REQUEST FOR INTERNATIONAL ASSISTANCE FROM THE
INTANGIBLE CULTURAL HERITAGE FUND

For amounts up to US$100,000 and Emergency requests
regardless of the amount:
submit at any time for possible approval by the Bureau of the Committee

Instructions for completing the request form are available at: https://ich.unesco.org/en/forms

Decisions on granting assistance will be based on an overall appreciation of the request on the
following criteria, in conformity with paragraph 12 of the Operational Directives.

A.1 The community, group and/or individuals concerned participated in the preparation of the request and
will be involved in the implementation of the proposed activities, and in their evaluation and follow-up as
broadly as possible.

A.2 The amount of assistance requested is appropriate.

A.3 The proposed activities are well conceived and feasible.

A.4 The project may have lasting results.

A.5 The beneficiary State Party shares the cost of the activities for which international assistance is
provided, within the limits of its resources.

A.6 The assistance aims at building up or reinforcing capacities in the field of safeguarding intangible,
cultural heritage.

A.7 The beneficiary State Party has implemented previously financed activities, if any, in line with all
regulations and any conditions applied thereto.

In line with paragraph 10 of the Operational Directives, the Committee or its Bureau may also take into
account whether: (a) the request implies cooperation at the bilateral, regional or international levels;
and/or (b) the assistance may have a multiplier effect and may stimulate financial and technical
contributions from other sources.

1. State(s) Party(ies)

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

Dominican Republic
2. Project title

Indicate the official title of the project that will appear in published material. Not to exceed 200 characters

Strengthening the capacities of La Cofradía del Espíritu Santo de Los Congos de Villa Mella and El Teatro Cocolo Danzante de Los Guayos de San Pedro to preserve and protect their heritage.

3. 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 cover a maximum period of up to thirty-six months.

24 months

4. Forms of assistance requested

Tick the box a. and/or the box b. whether you are requesting financial assistance and/or a service from UNESCO.

Financial assistance means that a financial transaction through a contract will take place from UNESCO to the implementing agency, while the 'service' modality does not necessarily foresee such financial transactions to the requesting States that will receive assistance from UNESCO.

X [ ] a. Financial assistance AND/OR [ ] b. Service from UNESCO

5. Budget

Attach a detailed budget breakdown in US dollars for the whole project regardless of whether it is a financial assistance and/or a service from UNESCO request, by activity and type of cost, using Form ICH-04 Timetable and Budget.

The amount requested from the Intangible Cultural Heritage Fund should be clearly distinguished from the amount to be contributed by the State Party or other sources. The information included in this section should be consistent with that provided under section 13 (Activities) and the Form ICH-04 Timetable and Budget.

Total project budget: US$136,185.00
Amount requested from the Fund: US$98,752.00
State Party contribution: US$37,433.00
Other contributions (if any): US$

X [ ] Form ICH-04 Timetable and Budget attached

6. 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, in the sense of paragraph 50 of the Operational Directives of the Convention.

[ ] emergency request X [ ] non-emergency request
7. Summary of the project

Provide a brief description of the project for which assistance is requested, including its overall objectives and main modalities of action.

Intangible Cultural Heritage is characterized by its dynamism; it is a living heritage that is constantly changing. The social, cultural, technological changes produced in societies directly affect the originality of these cultural expressions. Added to these changes are situations of social exclusion, poverty and inequality that threaten ancestral cultural expressions of traditionally marginalized social groups.

The process of exclusion has repercussions on the lack of interest on the part of the authorities to promote Afro-descendant culture, generating ignorance on the part of the population of the importance of these manifestations, which ultimately leads to a general lack of appreciation on the part of the society.

The Dominican Republic is not exempt from this reality and has a historical debt to cultural development and heritage appreciation, especially intangible cultural heritage linked to Afro-descendant traditions.

This is the case of two of our main cultural heritages whose situation of vulnerability, disinterest of the new generations and ignorance of their value, affects the continuity of their manifestations and puts their sustainability over time at risk. These are La cofradía del Espíritu Santo de los Congos de Villa Mella and El Teatro Cocolo Danzante Los Guiyas de San Pedro de Macorís.

Several meetings and consultations have been accomplished with representatives of these two expressions to determine the main risks they face for the continuity of their traditions and the measures that can be taken to preserve its.

From these meetings has emerged the proposal to present a project to strengthen and preserve these two expressions based on two pillars: a training component and a dissemination component. The main objective is the empowerment of new generations on the value they have as part of the national cultural development and promote a wide dissemination of the importance of these two heritages for Dominican culture.

8. 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 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 preparatory 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
☐ preparation of inventories
☒ implementation of programmes, projects and activities for safeguarding
☒ awareness raising activities
☐ other purposes (   )
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

Villa Mella, Santo Domingo Norte and San Pedro de Macorís, Dominican Republic

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

SECTION TO BE FILLED IN BY THE SECRETARIAT

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

12. Background and objectives

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.

3. 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 13 below (Activities).

Not fewer than 850 or more than 1300 words

In the Dominican Republic, as in many other countries, Afro-descendant groups traditionally represent enclaves located in spaces characterized by social exclusion, marginalization, poverty and a great lack of interest from the authorities. Despite the state of abandonment of Afro-descendant communities, they strive to keep their cultural heritage alive, even in conditions of high vulnerability.

In the country, two of the most representative Afro-descendant manifestations are La Cofradía del Espíritu Santo de Los Congos de Villa Mella and El Teatro Cocolo Danzante Los Guloyas de San Pedro de
Macoris, both declared by UNESCO as Intangible Cultural Heritage. These two manifestations, through their rituals, their dances, their music, their gastronomy and their customs, preserve the African heritage that is part of the Dominican cultural roots.

All the wealth and legacy of the Afro-descendants of these two cultural expressions has been transmitted from generation to generation thanks to the great effort of this conglomerate of valuable people, worthy representation of our identity and culture.

Nowadays, Los Congos and Los Guloyas are in a situation of economic and social exclusion, poverty, lack of basic services (education, health, water, etc.) that affect directly the continuity of traditions. For instance, it is truly difficult for them to find the financial resources to ensure the acquisition of instruments, costumes and decorative elements for their performances or teaching the new generations of bearers, consequently, some dances and costumes has been lost through the time. The situation was profoundly aggravated by the effects of the COVID-19 pandemic.

Other aspect is related to the lack of knowledge, both, society and authorities, of the importance they have in the construction of our identity. For instance, some authorities on San Pedro de Macoris tried to prohibit a Los Guloyas performance arguing that they threaten against Dominican culture and idiosyncrasy, which is complete ignorance of Dominican history and culture.

Achieving the visibility of these cultural assets in order to raise awareness in society about their contributions to the Dominican cultural heritage and the appreciation and dignity of the lives of the bearers of both manifestations can contribute to the protection and preservation of these expressions.

During the meetings held with the representatives of both patrimonies and with members of the community, concern was expressed about the disappearance of these cultural expressions. According this, a project is proposed with the general objective of safeguard, protect and disclosure the cultural legacy of Los Congos and Los Guloyas.

Based on this general objective, two specific objectives are being proposed:

1. A first objective related to strengthening the capacities of bearers and the new generations of bearers. This objective will be fulfilled through various training workshops and the provision of the necessary instruments and other resources so that bearers can make their presentations properly.
2. A second specific objective related to the valorization of these two heritages through the dissemination of their important legacy.

Related to the first specific objective, a training plan is proposed to strengthen capacities of future generations of bearers that will allow them to know the technical aspects of the expression and that allows them to feel proud of what they represent with the appreciation of these expressions by the community.

As the main objective is the preservation of the traditions of Los Congos and Los Guloyas, proposed trainings aims to provide the new generations of bearers with tools for the creation, management and dissemination of their own cultural expressions. Workshops of their instruments, their dances, songs, clothing and decoration are proposed in the interest that can enhance in the new generations all the creativity, color and cultural richness of these two heritages.

The purpose is that the new generations would get closer to their cultural bases, strengthening in them the desire to preserve these expressions and promoting a strong identification, so that they are entities of diffusion while at the same time raising their value on their heritage. As a final result we will have a community with strong ties to its cultural roots, which preserves and spreads it, which continues to transmit the legacy to new generations.

The process of planning the trainings were organized with members of the heritage communities and some of the new generations of bearers. The leaders of these heritages, which have the necessary skills and actually are involved in the performance, dances, instruments and decoration making, will impart the workshops.
Concerning this first specific objective: strengthening the capacities of bearers, it is also necessary to provide them with the necessary resources, as clothing and instrumentation, since some parts of the traditions have been lost due to the lack of economic resources to obtain these goods. This would be essential so that the activities that are considered in specific objective 2 can be carried out.

In summary, the activities proposed to achieve specific objective 1 are the following:
1. Acquisition of clothing and instruments
2. Workshop on general aspects of safeguarding intangible cultural heritage
3. Los Congos decoration workshops
4. Los Guloyas clothing workshops
5. Musical instrument making workshops
6. Song and dance workshops

Regarding the second specific objective the project consider three components:
1. Presentations in different scenarios,
2. Dissemination through the media
3. Publications of bibliographic and audiovisual material.

Concerning its first component, the project plans to sign agreements with the education, culture and tourism sectors to allow the disclosure of the legacy of Los Congos and Los Guloyas to be held in schools, cultural centers and events, and in tourist centers, among others.

In the educational field, after giving talks about these heritages, will coordinate presentations of Los Congos and Los Guloyas in educational centers, especially those of their respective communities, to expose with their presentations our African heritage and its legacy in Dominican history and culture. This with the aim that the communities around these expressions can proudly appropriate their cultural legacy.

It is planned to contact cultural organizations and centers that can support the dissemination of these manifestations, allowing exhibitions, presentations and other assemblies to be held in their spaces, also including the participation of representations of both heritages in cultural activities and events that they organize, such as fairs, carnivals, exhibitions, etc.

In addition, agreements will be established with the tourism sector with the intention of creating tourist-cultural routes to the museums of these two heritages that allow national and international tourists to know and directly enjoy these cultural assets and the realization of performances in tourist places.

The second component is concerning to an awareness campaign through media. It is pretend to establish contact with high-profile journalists who support the initiative to spread the value of the two heritages, which allow the participation of artistic representations with Los Congos and Los Guloyas in various TV, Radio and digital media programs. Along the same lines, make agreements with state television and radio stations that promote Afro-descendant heritage through documentaries, interviews, videos, among others.

The third component is about to publish a book and a documentary with the main aspects of Los Congos and Los Guloyas traditions. The documentary will be broadcast on TV programs and through Dominican embassies abroad. The book will be distributed in libraries, cultural centers and through Dominican embassies abroad.

Through the above activities, it is expected that there will be a positive recognition on the part of the citizens towards these cultural assets to achieve the valuation that these heritages deserve for their invaluable contributions to the national culture and to increase the sense of belonging of the new generations of bearers.

Once the project is completed, an external financial audit is planned to ensure that the processes have
been carried out according to the corresponding procedures.

**13. Activities**

What are the key activities to be carried out? Activities need to be described in a logical sequence, explained in a detailed and narrative manner and their feasibility demonstrated. The information included in this section should be consistent with that provided under section 14 (Timetable of the project), section 5 (Budget) and the Form ICH-04 Timetable and Budget. It should include enough details demonstrating that the budget amounts and descriptions included in Form ICH-04 Timetable and Budget are appropriate.

*Not fewer than 300 or more than 1000 words*

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1. **Creation of the project coordination team.** The team will be composed of a general coordinator, an administrative manager and an operational manager.
   - General coordinator functions: manage inter-institutional alliances; coordinate actions related to communities; supervise and monitor the proper budget execution; monitor compliance with the schedule.
   - Administrative manager functions: manage contracts with suppliers; request the necessary resources on time according to the schedule; keep organized the documentation that supports the expenditures, such as invoices, receipts, etc.; ensure strict compliance with current financial regulations.
   - Operational manager functions: ensure that the activities are carried out as planned in the project; ensure that participants and facilitators have the necessary resources in each activity; keep track of the attendance of participants and facilitators.

2. **Call for the participants of the workshops.** A call will be open in this two communities through direct contact, churches, schools, and cultural centers. Participants will be selected by leaders of Los Congos and Los Guloyas considering the level of commitment to their heritage, the skills according to the profile of the workshop and the possibility of serving as a multiplier.

3. **Acquisition of clothing and instruments.** Since one of the lack expressed by Los Congos and Los Guloyas is their inability to buy the costumes and instruments, respectively, used in their presentations, this project aims to acquire costumes for 30 members of Los Congos and a set of instruments for Los Guloyas. Expected result is the acquisition of costumes and instruments, which responds to the specific objective 1 and will allow them to carry out their presentations and dissemination activities based on this same project in specific objective 2.

4. **Workshop on general aspects of safeguarding intangible cultural heritage.** This face-to-face workshop is related with the specific objective 1. The facilitator will be a specialist on the subject from the Ministry of Culture. It is expected a total number of beneficiaries of 200 (100 from Los Congos and 100 from Los Guloyas). It’s planned 4 workshops (2 for Los Congos and 2 for Los Guloyas). This activity is planned for a total of 32 hours. It is scheduled for January and February 2023. The expected results of this workshop are to strengthen the capacities of 200 members of Los Congos and Los Guloyas and their communities in safeguarding their cultural heritage.

5. **Los Congos decoration workshops.** As the decoration is a very important element in the presentations of Los Congos, the project contemplates a face-to-face workshop, which response to specific objective 1. The only bearer who is currently in charge of making the decorations will be the facilitator of this workshop. It’s planned a total of 50 beneficiaries. A single workshop is scheduled, with a total of 8 hours. This activity is planned for March 2023. Regarding this workshop the expected results are to teach, spread and strengthen the capacities of 50 participants in the design and decoration for performances.

6. **Los Guloyas clothing workshops.** This face-to-face workshop is related to specific objective 1. Two of the current bearers, who are currently in charge of making the costumes, will teach this workshop for two groups of 30, equivalent to 60 beneficiaries. The duration is 32 hours, divided into 2 workshops. Date planned is March and April 2023. The expected results are to teach, spread and strengthen the capacities of 60 members of Los Guloyas and their community in the creation and making of costumes for their presentations.

7. **Musical instrument making workshops.** It is intended to carry out a face-to-face workshop for the elaboration of instruments because it represents an essential component of their cultural
expression. This workshop is part of the specific objective 1 and will be taught by bearers who currently know how to make instruments. It's addressed to 50 participants, 25 members of Los Congos and 25 members of Los Guloyas. Due to the complexity of the elaboration of the instruments, it's necessary to have 6 sessions for each group. In total, the workshop will have 48 hours. This activity will take place on May and June 2023. The expected results are to teach, spread and strengthen the capacities of 50 participants in making traditional instruments of Los Congos and Los Guloyas.

8. **Song and dance workshops.** The ceremonials rites of Los Congos and Los Guloyas are centered on songs and dances, some of which, unfortunately, have been lost. It is necessary to prepare the new generations of bearers to assume their role and continue with these ceremonials practices. Concerning this, a face-to-face workshop is proposed responding to specific objective 1. It's planned for 70 participants (35 from Los Congos and 35 from Los Guloyas). The activity will have a total of 40 hours for 2 groups. This activity will take place on July and August 2023. Expected results are to teach, spread and strengthen the capacities of 70 participants in preservation of traditional songs and dances, like David y Goliat and Wild Indio dances.

9. **Presentations of Los Congos and Los Guloyas.** This activity response to specific objective 2 and include signing agreements with the Ministry of Education, Ministry of Higher Education, Ministry of Culture, Ministry of Tourism for scheduling talks and presentations in educational, touristic and cultural centers, also the elaboration of tourist-cultural routes. The expected goal is to raise awareness and educate the population about these cultural expressions.

10. **Publications of bibliographic and audiovisual material.** This component is part of the specific objective 2. It contemplates a book and a documentary edition. A specialist with extensive knowledge on the subject of Afro-descendants and intangible cultural heritage will be hired to make the research. Publications will content testimonial, images of the bearers, their rites, dances and customs, and their instruments and costumes. Direct beneficiaries are Los Congos and Los Guloyas. It's planned a launch of the publications. Expected results are the edition of 500 full color books and a documentary of around 50 minutes. Books will be distributed through libraries, Dominican embassies abroad and cultural centers. Document will be broadcast in the media.

11. **Awareness campaign through media.** This activity responds to specific objective 2. Direct beneficiaries of this component are Los Congos, Los Guloyas and their communities. Include interviews with bearers, presentations on TV programs, coverage of activities, among others. Part of the content to distribute in media is the documentary contemplated in component 3. The expected goal is to raise awareness and educate the population about these cultural expressions.

12. **Closing activity and presentation of results.** There will be a closing ceremony of the project and presentation of results, which includes the production of a video with testimonials from the participants.

13. **External financial audit.** An external financial audit is planned to verify that the processes have been duly carried out

14. **Timetable of the project**

Attach a month-by-month timetable for the proposed activities, using the timetable included in the Form ICH-04 Timetable and Budget.

The information provided should be coherent with the detailed activities and their sequences as included under section 13 (Activities). Please note that the activities can only begin approximately three months after approval of the request, at the earliest.

The information provided should also be in conformity with the budget overview in section 5. Please note that assistance and service from the Intangible Cultural Heritage Fund can only cover a period of up to thirty-six months.

X □ timetable attached
15. 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, 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 essential element of these proposals is the ICH that faces situations of vulnerability and that put its sustainability at risk over time: La Cofradía del Espíritu Santo de Los Congos de Villa Mella and El Teatro Cocolo Danzante de Los Guloyas. All the actions contemplated in this project are aimed at the conservation of these important heritages.

Since August 2020, the Dominican National Commission for UNESCO has been working with various expressions of intangible cultural heritage, especially with Los Congos de Villa Mella and los Guloyas, ensuring that the bearers of these manifestations receive the social assistance offered by the Dominican government. People who are in conditions of vulnerability and extreme poverty.

The idea of the project arises from a first meeting organized with the members of these two communities, which the heritages belongs to. During the meeting a diagnosis of the situations was made. From bearers concerns arose about the future of their traditions since every day the new generations are less interested in being part of and giving continuity to the legacy that has remained despite difficulties.

The members of these communities expressed the main problems that affect the continuity of the heritage and their point of view about the things that need to be done to protect his legacy.

A second meeting was held, in which the bearers expressed the need to develop a project that allows its members to continue maintaining the tradition and its cultural expressions for the new generations, training and raising awareness of the value they have as a cultural expression, however, economic and social conditions prevent them from carrying out these trainings.

As a result, the bearers decided that the most feasible way to protect their heritage is to develop a training project for the new generations of bearers, as well as an awareness program on the importance of their legacy to the national culture. In this context emerge the present project.

The implementation process will be led by bearers and communities to achieve a greater impact on the target population. Special attention will be paid to women and youth as part of the participants. In the case of bearers, they will teach the different workshops that are contemplated in the proposal. The communities, in addition to receiving the benefits of the training, may also supply the human, material and technical resources necessary to implement the project, provided that conditions allow it.

It has been agreed with both Los Congos and Los Guloyas that the people who will give the workshops are the bearers who currently have those responsibilities, that is, those who make the instruments, the costumes, the decorations, the songs and the dances.

The participants will be the members of the communities of these manifestations that show an interest in keeping the tradition and legacy alive. To participate as suppliers of the human, material and technical resources required by the project, the proponents must comply with the regulations established for government institutions in relation to the supply of services or supplies.

To maintain long-term sustainability, once the project is finished, support boards will be created for each expression that will be in charge of monitoring the initiatives.

At the end of the project, a results evaluation meeting with bearers and the community is contemplated to verify the impact of the project.
16. 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 15 to safeguard their intangible cultural heritage. It may also be relevant to describe the impact on the capacities of the implementing organization or partner agency.

Not fewer than 100 or more than 300 words

The fundamental components of this proposal are aimed at strengthening the protection and preservation of these two heritage sites. In the first place, the formation of the new generations by the carriers ensures the direct transmission of the essence of these manifestations. This includes, not only what corresponds to the manifestation as such, dance, music, gastronomy, etc., but also what is related to the clothing and instruments used for these cultural expressions.

Involving the new generations of bearers guarantees the appreciation of their cultural heritage, which will ensure the continuity of the event over time. In addition, provide them with the skills so that they can generate initiatives that involve their cultural heritage, such as handicrafts, instruments and clothing, related to the heritage they represent.

Within the training component, it is expected that the participants will receive theoretical training on the fundamental elements of the safeguarding of the intangible cultural heritage, for which a module containing the support materials available in the repositories of UNESCO and other institutions with high recognition in the matter of safeguarding the ICH, for example, CRESPIAL, will be integrated.

On the other hand, awareness campaigns through various media will help reduce the degree of discrimination against these cultural practices and conglomerates. Many times, due to lack of knowledge, these groups are excluded and the contribution they make to the national culture is not valued.

The preparation of publications such book and documentary on these heritages will help to widely disseminate the value they have for our cultural heritage and the contributions they make from their manifestations.

The inclusion of the study of these cultural expressions from the school itself and later from the universities, will reinforce the recognition and appreciation of both manifestations. This will help them to be taken into account to improve their environments since a new generation of decision makers will be aware of them.

17a. Name of the implementing agency (if financial assistance is requested)

In the case of a financial assistance request, indicate the name of the agency, institution or organization responsible for implementing the project to be financed and contracted by UNESCO. Indicate also the name and title of the contact person and other relevant contact information.

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<thead>
<tr>
<th>Name of the agency, institution or organization:</th>
<th>Dominican National Commission for UNESCO</th>
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<tbody>
<tr>
<td>Name and title of the contact person:</td>
<td>Jesús Paniagua</td>
</tr>
<tr>
<td>Address:</td>
<td>César Nicolás Penson 91, Distrito Nacional</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>829-893-4747</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:secretariocndu@gmail.com">secretariocndu@gmail.com</a></td>
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<td>Other relevant information:</td>
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Other agencies (for multinational files only)
Provide below complete contact information for one implementing agency in each submitting State, other than the agency identified above.

17b. Name of the proposed partner agency (if a service from UNESCO is requested)
In the case of a service from UNESCO request, indicate the name of the proposed partner agency that will implement the project in cooperation with UNESCO. Indicate also the name and title of the contact person and other relevant contact information.

Name of the partner agency:
Name and title of the contact person:
Address:
Telephone number:
Email address:
Other relevant information:

Other agencies (for multinational files only)
Provide below complete contact information for one proposed partner agency in each submitting State, other than the agency identified above.

UNESCO Field Office
Please indicate which UNESCO Field Office has agreed to implement the project and has agreed with the proposed budget.

18. Strategy of implementing agency and/or partner agency

1. Describe the background, structure, mission and relevant experience, etc. of the implementing organization, the body that will be responsible for carrying out the project or the proposed partner agency. Identify the human resources available for implementing the project or supporting its implementation and indicate their division of tasks.

2. Describe how the implementing agency or the proposed partner agency will manage or support the project implementation.

3. 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.

Not fewer than 150 or more than 1000 words

The Dominican National Commission for UNESCO is an agency attached to the Ministry of Culture. It carries out its general functions established by UNESCO, however, as an agency dependent on the Ministry of Culture, it is assigned specific projects that it must carry out.

As part of these responsibilities, the Commission was in charge of carrying out a National Plan for the Safeguarding of the Intangible Cultural Heritage. In this sense, the Commission has held various meetings
to gather information on the current situation of this heritage.

The Commission has extensive experience in the implementation of projects of various kinds linked to UNESCO’s fields of action. It also has the necessary human resources to carry out this work.

It should be considered that the Commission will have the support of the Ministry of Culture, Ministry of Tourism, Ministry of Education, Ministry of Higher Education, among other government entities, private entities and NGOs that will have an outstanding participation in the different stages of the project.

The Commission will act as the general coordinating body of the project together with the communities involved in it to ensure its correct execution and achieve the expected results.

**19. Monitoring, reporting and evaluation**

Describe how the implementing organization or the proposed partner agency indicated under section 17 and described under section 18 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

A constant follow-up of the activities to be carried out according to the schedule presented is foreseen, it will be carried out through the presentation of periodic reports that will be presented every 2 months.

Each activity will have an individual evaluation and a general evaluation of the project will be carried out at the end of it.

The training workshops will have forms to evaluate the various aspects of this, such as the quality of teaching, teaching materials, food, material resources, content, among others. These will be applied once each training is finished.

Additionally, the corresponding authorities will be requested to carry out an external audit to assess the general performance of the project.

**20. 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 to function after the implementation of the project, describe how and which responsible body would be in charge.

Not fewer than 50 or more than 250 words

The creation of a support committee for the follow-up of the initiatives generated by the project is planned for each of the expressions, to ensure that the training can continue over time and that the expressions can be maintained with the corresponding originality.

By also involving the community in the activities and actions of the project, it is ensured that they feel identified with the project and assume it as a collective project that will serve their own benefit, thus ensuring that the initiative can continue much further. of its completion.

The Ministry of Culture, through its Vice Ministry of Cultural Heritage, will be responsible for the post-implementation follow-up of the project through the internal bodies it has for intangible cultural heritage.
21. Multiplier effects

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

Not fewer than 50 or more than 250 words

It is hoped that similar projects can be extended to other intangible cultural heritage sites in the country that are threatened with deterioration or disappearance. It is expected that the dissemination campaign will contribute to other Afro-descendant heritages being made visible and recognized by society.

With the agreements signed with the collaborating institutions, it is intended that it will subsequently be extended to other intangible cultural heritage for its dissemination.

22. Contact person for correspondence

22.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.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Paniagua</td>
</tr>
<tr>
<td>Given name:</td>
<td>Jesús</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Secretary General</td>
</tr>
<tr>
<td>Address:</td>
<td>César Nicolás Penson 91, Distrito Nacional</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>829-893-4747</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:secretariocdnu@gmail.com">secretariocdnu@gmail.com</a></td>
</tr>
<tr>
<td>Other relevant information:</td>
<td></td>
</tr>
</tbody>
</table>

22.b. Other contact persons (for multinational files only)

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

Anteris Burgos
Address: César Nicolás Penson 91, Distrito Nacional
Telephone number: 829-893-4745
Email address: comunicacioncdnu@gmail.com
23. 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: Jesús Paniagua

Title: Secretary General of the Dominican National Commission for UNESCO

Date: April 22, 2022

Signature: [Signature]

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