of experiences.

Poetry has sadly diminished and its marginal role has become almost irrelevant to how society functions. This is due to modern life that has seen many people migrating to urban areas in search of employment, young people going to boarding schools and spending most of their formative years in school, away from their culture. The young generation has lost appreciation and values on ICH elements such as kuyabila. This has resulted in the reduction of poetry practicioners. The Tonga traditional poetry like other ICH elements has suffered reduced usage and appreciation. Most of those that are still practicing the element are elderly members of the community who are at the edge of their life span. This poses a danger to transmission and sustainability of this intangible cultural heritage. It is against this background that this project is seeking measures to inventory, document and safeguard this rich cultural heritage. The risk if no remedial measures are taken is extinction of this practice.

14. Objectives and expected results
Identify, in terms that are 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).

Objectives:
1. To hold 4 awareness raising meetings on the 2003 Convention on safeguarding of Intangible Cultural Heritage.
2. To build capacities of 40 stakeholders involved in the inventorying and documentation process.
3. To Inventory 30 poems 5 different categories/occasion.
4. To collect, interpret and document 10 elements of ICH associated to Tonga poetry.
5. To hold one (1) festival with a view of promoting the use of poems.

Expected results
1. Four (4) awareness meetings held (2 per district)
2. Trained 60 community members (30 from each district.)
3. Inventoried 30 poems from 5 different occasions
4. Quantitative and qualitative data of 10 ICH elements associated with tonga poetry will be made available
5. Held one (1) Poetry festival

Activity 1: Preparatory meeting
This project will start with a two day preparatory meeting which will be facilitated by an identified National ICH expert. It will be attended by various stakeholders. These will include a UNESCO representative from Lusaka, (4) traditional leaders from all the districts in Southern Province, four (4) District Cultural Officers, four (4) cultural association representatives and a media personnel. The purpose of this meeting will be to design and formulate workable strategies to ensure that the project is done coherently and within the specified period.

Activity 2: Awareness raising
The community will be sensitized on the importance of safeguarding Intangible Cultural Heritage. This will be done through local radio programmes and community meetings which will be done by project committee members and the local leadership in the districts. Community meeting will be held for 2 days.

Activity 3: Identification of custodians
The project intends to identify custodians and practitioners of the Tonga poems and chants with the help of the traditional leaders, cultural association representatives and the Ministry of Chiefs and Traditional Affairs. The identified community members will be expected to "spearhead" the promotion and safe-guarding of the ICH. They will also be expected to provide relevant information on poems and chants commonly found in different districts of Southern province. It is hoped that the identified community members will help in the transmission of information to the younger generation. Their involvement will also ensure that the benefits of the project will be for the communities. Identification will be done in five (5) days, two days in each district and one day for travelling.

Activity 4: Purchase of equipment
In order for the project to be successful, certain equipment will have to be procured. These will include:
- 3 laptops
- 3 digital cameras
- 3 video cameras
- 3 voice recorders,
- 1 projector
- 1 screen
- 1 diesel generator - for rural use
- 1 printer
- 1 photocopier
- Anti-virus software
- 1 external hard drive
- 5 memory cards
These will be procured in Lusaka.

Activity 5: Training workshop
This will involve training of staff, custodians and practitioners. The training will be done in five (5) days in each of the selected districts to equip the key stakeholders in the safe-guarding of ICH with the necessary information and knowledge with regard to protection and preservation of the ICH. The training will create an opportunity for interaction among stakeholders. It will further present an environment suitable for the establishment of working group and creating synergies among various stakeholders. The training session will target groups or individuals who will be involved in preserving and safeguarding the ICH and thus enhance the creation of multi-disciplinary network in safeguarding the ICH. In this workshop, a pre-test of the tools will also be carried out to ensure that the designed questions are clear and easy to understand by the respondents during community based inventorying exercise in the field. The participants will also be trained in interpreting questionnaires, handling of equipment as well as conducting the inventory.

Activity 6: Community based inventory
Community based inventorying of the Tonga poems and chant is yet another activity which the project will undertake. The inventorying exercise will be spearheaded by the participants of the training workshop who will be divided in 2 equal groups to work in the chiefdoms of each district. The groups will be assigned to inventory identified elements associated with Tonga poems and chants. Community based inventory will be done in five (5) days, in each district.

Activity 7: Data analysis
This will be done soon after the inventorying exercise by the coordinator and group leaders. It will
involves the transcribing of data and interpreting responses. The data will then be typed and edited before printing.

Activity 8: Festival
The project will hold a concert to showcase the various talents attributed to poems. The participants will be drawn from the different districts in the province. The festival will include among other things a display of the Instruments used during the presentation of poems and chants and the socio-cultural significance they stand for, such as initiation, solemn (funeral), celebrations, marriages, rituals, praise and lamentations. It will also include the various costumes worn during respective occasions and the instruments used. The exhibition will be important for the project as it will be used as the yardstick on how successful the identification, sensitization and training were done for the project as well as an opportunity to fill up the gaps in information that might have been omitted during the inventory exercise.

Activity 9: Production of Inventory
The project coordinator and the group leaders will prepare the inventory files after data analysis.

Activity 10: Monitoring and Evaluation
Evaluation will be done by the coordinators, national ICH committees and the steering committee. It will bring out the achievements and challenges experienced during project implementation. It will also highlight recommendations made by the evaluation committee. Monitoring and Evaluation will be done three times.

Activity 11: Report writing
After all the activities have been successfully carried out, a report will be generated which will highlight how all the stages of the project were executed. It will also include the achievements and challenges and provide recommendations. This report will make it easy for individuals who wish to do similar projects as they will have learnt lessons from it.

16. Timetable of the project

Attach a month-by-month timetable for the proposed activities, preferably using Form ICH-04 Timetable and Budget. 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 as to provide a 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 Form ICH-04 Timetable and Budget. 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 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 Form ICH-04 Timetable and Budget.
Overview:

Amount requested from the Fund: US$ 99,846.00
State Party contribution: US$ 5,227.00
Other contributions (if any): US$ N/A
Total project budget: US$ 105,073.00

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

This project will involve the communities found within Southern province being the custodian and practitioners of this Tonga intangible cultural heritage. This ethnic group is characterized by linguistic and socio-cultural diversity. Being the custodian of the traditions, the Tonga communities are expected to play a vital role in the planning as well as the implementation of the project. The project is planned to ensure their effective and active participation in the whole process of planning, documentation, inventorying and evaluating. Most of the communities in Southern Province are involved in agricultural activities clearly reflecting their traditional forms and practices especially in performing arts and music. Their praises for good harvest or lamentation over natural disasters are also presented in poetry form. Tongas in each of the districts have their own customs and traditions that they practice and perform.

The identification of the project was an initiative made by the Department of Arts and Cultural affairs at the Ministry of Tourism and Arts. Several consultations were made with representatives of communities in Districts to give their consent for the documentation and inventorying of their intangible cultural heritage. Chief Monze, chief Nalubamba and other chiefs in southern province were consulted.

Three people from each participating community attended this meeting; these included notable traditional bearers, farmers, as well as members of community based organizations.

Community representatives who attended the meetings gave their consent for documentation and inventorying their heritage. The idea of documentation and inventorying of ICH is highly appreciated by the traditional leaders who participated in the meeting. All the participants agreed to constitute a linkage between the local communities and the Ministry of Tourism and Arts; the ministry responsible for Arts and cultural affairs.

The local authorities, being the custodian of traditions, will be responsible for identifying community representative in the proposed structural framework. Some of the nominated persons from each district will be participating in the Steering Committee, in the coordination and the Inventory teams. The proposed structural framework will ensure the participation of communities in the validation and dissemination of results and guarantee their access to the data through the provision of copies of inventory sheets.

Earlier during the Lwiindi Traditional Ceremony in chief Monze, which brings the Tonga people together, consultative meeting with senior chief monze, Nalubamba and other chiefs was held in which the idea of the project was shared. During this meeting, ICH was defined, its importance, purpose and benefits to the community involved. The traditional leaders were also informed on the importance of safe guarding their intangible cultural heritage. The community leaders and community members were informed of their roles in the inventorying exercise. They were also made aware that for such a project to be undertaken in their community, they needed to give consent to it. The traditional leaders present were enthusiastic about the project. They also felt that ICH will clearly give them identity and promote ownership, and this would also revive the
Tonga poetry.

The community being the custodians and practitioners of the ICH are key stakeholders who will be involved throughout the implementation of the project. They will take part in all the stages of project preparations and implementations. These will include preparatory meetings, identification of practitioners, training, carrying out the inventory process, reporting as well as monitoring all project activities.

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.

The implementing organisation in this case is the Ministry of Tourism and Arts. The Ministry has been implementing various projects and conducting capacity building trainings for Cultural officers, cultural practitioners, national museum personal, national heritage personnel as well as the media personal on Intangible Cultural Heritage. The Ministry is well vested with UNESCO financial regulations, monitoring and reporting activities.

The Cultural Officer coordinating this project has been involved in several capacity building workshops of the 2003 Convention for the safeguarding of the Intangible Cultural Heritage and trainer of trainers conducted by the Zambia National commission for UNESCO.

The officer will work hand in hand with another identified cultural officer from Ministry of Tourism and Arts who Will be directly involved in the inventorying and documentation activity. The National ICH committee will provide guidance and advisory support to ensure the effective implementation of the project.

The custodians and practitioners who will be drawn from the communities will play an important role in mobilising communities in all the districts for the purpose as well as the implementation of the inventorying and documentation process.

20. Partners

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

Partnership in such a project is necessary especially that it is a community based one. Therefore implementation of this project will be done in partnership with the following;

1. Provincial based Art Associations (PAAC)

The Provincial Arts Advisory Committee (PAAC) is a community based arts association which oversees all Art and cultural activities in each province. Therefore the PAAC in Southern Province will work hand in hand with the other community members.

2. The University of Zambia

The Department of Arts and Culture has been partnering with the Department of Languages and Literature, Department of Zambian Culture and Traditional Ceremonies as well as the Institute of Economic and Social Research (INESOR) of the University of Zambia (UNZA) in the implementation of the 2003 Convention. The three (3) UNZA departments are involved in documentation and publication of intangible cultural heritage. The institution will assist in providing technical support especially during the preparatory meeting, training workshop and in the inventorying as well as documentation process.

3. National Intangible Cultural Heritage Committee which is composed of national associations,
21. Monitoring, reporting and evaluation

Describe how the implementing organization indicated under section 8 and described under section 19 plans to carry out the 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

Monitoring will be on going to see how the programme is progressing to enable the coordinators plan for corrective measures. The project will be closely monitored by the Zambia National Commission for UNESCO, National Intangible Cultural Heritage committee, steering committee as well as community members.

The reporting will be done at the completion of each activity to show how the programme was implemented. The comprehensive evaluation report of the project will be done by the steering committee, Zambia National Commission for UNESCO and National ICH committee. A report will be made available to all stakeholders at the end of the project. The objectives of the project will be assessed if they would have been met or not, through output indicators that will be set.

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 to safeguard their intangible cultural heritage. It may also be relevant to describe the impact on the capacities of the implementing organization.

Not fewer than 100 or more than 300 words

Capacity building is a very important requirement for a successful implementation of any project. The 60 custodians who include traditional leaders, ICH practitioners and youths drawn from the communities, and the University of Zambia will be trained on how to carry out an inventory and they will be involved in all the other implementation stages of the entire projects. This will provide them with hands on experience on the project.

Communities will be expected to form ICH committees that will be in charge of safeguarding their cultural heritage and spearhead activities that will promote and safeguard their cultural heritage. These groups are expected to work with youths, schools and Lwindi organising committees. Through these activities, communities will be empowered with knowledge and encouraged to take stock of their ICH and seek better ways of preserving their cultural heritage. The involvement of youths and school going children will ensure that the ICH and its associated elements are transmitted to the young generation. It has been observed that there are only elderly people that are in involved in Kuyabila. Therefore, the inclusion of the youths and children will build capacity among the young generation. The project will therefore, build capacities of these community members and strengthen their abilities in the field of safeguarding intangible cultural heritage in their local communities.

The cultural affairs department, which is the implementing organization, will benefit a lot as some of the district cultural officers will be trained and have a hands-on experience of an ICH project.
to replicate similar projects in their areas.
The information collected will act as a data base for the national achieves and will be useful resource for both academic and non academic research.

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

The request should be signed by an official empowered to do so on behalf of the State Party, and should include his or her name, title and the date of submission.

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

Name: Rev Dr. Howard Sikwese
Title: Permanent Secretary, Ministry of Tourism and Arts
Date: 
Signature:

Name(s), title(s) and signature(s) of other official(s) (for multinational requests only)