



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

**Urgent Safeguard**

0154000013

**with**

**International Assistance**

**ICH-01bis – Form**

Requ	CLT	CIH	ITH
Le	- 8 AVR. 2019		
N°	0274		

**LIST OF INTANGIBLE CULTURAL HERITAGE  
IN NEED OF URGENT SAFEGUARDING  
WITH  
INTERNATIONAL ASSISTANCE  
FROM THE INTANGIBLE CULTURAL HERITAGE FUND**

**Deadline 31 March 2019  
for a possible inscription and approval in 2020**

*The ICH-01bis form allows States Parties to nominate elements to the Urgent Safeguarding List and simultaneously request International Assistance to support implementation of the proposed safeguarding plan.*

*Instructions for completing the nomination and request form are available at:  
<https://ich.unesco.org/en/forms>*

*Nominations and requests 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 nomination to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and another aide-mémoire for completing request for International Assistance available on the same webpage.*

**New since 2016 cycle: 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 nominate an element for inscription on the Urgent Safeguarding List without requesting International Assistance, continue to use Form ICH-01.

**A. State(s) Party(ies)**

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

Republic of Namibia

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## B. Name of the element

### B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

AIXAN /GANA /OB #ANS TSI //KHASIGU - (Ancestral Musical Sound, Knowledge and Skills)

### B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language, corresponding to its official name in English or French (point B.1.).

Not to exceed 200 characters

AIXAN /GANA /OB #ANS TSI //KHASIGU

### B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1.), mention the alternate name(s), if any, by which the element is known.

Nama Traditional Music

## C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the element.

Not to exceed 150 words

The element is practiced by communities of Nama origins living but not limited to Hardap, Karas, Erongo, Kunene and Otjozondjupa regions in Namibia.

## D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations and requests should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The element is practiced by the Nama people of Namibia living in, but not limited to the following regions: Hardap, //Kharas and Erongo. Hardap region is located to the south-central of Namibia with a population of 79,000. //Karas in the southern Namibia with a population of 76,000, and Erongo to the southwest with a population of 150,400. The element is mostly practiced in the //Karas and Hardap regions, where the majority of the Nama people live.

## E. Domain(s) represented by the element

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'others', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) (        )

## F. Contact person for correspondence

### F.1. Designated contact person

*Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination and request. For multinational nominations and requests, provide complete contact information of one person designated by the States Parties as the main contact person for all correspondence relating to the nomination and request.*

Title (Ms/Mr, etc.): Mrs.  
Family name: Moombolah-/Gôagoses  
Given name: Esther  
Institution/position: Director: National Heritage and Cultural Programme  
Address: P.O. Box 1203, Windhoek  
Telephone number: +264 61 276800/13  
E-mail address: goagoses@hotmail.com  
Other relevant information:

### F.2. Other contact persons (for multinational files only)

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

none

**G. Name of the implementing agency for the International Assistance requested (if financial assistance is requested)**

*If financial assistance is requested, 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.*

Name of the agency,  
institution or organization: Namibia National Commission for UNESCO

Name and title of the contact person: Rev. Rod April

Address: Government Office Park, 1, Luther Street, Windhoek

Telephone number: +264 61 4356013

E-mail address: rederick.april@mheti.gov.na

Other relevant information: Frieda Kanime (frieda.kanime@mheti.gov.na)

**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.*

none

**H. Name of the proposed partner agency for the International Assistance requested (if a service from UNESCO is requested)**

*If a service from UNESCO is requested, 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:

E-mail 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.*

## I. Duration of the International Assistance project (safeguarding plan)

Indicate the total number of months required for the implementation of the proposed project (safeguarding plan). Assistance from the Intangible Cultural Heritage Fund can cover a maximum period of up to thirty-six months.

36 months

## J. 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?

- No  
 Yes

## 1. Identification and definition of the element

For **Criterion U.1**, States **shall demonstrate that ‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’**.

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender or categories of persons with special responsibilities towards the element;
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;
- b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;
- c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;
- d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and
- e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination and request files need not address in detail the history of the element, or its origin or antiquity.

Not fewer than 750 or more than 1,000 words

The AIXAN /GANA /OB #ANS TSI //KHASIGU (Ancestral Musical Sound, Knowledge and Skills) embraces multiple domains of intangible cultural heritage describe the specific traditional music of the Nama people in Namibia. The term ancestral in this context denotes the coming of age of the music and not necessarily the association of the music with the departed. The AIXAN /GANA /OB #ANS TSI //KHASIGU is about the usage of traditional musical instruments: the khab (musical bow) and Iguitsib (traditional guitar) which are usually played by either men or women; and the vliēs (harmonica) usually played by women which is accompanied by singing, humming and ululating. This element represents cultural practices, traditions and defines the daily life of the Nama communities, one of Namibia’s tribal minority groups.

The Nama ancestral music has a specific sound, texture and rhythm, consisting of a leading melody and rhythm by either a musical bow, an accordion or a guitar, accompanied by a systematic harmonies produced by other instruments such as the vliës, drummers, keyboards and pianos which also requires high skills in creativity and improvisation. Nevertheless, it is not just the skill of playing an instrument - musicians also require knowledge in tuning, maintaining and fixing these instruments. Being able to identify rhythms and harmonies is essential for a traditional Nama musician, as well as the ability to respond harmoniously to others in order to create a balanced performance.

The music is however, complemented by the dances commonly referred to as 'Nama-stap' which literally means the dancing steps of the Nama people. Dancers play a prominent role during traditional celebrations, allowing both women and men to express specific values through ritualistic dances and movements. Women and men dance in different ways, females dance softly and swiftly stamping their feet, swerving their upper bodies from side to side, thereby calmly expressing their feeling of contentment and excitement; while male dancers dance more actively, stamping their feet energetically while expressing respect and desire for protection towards women. Representing values and customs, the music and dance also celebrate life and symbolise different areas of life and nature for example the male dancers may illustrate their engagement with the environment such as the way an ostrich protects its chicks, when they are dancing surrounding the women and the women may demonstrate the harvest of the !nara fruits when at time dancing with !nara fruits in hand and passing it to the next person.

The music is often used as entertainment during communal celebrations, traditional festivals, ritualistic and social events such as weddings, rain-dances, birthdays and the girl's passage right, but more importantly, it serves the purpose of educating and instructing members of the community for instance, by creating awareness about the environment.

The Nama ancestral music is not static and it has been changing; adapting to the present. Some songs clearly show a Western influence - connecting European chord progressions to the traditional Nama music and its values. Due to the recreation of the element by the community in response to environmental changes, the traditional musical instruments are slowly but surely being replaced by sound devises such as electronic keyboards and guitars, accordions as well as harmonicas.

The AIXAN /GANA /OB #ANS TSI //KHASHIGU is not transmitted to future generations through formal training. The responsibility for upholding the tradition and transmitting the skill to the youth lies in the hands of individual community elders who possess the skills. The youth acquire the skills of making the traditional instruments as well as tuning, fixing and performing the music by observing and mimicking the elders as they perform during rituals or community events. At rituals such as the girl's passage, elderly women of the community are responsible for introducing young girls to traditional practices of womanhood which is expressed through the combination of praise poems, music, songs and dance movement. Male members of the family - both the adult and young men use the music and dance moves to provide support to the women during such occasions. Rituals such as those associated with the passage of right are limited to family circles and skills transmission may also be within family boundaries.

## **2. Need for urgent safeguarding**

*For Criterion U.2, States shall demonstrate that 'the element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned'.*

*Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of its traditional modes of transmission, the demographics of its practitioners and audiences and its sustainability.*

*Identify and describe the threats to the element's continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, not generic factors that would be applicable to any element of intangible heritage.*

*Not fewer than 750 or more than 1,000 words*

The AIXAN /GANA /OB #ANS TSI //KHASIGU is in need of urgent safeguarding as the tradition of performing such music is fading away rapidly. In the past, the music connected whole communities and villages, however, in recent years only a few elders still possess the necessary knowledge and skills to play the traditional instruments and make the music.

AIXAN /GANA /OB #ANS TSI //KHASIGU is a foundation for music that targets everyone in the Nama community. The music's audience includes all generations, other communities, as well as sub-communities of the Nama. During performances at culture festivals, the audience is more widespread to include Namibians and foreign tourists. However, while all ages profit from and enjoy the traditional music, only very few community elders practice this tradition and possess the knowledge and skills of playing the traditional instruments.

The element faces many threats. One traditional instrument, the musical bow (khab), can only be performed by a very limited number of aged musicians, who in large part, suffer from conditions accompanying their old age, which prohibits or restricts them from performing music. The playing of instruments during festivals and community gathering - especially the traditional ones, has been replaced by the usage of pre-recorded music. However, with proper research and safeguarding measures in place, the art of making traditional instruments as well as playing the musical instruments such as the musical bow can be revitalised through the surviving practitioners.

Both the frequency and the extent of performing the music declined in recent years. As much as the younger generation enjoy the tunes of the traditional music, they lack both the skills and the interest of producing such music, thus resorting to dancing to the pre-recorded music by the elders who are no longer able to perform at community events due to old age. Research findings shows that there is a generational gap between the elders who produce the music and the younger generation that lack the skill of playing instruments. So, while the younger Nama generation and other communities still dance to this music, its performance and the ritualistic value is missing from it.

While in the past, the AIXAN /GANA /OB #ANS TSI //KHASIGU was part of many traditional festivities, there is a decline in celebrating most of them. Festivities such as rain-dance and girls' transition into adulthood are less honoured. Traditional celebrations are no longer part of the Nama people's daily life. Thus, the music is only performed during shows at cultural festivals. Some traditional weddings feast are replaced by modern ones, and therefore, AIXAN /GANA /OB #ANS TSI //KHASIGU only performed. The majority of the Nama people use pre-recorded music at weddings and ordinary parties like birthdays, due to a lack of skills of performing.

The Nama people showcase all aspects of the traditional music and dance only at staged and choreographed performances, mostly at cultural festivals. Other than that, few Nama elders who are 79 years or older play their traditional instruments during social gatherings that mostly show an absence of younger generations.

The seemingly lack of interest by the youth and the low visibility of the element inhibits the community, especially the youngster, from observing and thereby learning about the ancestral music. There is no formal training or teaching, only communal practice sessions attended by those who already possess the skills and knowledge.

Another significant threat is the change in the value system of the communities. Heritage and tradition do not have the same significance in nowadays. The Nama youth is orientating its values on the western system; and thereby also replacing the traditional music and instruments with

modern ones. Because of advanced technology, modern instruments are often preferred, as they are more user-friendly and can be modified and amplified. At the current viability, the AIXAN /GANA /OB #ANS TSI //KHASIGU does not have high sustainability.

### 3. Safeguarding measures

*For Criterion U.3, States shall demonstrate that 'safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element'. The nomination and request should include sufficient information to permit the Evaluation Body and the Committee to assess the 'feasibility and sufficiency of the safeguarding plan'.*

#### 3.a. Past and current efforts to safeguard the element

*The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. Describe the past and current efforts of the communities, groups or, if applicable, individuals concerned to ensure the viability of the element.*

*Describe also the past and current efforts of the State(s) Party(ies) concerned with safeguarding the element, taking note of any external or internal constraints, such as limited resources.*

*Not fewer than 300 or more than 500 words*

Although the practices and performances of the element appear to be fading rapidly as the number of practitioners is declining due to old ages and the decline in traditional festivities where the music could be performed, communities ensure its practice through social gathering and sporadic community festivities. Nama cultural festival made its debut in 2018 and envisioned to be held every year in Hardap and //Kharas regions whereby visibility of the element is ensured. Communities established cultural groups that perform, but mostly dance to the music, as well as performing drama that incorporate the enactment of the music.

Despite the fact that the majority of youth have no interest in performing the music but rather dance to the pre-recorded music, some youth member of the community established Community's Culture Clubs as well as School Culture Club for Development with the aim of upholding the culture and tradition. These culture clubs ensure the visibility of the AIXAN /GANA /OB #ANS TSI //KHASIGU in their respective communities.

With the assistance of the Directorate of National Heritage and Culture Programme, communities hold traditional festivals program at constituencies, regional and national levels, where the practice of this element is featured for safeguarding purpose.

The National ICH committee was established and is very active in ensuring the safeguarding, which foster the safeguarding processes of all intangible cultural heritage present in Namibia. On the other hand, the state implemented the community awareness pilot program on the need for safeguarding of heritages in concerned community in Hardap region. At the same time, the state carried out community Trainers-of-Trainer trainings on element identification, community based inventorying and documentation. A Culture Committee was instituted to further mobilise communities on the identification and safeguarding of heritages present in their communities.

The Museum Association of Namibia hold annual cultural exhibition competition for school clubs on a specific theme, whereby the Aixan /gana /ob #ans tsi //khasigu was named the best exhibition in 2016. In addition, the Museum Association of Namibia carried out a program known as 'Heritage Hunt' to ensure the identification of heritages present in communities. Through this programme, the Aixan /gana /ob #ans tsi //khasigu was identified by affected communities as one of the heritages that requires urgent safeguarding.

Research on Aixan /gana /ob #ans tsi //khasigu was carried out and thereafter the element was inventoried, documented and listed on the national inventory list, which is also available on Southern Africa Intangible Cultural Heritage (SAICH) Cooperation Platform, however, further research and documentation for the purpose of updating the inventory list is imminent.

A national heritage and culture policy review meeting was held in 2015. The draft review feature new policies whereby the safeguarding of ICH or indigenous knowledge system plays a fundamental part.

### **3.b. Safeguarding plan proposed**

*This section should identify and describe a feasible and sufficient safeguarding plan that would respond to the need for urgent safeguarding and substantially enhance the viability of the element, if implemented. It is important that the safeguarding plan contains concrete measures and activities that adequately respond to the identified threats to the element. The safeguarding measures should be described in terms of the concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities. States Parties are reminded that they should present safeguarding plan and budget in line with the financial assistance requested and other resources that can realistically be mobilized. Financial assistance from the Intangible Cultural Heritage Fund can only cover a period of up to three years (36 months).*

#### **3.b.1. 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 3.b.2 below (Activities).*

*Not fewer than 100 or more than 300 words*

The overall objective of this nomination is to have the ICH element safeguarded from threats that it face.

The following objectives were identified:

1. Improve visibility of the element and ICH in general
2. Enhance, preserve and promote the element among community members and the entire country
3. Enhance national capacities in inventorying and documentation among community and strengthen sub regional cooperation in Southern African countries on the Safeguarding the intangible cultural heritage
4. Ensure the inscription of the element on the UNESCOs' List of Urgent Safeguarding and improving the element inventory for updating the SAICH data base
5. Establish non-formal teaching structures
6. Empower traditional craftsmanship/producing traditional musical instruments

Expected results:

1. Visibility of the element improved nationally
2. National capacities in inventorying enhanced and sub regional cooperation strengthened
3. Inventories and data collection improved and uploaded
4. The element inscribed on the UNESCOs' Urgent Safeguarding List
5. Non-formal curriculum framework instituted and community acquire knowledge on the safeguarding methods through non-formal education

### 3.b.2. Activities

*What are the key activities to be carried out or work to be done in order to achieve the expected results identified in section 3.b.1? 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 in the attached timetable and budget, prepared using Form ICH-04 Timetable and Budget.*

*Not fewer than 300 or more than 1000 words*

The project is divided into thirteen activities which extend on a period of thirty six months from the inception date. Community participation plays an integral part in all activities. The prime objective of this project is to ensure the safeguarding and increasing awareness of the element by increasing its viability in communities.

#### 1. Production of Educational and Promotional materials on the element and make them accessible

A team which will work on this activity has already been assigned with this responsibility. The activities which will include: designing, editing and printing educational material such as information booklets, banner walls, brochures and stationaries will be carried out over a three months period.

Technical equipment such as a projector, a video recording camera, a laptop, flat screen and video and photo editing software will also be purchased. These equipment will be of vital importance in material production, capacity building, awareness programs, exhibitions and data storage during and after the project implementation.

#### 2. Promote platforms where the element would be featured

Radio programs to raise awareness and promote the safeguarding strategies of the element will be initiated and run for nine months. Individual bearer(s) of the element will be the main presenters during the program sessions. In addition, the element will be featured during Trade Fair Exhibitions in the three regions, where graphic educational materials such as mobile banner wall exhibition, will be displayed and brochures will be distributed for public information.

#### 3. Meeting of Coordinator and Technical Committee for interim report, assessment and evaluation

A two days meeting will be convened to report on the progress of the project implementation, lesson learned and provide advises on further strategies to be followed by the project implementers and coordinator. A preliminary assessment to monitor the effect of the implementation, identify the gaps and address the need will be carried out. The meeting will include community members who will also provide their view on the assessment and viability of the implemented activities and the entire project.

#### 4. Community awareness campaign and identification of the Bearers as focal persons

Community awareness campaign and identification of groups, individual Bearers as well as experts who will be serving as focal persons for the implementation of the safeguarding strategies in the three focal regions, will be carried out over a five months period. Information on the cultural values and the need for safeguarding will be presented during this campaign.

#### 5. Provision of training on Media Law and Social Media Marketing

A training workshop on Media Law and Social Media Marketing will be provided by an expert as identified in the first activity. Five people will be identified for this exercise. Trained people will collect information on the element and upload it on the social media.

#### 6. Capacity building workshop in community based inventorying, documentation and safeguarding

A four days training seminar will be held to equip the Bearers as well as officials on further documentation and safeguarding methods that are envisaged for the implementation of this project. Nine community members, three regional officials and the Technical Committee members will be expected to participate in this exercise.

#### 7. Identification of Crafters to train youth in crafting traditional instruments and document the process

Crafters will be identified and logistical arrangements will be made in the three focal regions over a one month period. The identified crafter will provide a four month training to the youth on how to make traditional musical instruments. Those who have been trained during this exercise will be expected to take part in activity number nine below. During this exercise, the officials will document the process of crafting the musical instrument.

#### 8. Accessibility of educational material in craftsmanship

This activity will collect and disseminate crafted musical instruments that was done during training in activity seven. The musical instrument will be placed in local regional museums where it will be accessible by community members and used for educational purpose.

#### 9. Establishment of dual-teaching system for the element: school children, out-of-school youths and adults

Informal music classes program will be implemented through this project. Bearers that were identified earlier will be contracted to conduct music and dance training. Stories about the element will be narrated during teaching sessions. Community members who participated in activity 7 will be allowed to participate in this exercise, however, this does not exclude new members of community who are willing to join the music teaching program. There will be no age limit.

#### 10. Assessment and evaluation of progress of the project activities

Project coordinator, official in the leading region and community member(s) will carry out an assessment on the activities implementation in the three regions: Hardap, Karas and Erongo. The assessment of progress will provide an insight on better strategies to be followed. The assessors will then report to the ICH Technical Committee (activity 11) which will provide guidance on further implementation strategies.

#### 11. Technical Committee Reporting and Strategic Workshop

A two days meeting for the ICH Technical Committee and community representatives will be held to provide interim report on the progress of the project implementation and lesson learned. Coordinator and officials as indicated in activity 10 will present report of the project assessment. Based on the assessment, the meeting will review its viability and provide advises on further strategies to be followed.

#### 12. Organise exit meeting with stakeholders

A closing meeting of the project will be held with all stakeholders. The meeting will present the overall objective(s), the implementation and the result attained from the implementation of the project. Community representatives and regional culture officials will attend this meeting.

#### 13. Preparation of the final project report and submit to UNESCO

Three months will be dedicated to compilation of a report on the entire project activities implementation. A report booklet will be printed and submitted to UNESCO. After the finalisation, more booklets will be printed and disseminated to all stakeholders, regional offices and regional museums.

### **3.b.3. 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 indicated under section G or the proposed partner agency indicated under section H. 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 Namibia National Commission for UNESCO (NATCOM) was established by cabinet in 1992 and it is a directorate within the Ministry of Higher Education, Training and Innovation.

The organizational structure of NATCOM:

1. The General Assembly
2. The Executive Committee
3. The Programme Committees
4. The Secretariat

The broad mission of NATCOM is to involve in UNESCO's activities all the various social components including Ministerial departments, agencies, organizations, and individuals to enable states to contribute to the maintenance of peace and security; to play a role in the formulation of UNESCO's programmes; to continuously address matters related to Education, Culture, the Sciences, Communication and Information, and to disseminate information to the relevant stakeholders.

NATCOM has been involved in the management of funds for contracts and programmes related to UNESCO's activities since its inception in 1992. The staff members of NATCOM forms part of Programme Committees in the culture sector and have equally been involved in the formulation of projects and programmes and cooperated with stakeholders in the culture field.

NATCOM will ensure effective and efficient implementation of the project, by overseeing and putting in place effective mechanism for proper usage of the funds. NATCOM Secretariat will follow up on the progress of the project and present financial reports to The General Assembly on funds received from UNESCO and how it was expended.

The human resources available for the implementation are the following: a national coordinator for ICH, the National Committee for the Implementation of the 2003 Convention for Safeguarding of the Intangible Cultural Heritage, the Regional Committee for the Implementation of the 2003 Convention for the Safeguarding Intangible Cultural Heritage, the Directorate of National Heritage and Culture Programme of the Ministry of Education, Arts and Culture as well as the Namibia National Commission for UNESCO itself, which serves as the secretariat. Together, these stakeholders will carry out the tasks outlined by the operational guidelines of the 2003 convention and harmonize the operational guidelines with the national legislation. Furthermore, they will organise, plan and supervise all activities under the project and will follow up on their implementation and results.

The implementation will be assisted by the following partners: regional councils, traditional authorities, local development committees, custodians of the element and the University of Namibia

### 3.b.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.

a. Financial assistance      AND/OR       b. Service from UNESCO

### 3.b.5. Timetable of the International Assistance 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 3.b.2 (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 3.b.6. Please note that assistance and service from the Intangible Cultural Heritage Fund can only cover a period of up to thirty-six months.

### 3.b.6. 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.

**Total project budget: US\$111 114,00**

Amount requested from the Fund: US\$99 816,00

State Party contribution: US\$11 298,00

Other contributions (if any): US\$0.00

### 3.c. Monitoring and follow-up of the safeguarding plan, if implemented

#### 3.c.1. Monitoring, reporting and evaluation

Describe how the implementing organization indicated under section G or the proposed partner agency indicated under section H and described under section 3.b.3. 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

Namibia National Commission for UNESCO (NATCOM) and the Directorate of National Heritage and Culture Programmes will carry out field visits in the regions to evaluate and ascertain the progress of the project on the ground. To ensure the wildest involvement of the communities, the concerned communities will be co-opted to the evaluation committee and will be fully involved at all times. NATCOM in conjunction with the Directorate of National Heritage and Culture Programme will work in conjunction with community leaders as well as regional culture officers at the regional level in order to ensure that communities' aspirations and perspectives are fully reflected to the satisfaction of the wider communities.

With the assistance of culture officials and community member(s), NATCOM will carry out a mid-term evaluation in order to assess and evaluate progress, identify challenges and bottle-necks

and make recommendations for improvement. NATCOM will ensure continual consultation with the traditional offices for advises and recommendations.

### **3.c.2. 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 indicated in section C 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 project is aimed at increasing the opportunities for community members in the concerned regions to further share their traditional knowledge, experience and exchange ideas on how to best safeguard the element in a sustainable manner.

Community members who aquired skills through program training will awareness program that sensitise people on furher documentating and safeguarding of the element.

The project will necessitate the review and formulation of national culture policy that best suit communities and reinforce the safeguarding programme of ICH for the benefit of the local communities.

Enhance further provision of the national budget for future activities and further research capacity.

Increases the understanding of both the decision makers and the custodians on the fundamental importance of ICH and the safeguarding of the elements in particular.

Encourage high level engagement from political decision makers that would result in institutionalising capacity building programmes at national level.

The existing capacities that will be laid by this project will be the foundation block that will strengthen the national commitment by providing strategic framework to the programme's further capacity building activities.

It will lead to correct handling of the environment and sustainability of the local materials.

Enhance the effectiveness of future activities and further research undertaking.

### **3.c.3. 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 overall objective of the project is to safeguard the element for sustainable development. As this project is the brain-child of the communities, traditional authorities will be responsible for ensuring the continual sustainability of the projet.

With the identification of the Bearers, the awareness education progam on youth and the availability of purchased musical instruments, traditional authorities in conjuction with the State will continue suporting and make use of the Bearers in training youth, educate and uphold the value of ICH in their communities.

Musical equipments that are expected to be bought with this assistance, will further be used for such trainings at the identified centers after the sponsorship ceased. These trainings will enable the establishment of musical troupes in communities. Further activities such as festivals and musical shows that involve community, in particular the youth, that may further enhance the transmission of skills and knowledge, will be implemented by the state to ensure the sustainability of the element.

Trained community ICH committees will continue hosting awareness campaigns and further documentation of the element in their respective communities with the assistance of the regional culture officers.

Continual mobile exhibitions will be displayed during Trade Fairs and at schools will be ensured by the Ministry, to promote and enhance awareness and increase visibility of the element throughout the regions.

### **3.c.4. 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*

As explained above, that the identification of community Bearers and the introduction of music education programs will enhance the establishment of music groups and necessitate regional festivals where the music will be featured. The trend might motivate local stakeholders to support such initiatives for the purpose of sustainable development. In addition, community groups will generate income through regular music performances.

The visibility of the mobile exhibition walls that are expected to be produced during this assistance and be used for mobile exhibitions, will motivate other ministries, organisations and companies to sponsor for such similar initiatives such as music museums for the purpose of safeguarding.

Community awareness programs and exhibitions will further motivate local institutions of higher learning to establish a research department with special focus on ICH.

The awareness and visibility of the element in the regions will stimulate organisations to award bursaries to scholars which will necessitate researchers to carry out enquiries on the element which eventually produce new knowledge.

## **4. Community participation and consent in the nomination and request process**

*For Criterion U.4, State(s) shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

### **4.a. Participation of communities, groups and individuals concerned in the nomination and request process**

*Describe how the community, group or, if applicable, individuals concerned have actively participated in preparing the nomination and request at all stages, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations and requests with the participation of a wide variety of all parties concerned, including, where appropriate, local and regional governments, communities, non-governmental organizations, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention. Their perspectives and aspirations should be fully reflected in the safeguarding plan proposed.*

*Not fewer than 300 or more than 500 words*

Awareness and inventorying exercise on ICH was conducted since 2012 in the concerned communities. This request was completed and submitted following the consultations with regional and local authorities, traditional authorities, community leaders, individuals and groups associated with the Aixan /gâna/õb #ans tsí //khasigu.

A pilot community training in community inventory and documentation was already carried out for community members and culture promoters in the concerned regions. To that ends, trained

community members were part of the group that carry out awareness campaign, inventorying and documentation of the element, sensitising community members and gathering further information on the element. Thus, the concerned communities members and individuals were fully involved in the inventorying and documentation process. The same members of the community are expected to be instrumental in the intended project.

Thorough community consultations was carried out in the four regions of Hardap, Kharas, Erongo and Otjozondjupa for the documetation of the element and completion of the nomination file. The concerned communities was involved through existing structures that include regional councils, traditional authorities, local development committees, and community meetings. Seven traditional authorities were consulted in this regard. Together with senior traditional councillors and individual musicians; traditional authorities concerned agreed to the nomination and submission of the element to the UNESCO for Urgent Safeguarding. Community members were fully engaged in the consultation and documentation process, one was full time engaged in the documentation program. A total number of two hundred and seventy six (276) people participated during these consultations of which one hundred and seventy four (174) people were female and one hundred and two (102) people were male.

As this is an ongoing exercise, the Ministry of Gender Equality and Child Welfare is a member of the local development committees and its roles is to ensure gender balance in all projects and programmes at local level. The Ministry of Education, Arts and Culture, through the Directorate of National Heritage and Culture Programmes, in collaboration with the Secretariat of the Namibia National Commission for UNESCO will be responsible for facilitating the preparation of the proposal and oversight of activities under this request. The Directorate has full time employees in all Namibia 14 regions and a technical ICH Unit with full capacity to carry out the envisaged project. Additionally, a National Steering Committee for the implementation of the 2003 ICH Convention is in place and will reinforce the monitoring and evaluation of the activities of this request. Both the Directorate of National Heritage and Culture Programmes and the Namibian National Commission for UNESCO are fully involved in activities related to the ICH and cultural matters in general.

#### **4.b. Participation of communities, groups and individuals concerned in the implementation of the safeguarding plan proposed**

*Describe the mechanisms for fully involving the community, group or, if applicable, individuals concerned in the implementation of all the proposed activities and in their evaluation and follow-up, including in terms of the role of gender. 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 its implementation. Their involvement in the project design is described in section 4.a above.*

*Not fewer than 300 or more than 500 words*

As the main custodian of the project, traditional authorities of the concerned element will be fully engaged in the project implementation, monitoring, assessment and evaluation. Representatives of the traditional authorities in the concerned regions will be part of the National ICH Committee. As part of the National Intangible Cultural Heritage Committee, these representatives as well as ICH trained community members have been and will serve as the decision making body and be responsible for planning and monitoring of day-to-day project activities.

Continual community consultations will be carried out by the culture officials and the ICH trained community members. The trained community members will be involved in the awareness campaign and the identification of the bearers. The same trained community members will continue attending workshops on community based inventory, documentation and safeguarding and will carry out further documention of the element.

Identified individual Bearers will be the main presenters of the awareness program that will be broadcasted through the local radio station. The bearers will also be contracted to conduct music trainings for community in the identified project implementation areas and will be responsible for assessment and evaluation of the project activities.

At each stage of the project activities assessment and evaluation, community member(s) in each region will be part of the assessment group that will visit activity centers and assess the project implementation. The same community member(s) will be attending meetings that will report to the National ICH Technical Committee on the status and viability of the project activities. These members will provide technical advice to the National ICH Technical Committee on the better implementation of the activities.

The contents of the educational materials that will be displayed on the exhibition banner walls and brochures that will be used during exhibitions, will be fully developed by community members who have knowledge on the element as well as language capability. These community members will also be part of the exhibitions group that will educate and create awareness during local exhibitions in the respective regions.

The identified community crafters will be crafting traditional musical equipments. They will also serve as music educators in their communities, thus communities will be fully involved in the implementation and evaluation of the project.

#### **4.c. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimen of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.*

*Attach to the nomination and request form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

Persuant to the awareness campaign and documentation of the element held in September 2016, culture officials from the Ministry of Education, Arts and Culture, together with a community member conducted community consultations meeting in the following regions: Hardap, Kharas, Otjondjupa and Erongo. The main objective of the meetings was to obtain free-prior-consents from the custodians of the element.

The Nama Traditional Authorities through the Nama Traditional Leaders Association in Namibia were consulted as representative of their communities. All consulted traditional authorities gave their free prior consent for the nomination of the Aixan /gana /obs #ans tsi //khasigu to the UNESCO's ICH List of Urgent Safeguarding. In total, thirteen consent forms were signed during this exercise. Some of the consent forms were signed by the community chiefs, others, were signed by individual Bearers and community culture group in the concerned communities.

All thirteen consents were taken in black and white (hardcopies). Some of the traditional representatives were video recorded when community granting permission for the nomination of the element. Pictures were also taken during the signing of the consent forms.

Ten consent forms were signed by male, whereas three consent forms were signed by female.

Consent forms and pictures of the community representatives that were taken during signing process is attached herewith. In addition to that, community consent will also appears in the ten minute video which will accompany the nomination and request form.

#### 4.d. Respect for customary practices governing access to the element

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the proposed safeguarding plan would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

*If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.*

*Not fewer than 50 or more than 250 words*

There are no customary practices governing access to the Aixan /gana /ob #ans tsi //khasigu as the practitioners consider the element communal and free for practice by everyone. The practitioners support a wider access to the element in addition to the current situation where the element is mostly visible during social gatherings and cultural festivals.

#### 4.e. Community organization(s) or representative(s) concerned

*Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*

- a. *Name of the entity*
- b. *Name and title of the contact person*
- c. *Address*
- d. *Telephone number*
- e. *Email*
- f. *Other relevant information*

1. Name: /Hai /Khaua Traditional Authority, Berseba

Contact person: Gaob J. Isaack

Position: Traditional Chief

Address: P.O.Box 1177, Keetmanshoop

Cell: +264 812044759

Current Location: Berseba

2. Name of Entity: Simon Kooper Traditional Authority -Amper-Bo

Contact person: Dawid Hanse

Position: Traditional Chief

Address: P.O.Box 662, Mariental, Namibia

Cell: +264 814148212

Current Location: Amper-bo

3. Name of Entity: Kai-//Khaun Traditional Authority

Contact person: P.S.M. Kooper

Position: Traditional Chief

Address: P.O.Box 209, Karkrand

Cell no: +264 812164156

Current Location: Hoachanas

4. Name of Entity: !Gami #Nun Traditional Authority

Contact person: Hans Josob

Position: Senior Councillor

Address: P.O.Box 212, Karasburg, Namibia

Cell no: +264 813185248

Current Location: Karasburg

5. Name of Entity: Witbooi Traditional Authority

Contact person: Simon Otto Jacobs

Position: Senior Councillor

Address: P.O.Box 27, Gibeon, Namibia

Contact detail: +264 818256751

Current Location: Gibeon

6. Name of Entity: Topnaar Traditional Community

Contact person: Seth Kooitjie

Position: Traditional Chief

Address: P.O.Box 204, Walvis Bay, Namibia

Contact details: 264 812775899

Current Location: Utuseb Valley

7. Name of Entity: #Ao Daman Traditional Authority

Contact person: Cotilde Somses

Position: Community Councillor

Address: P.O.Box 1284, Grootfontein, Namibia

Contact details: +264 813100957

Current location: Grootfontein

8. Name of the Person: Martha Plaatjies

Position: Bearer

Address: P.O. Box 662, Mariental, Namibia

Contact details: +264 818740615

Current location: Amper-bo

9. Name of the Person: Thomas !Haoseb

Position: Community member

Address: P.O.Box 67, Otavi, Namibia

Contact details: +264 814869522

Current location: Otavi

10. Name of the Person: Magrieth Goeieman

Position: Bearer

Address: Gibeon

Contact details:

Current Location: Gibeon

11. Name of the Person: Martin Fritz Swartz

Position: Community member

Address: Grootfontein

Contact details: +264 812820683

Current location: Grootfontein

12. Name of the Person: W.P. Windstaan

Position: Bearer

Address: P.O.Box 149, Karasburg, Namibia

Contact details: +264 812951365

Current Location: Karasburg

13. Name of the Organisation: Amaburuxa Cultural Group

Position: Community Cultural Organisation

Address: P.O.Box 298, Maltahohe, Namibia

Contact details: +264 817471441

Current Location: Maltahohe

## 5. Inclusion of the element in an inventory

*For Criterion U.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.*

*The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.*

*Provide the following information:*

*(i) Name of the inventory(ies) in which the element is included:*

1. The element is included in the Namibian Tentative National Inventory List of ICH. The list is available on the UNESCO website for the 2003 Convention for the safeguarding of the Intangible Cultural Heritage.

2. It is also part of the Southern African Intangible Cultural Heritage (SAICH) website. The website is administered by the Regional Office of Southern Africa in collaboration with Chinhoyi University of Technology. [www.cut.ac.zw/saich/saichat/index.php/user/element/tangible\\_elements](http://www.cut.ac.zw/saich/saichat/index.php/user/element/tangible_elements)

*(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language, and in translation when the original language is not English or French:*

Directorate of National Heritage and Culture Programme, Ministry of Education, Arts and Culture, in collaboration with the UNESCO Regional Office of Southern Africa

*(iii) Reference number(s) and name(s) of the element in relevant inventory(ies):*

The element is numbered: 046-!Hao!nasi /kho /ghaub - Namastap music 1960s, on the Namibia Tentative National Inventory List

On the Southern Africa ICH, the element is listed under Namibia Element as Aixan /gana /ob #ans tsi //khasigu – Ancestral musical sound knowledge and skills

*(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):*

2016-09-29

*(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the roles of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).*

Namibia initiated and implemented a workshop program known as Trainers-of Trainers (ToT) in 2010 and it runs up to 2015. Traditional Authorities from the 13 regions in Namibia were invited and nominated representatives to the first workshop on the Awareness of the 2003 Convention. The first training took place in Khorixas, Kunene from 11 – 18 April 2010. The second workshop on community inventorying and documentation took place from 03 – 10 March 2012 at Waterberg, followed by the third workshop held from the 01-05 September 2014, at Mariental. The main objective of the workshops was to equip community representatives with knowledge and skills on ICH awareness, identification, inventorying and documentation of ICH elements exist in their communities.

Representatives of Nama Traditional Authorities from Hardap and Kharas regions who participated on the workshops started community ICH awareness consultations and identification of the element. Community meetings were held, traditional authorities and regional councils were consulted. Through consultations, the element was identified. With the assistance of culture officials from the same regions, community members started inventorying and documentation process of the element in 2014. Further documentation and update of the inventory was carried out shortly by the community representatives and culture officials after the fourth workshop held at Mariental from 26-30 September 2016.

*(vi) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of the updating. The updating is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).*

Continual information gathering of elements in the regions provide new data which necessitate the regular update of the inventories on the SAICH website. New information from the regions is sent to the ICH National Coordinator at the Head Office of the Directorate of National Heritage and Culture Program. The ICH Coordinator update specific inventory upon receiving new

information on the element. A printout of the updated information should be printed out and dispatched to the office that submitted the update as well as other offices concerned the updated element(s), which provide feedback to the community(ies) concerned.

(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such documentary evidence shall include, at least, the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of the relevant sections of the content of these links. The information should be translated if the language used is not English or French.
- b. If the inventory is not available online, attach exact copies of the texts (no more than ten standard A4 sheets) concerning the element included in the inventory. The information should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

1. ICH Inventory: 046- Namastap music 1960's  
LINK: <https://ich.unesco.org/en/RL/oshituthi-shomagongo-marula-fruit-festival-01089>
2. Namibia: elements  
LINK: [www.cut.ac.zw/saich/saichat/index.php/user/element/tangible\\_elements\\_other](http://www.cut.ac.zw/saich/saichat/index.php/user/element/tangible_elements_other)

## 6. Documentation

### 6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination and request. The photographs and video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and request and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- complete timetable and budget, using Form ICH-04 Timetable and Budget
- documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is not English or French
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different
- ten recent photographs in high definition
- grant(s) of rights corresponding to the photographs (Form ICH-07-photo)
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is not English or French
- grant(s) of rights corresponding to the video recording (Form ICH-07-video)

**6.b. Principal published references (optional)**

*Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination and request.*

*Not to exceed one standard page.*

Kirby P.R, 1965, The Musical Instruments of the Native Races of Southern Africa, Johannesburg, Witwatersrand University Press

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

*The nomination and 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 nominations and requests, the document should contain the name, title and signature of an official of each State Party submitting the nomination and request.*

Name: Mrs. Veno Kauaria

Title: Deputy Executive Director and Commissioner for Culture

Date: 28-3-2019

Signature:

*Kauaria* 2019-03-28

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

none