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Intangible Cultural Heritage

Urgent Safeguarding List

ICH-01 – Form

Reçu CLT/LHE	
Le	31 MARS 2022
N°	109

LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

**Deadline 31 March 2022
for possible inscription in 2023**

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

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

Possibility to request International Assistance when nominating

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

To nominate an element for inscription on the Urgent Safeguarding List without requesting financial assistance, continue to use Form ICH-01.

A. State(s) Party(ies)

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

Mozambique

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

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

Mapiko. In Mozambique, Mapiko, the word mapiko is associated with the verb kupika, alluding to the mysterious process by which a sorcerer transforms into a spirit animal (nkokowa kumpika). Kupika could be translated as shape-shifting, transfiguration, wonder or sorcery (Israel, 2014). This denomination may be linked to the perception according to which the lipiko is an entity that comes from the underworld of the dead; or by others, as being a spiritual emanation that emerges from a termite (termite) to the stage, and that after the performance returns to its obscure universe. There is here the perception that there is a process of transfiguration of a non-human way of being, which resurrects to life, and which then transforms itself back into a purely spiritual existence. Mapiko dance is one of the cultural expressions that characterizes the Makonde people, as it is a central practice in the cosmology of the Makonde, as it takes on a set of values, meanings and social valences associated with this ethnic group. The mapiko (or lipiko, in the singular) means mask; however, the same expression also designates the masked dancer. On the other hand, mapiko is associated with puberty rituals, both male and female, but it is also dance, theater and spectacle.

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.

Lipiko it is considered the first version of mapiko dance, whose practice, popular memory dates back to the 1910s and 1920s. The expression likumbi also designates male initiation rites, and it can be assumed that, in that period or at some point, ritual and dance were intrinsically associated. It is important to emphasize that initiation rites are secular practices within many Mozambican ethnic groups, summarizing the preparation of adolescents for adult life, hence they are also called rites of passage. It is clear, therefore, that the mapiko is an unavoidable manifestation, as we mentioned, central to the life cycle of the Makonde people.

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 nominated element.

Not to exceed 150 words

makonde is an expression derived from the predominant vegetation type in the plateau region of Cabo Delgado, generally secondary, formed on top of abandoned, fallow fields. This bush is somewhat closed and grows in sandy, relatively fertile soil, which allows good harvests for a few years. These ecological conditions favored the formation of dense population centers (Dias, 1964). The Makonde ethnolinguistic group is found both in Mozambique and Tanzania (Newala Plateau), with some population pockets in Kenya. In Mozambique, the Makonde are concentrated in the north of Cabo Delgado Province, covering the districts of Mueda, Muidumbe, Nangade, Mocímboa da Praia, Macomia and Palma, occupying an area of about 40,000 km².

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 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

E. Contact person for correspondence

E.1. Designated contact person

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

Title (Ms/Mr, etc.): Ms
Family name: Santana
Given name: Eugenio
Institution/position: Head Department of Arte and Cultural Development
Address: Ministerio da Cultura e Turismo, Av. 24 de Julho, 1011, R/C
Telephone number: +258 846008422
Email address: genitoarte@hotmail.com
Other relevant information:

E.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.

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'**.

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 'other(s)', specify the domain(s) in brackets.

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

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-related ones or categories of persons with special responsibilities towards the element; and
- 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 files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Mapiko is Mapiko-a-likuti or Mahoka is a type of mapiko that is practiced in the Makonde region and, is characterized by the introduction of the drum called likuti. In turn, mahoka means, in shimakonde, deceased. The denomination of mahoka is based on the belief in the power of the ancestors, since it is associated with the elders, that is, it is said that it is the mapiko of the elders, of the elders. The mahoka dance was loaded with a strong secrecy, having a magical-

religious and spiritual character, associated with ancestors who were incarnated in semi-living beings, coming from “termites”. For this reason, children, women and the uninitiated were strictly forbidden access to the secrets of dance.

- (ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

- (iii) What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words

mapiko is a combination of music, dance, sculpture and theater. However, it also represents the collective imagination regarding the existence of the supernatural world and the belief in the logical connection between the main dancer (lipiko) and his beliefs and those of the group or community. In this context, mapiko is assumed to be the sum of several acts, all of them with a symbology reserved for boys and girls, instructed, maintained and directed by adults who, naturally, have already been initiated. These characteristics make the mapiko the most important celebration of Makonde culture, a living symbol of a human spirit, used by men and women to dominate through fear, contributing not only to integrate children into the group of adults, but also to establish a balance between male and female universe. Mapiko does not only aim to socially integrate teenagers: it is a celebration of the passage from puberty to adulthood. Its ceremonial also has a religious character and is related to the customs of the ancestors, with good and bad spirits, in the struggle between good and evil. Despite the multiplicity of mapiko's functions, our focus in this approach is its ritualistic and artistic character, which complement and enrich each other.

- (iv) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable*

The Mapiko respect all dimension of Human Righth, Protection for Children, No discrmination of women or freedom of express.

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.

Not fewer than 375 or more than 500 words

Mapiko is at risk of extinction due to the War proved by the ISI in Cabo-Delgado, which forced the cancellation of all activities. The fact that the insurgents' conflict implies the migration of populations, about one million were forced to migrate. Indeed, cultural activities, such as initiation rhythm, do not occur within normal procedures. In other words, Mapiko is not realized due to the War. Considering that this is transmitted from generation to generation, it can be concluded that in the next few years Mapiko will have become extinct. The number of events associated with Mapiko have been canceled for security reasons. The districts located on the plateau were all affected by the conflict. Today, there are no cultural activities, and with that we run the risk of extinguishing a dance with unique historical and cultural value. The mode of transmission is compromised due to the embarrassment resulting from the armed conflict. Without security we have no action. With insecurity there is migration of the audience. Mapiko is at high risk of extinction if there is no global intervention

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 500 or more than 750 words

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 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

- (i) *The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 300 words

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
 identification, documentation, research
 preservation, protection
 promotion, enhancement
 revitalization

- (ii) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard.*

Not fewer than 150 or more than 300 words

In legislative terms, the government included Mapiko in the governance program as a priority for safeguarding and was approved by resolution 15/2020 of 14 April. Approved resolution 34/2016 of 12 December, referring to the policy and strategy for the implementation of cultural and creative industries, which provides for funding for research and events in Mapiko, having created an investigation committee. The government in partnership with private individuals and associations holds an annual festival called Wimbe Festival. Public television has a program called Danças e Instrumentos Tradicionais de Moçambique that aims to disseminate history, ethnography and performance. The government passed the copyright law to protect the authors of works. Cultural associations in the regions of Cabo-Delgado develop dance training with a focus on Mapiko. However, the constraints are known, from the outset, the ecological order, specifically the efforts that contribute to the maintenance of biodiversity, the livestock promotion to guarantee the abundance of raw material for the clothing of the dancers.



The Ministry of Science and Technology recognized the Dance course taught by the Escola Nacional de Dança. In turn, a higher dance course was created, which is taught at the Instituto Superior de Arte e Cultura in the province of Maputo.

The study recently carried out by the Ministry of Culture and Tourism (2021) proposes the inclusion of topics on knowledge of mapiko in the school curriculum on knowledge of local history, as well as the adoption of ways to safeguard dance as well as the dissemination of techniques for manufacturing instruments assigned to dance. The biggest challenge is its international recognition in order to better articulate cultural activity with forms of economic income and greater public access to these events.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
 identification, documentation, research
 preservation, protection
 promotion, enhancement
 revitalization

3.b. Safeguarding plan proposed

This section **should identify and describe a feasible and sufficient safeguarding plan** that, within a time-frame of approximately four years, 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 contain 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 plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen. Provide detailed information as follows:

a. What primary **objective(s)** will be addressed and what concrete **results** will be expected?

Not fewer than 250 or more than 500 words

The long-term objectives of the project are the safeguarding, documentation, promotion, protection, revitalisation and dissemination of Mapiko as an outstanding and unique cultural expression.

short-term objectives

The project considers as short-term objectives the following:

- establishment of the Office for Safeguarding of Mapiko;
 - increased tourism activities for desencourage labor migration ;
 - reorganisation of the *Festival Wimbe and Mapiko* festival;
 - regular dissemination of information on Mapiko in the mass media ;
 - Approve covid-19 contingency plan for Mapiko event and
 - Survey of agro-turism ecological profiles for identification of sustainable cow skin sources

Results

- Availability to composes the sequence of steps and moves for a performance of dance be used by school
- Establishment of a data-base and archive on the Mapiko at the Pemba Cultural Centre
- Better knowledge on Mapiko musical composition
- Enhanced opportunities for joint performances of different groups
- Better knowledge on standardisation mechanisms used for teacher dance and manufacturing of Mapiko musical instruments
- Co- ordination of safeguarding activities for Mapiko (promotion, research, revitalisation and dissemination activities)
- Facilitation of work trips to various villages of the district and other places in and outside Cabo-Delgado Province.
- A permanent and equipped building where training workshops and performances can take place

20 trainers for teaching Mapiko manufacturing and playing in communities and local schools.

- At least 3 schools built in Muidumbe, Mueda and Pemba district where Mapiko will be taught to schoolchildren at different levels in primary and secondary education

What are the key **activities** that will be carried out in order to achieve these expected results? Describe the activities in detail and in their ideal sequence, addressing their feasibility.

Not fewer than 250 or more than 500 words

The Action Plan covers multisectoral activities by several national and international institutions. **Coordination/Office.** On the level of national institutions, the Ministry of Culture and Tourism will be the national co-ordinating institution in the implementation of the project.

At the moment, an executive organ called "Office for the Safeguarding of Mapiko" is being established in Pemba town to administer the safeguarding activities. In its structure, it will be oriented along the similar organ for the Mozambique Island World Heritage site , Timbila or Nyao Office for safeguarding. This Office will be composed of members of civil society institutions as well as the practitioners. This Office will be responsible, among others, to supervise the

implementation of the Action Plan.

Research. The ultimate objective of this campaign was the establishment of a national inventory of the tangible and intangible cultural heritage of Mozambique. With this inventory, it would be possible to establish a documentation centre to support researchers, teachers, students, and others interested in the national cultural heritage issues. However, the lack of financial and qualified human resources did not allow an adequate systematisation of most of the data collected. Nevertheless, an inventory concerning the built heritage has been produced, while a systematic inventory of the intangible heritage still waits to be done.

Capacity Building

Training instructors on the teaching of future practitioners and methods of manufacturing and playing of Mapiko

Establishing schools for learning methods of manufacturing and playing of Mapiko

Refurbishing of a building for the establishment of the Office for the Safeguarding of Mapiko in Mueda (Cabo-Delgado)

Cultural and Artistic Production reorganisation of the Mueda and Wimbe festival to provide more access to the public and to development an decentralization of mass event concern to this performance.

Information and Publishing

Realisation of one Wimbe festival to raise awareness and knowledge on Mapiko

Dissemination of the information about the UNESCO Proclamation of Mapiko as a Masterpiece of the Oral and Intangible Heritage of Humanity

Incorporation of Mapiko in musical education in schools worldwide

Reports All internal board, artist, support committee, work package and meeting/workshop reports will be maintained in a searchable archive. These together with the minutes of formal meetings will be used to create 6 monthly and annual reports documenting the projects activities and progress.

- c. *Describe the mechanisms for the full **participation of communities**, groups or, if appropriate, individuals in the proposed safeguarding measures. Provide information in as much detail as possible about the communities, in particular, practitioners and their roles in implementing the safeguarding measures. The description should cover not only the participation of the communities as beneficiaries of technical and financial support, but also their active participation in the planning and implementation of all of the activities, including the role of gender.*

Not fewer than 150 or more than 250 words

For the preparation of the national candidature, a National Preparatory Committee was formed, which in co-ordination with the Provincial Directorates for Culture, identified the cultural expressions and places to be proposed for candidacy. The National Directorate of Cultural Heritage and ARPAC-Institute for Social and Cultural Research, the leader of Association, artist and local administration compose this committee.

The working committee assessed the information sent and selected Mapiko as the cultural expression to be the candidate proposed by the Government of the Republic of Mozambique as the national Masterpiece of the Oral and Intangible Heritage of Humanity. Therefore, the National Council unanimously approved this proposal for Cultural and Natural Heritage.

Then, research concerning existing research and other documentation on Mapiko was carried out.

The Association of Maxaca participated actively in the preparation work by supplying documentation concerning mapiko, as well as the translation of the data gathered from the practitioners from Nakonte to Portuguese.

The active participation and involvement of Mapiko practitioners, community leaders and members allowed the gathering of important information, which was the basis for the preparation of the Action Plan.

For example, the following outstanding practitioners of different communities of Maputo district will play a decisive role in the implementation of certain safeguarding activities:

d. Provide evidence that the State(s) Party(ies) concerned is **committed** to supporting the safeguarding plan by creating favourable conditions for its implementation.

Not fewer than 150 or more than 250 words

The "Mozambican Cultural Policy and Strategies for its Implementation", adopted in 2012', states that the Mozambican State and civil society institutions are responsible for promoting and supporting initiatives aimed at the preservation and valorisation of the tangible and intangible cultural heritage, as well as for promoting cultural diversity through supporting local cultures.

The resolution n° 15/2020 of 14 th Abril ,which guide the government priorite and strategies determine as objective "promover a participação da Sociedade, em especial, da Juventude nas actividades socioculturais, desportivas e económicas".

Thus, the implementation of the Action Plan should involve the different levels of government and civil society institutions, as well as the local level:

i. Governmental Institutions

1. Ministry of Culture and Tourism;
2. Cabo-Delgado Provincial Government;
3. Administration of Pemba, Nangade e Muidumbe District

ii. Civil society institutions

1. Community leader,s;
2. Association Mtamulane ;

3. Masters, manufacturers, players and dancers of Safeguarding, protection and revitalisation of timbila;

Scientific research; .

Capacity building;

Administrative and legal mechanisms for protection;

Information and dissemination.

Mapiko Groups

e. Provide a **timetable** for the proposed activities.

Not fewer than 200 or more than 500 words

2022-2026- Coordination/Office will focus on the scientific and executive management of the project. It will last throughout the whole duration of the project (48 months) and will involve all partners in a variety of roles. The Workpack will provide organisation and management of consortium activities including the consortium agreement, partner interactions, timescales, budgets and liaison with the comissiono of safeguard, as well as any overall legal, contractual and ethical management issues.

2022-2023 Research (6 months). the work package will collect and make available relevant information and data from Mapiko. The central case study in the project is the Cabo-Delgado where particular attention will be given to Muidumbe and Nangade, given their crucial

importance in the history and ethnography of traditional and contemporary Mapiko

2003-20224 Capacity Building (8 months) Training instructors on the teaching of future practitioners and methods of manufacturing and playing of Mapiko . Establishing schools for learning methods of manufacturing and playing of Mapiko

2003-2026 Cultural and Artistic Production (36 months) serão criadas residências artísticas em forma de incubadoras que criaram empregos fixos para os mestres de Mapiko. Estas incubadoras realizaram eventos mensais com intuito de dinamizar o turismo e economia local.

2022-2026 Information and Publishing Initiation of dissemination plans, including Web Site, together with the Liaison and Dissemination Support organisations.

2022-2026 Reports All internal board, artist, support committee, work package and meeting/workshop reports will be maintained in a searchable archive. These together with the minutes of formal meetings will be used to create 6 monthly and annual reports documenting the projects activities and progress.

- f. Provide a detailed **budget** for the implementation of the activities proposed (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Not fewer than 200 or more than 500 words

3.c. Competent body(ies) involved in safeguarding the element

- (i) Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), responsible for the local management and safeguarding of the element.

Name of the body: Direction National of Industries Culture and Creative

Name and title of the contact person: Emanuel Dionisio, Directore

Address: Ministerio da Cultura e Turismo, Av. 24 de Julho, 1011, R/C

Telephone number: +258 851913166

Email address: manydio74@gmail.com

Other relevant information:

- (ii) Describe the competent body responsible for the local management and safeguarding of the element, and its human resources available for implementing the safeguarding plan.

Not fewer than 150 or more than 250 words

4. Community participation and consent in the nomination process

For **Criterion U.4**, States 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 process

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

States Parties are encouraged to prepare nominations 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.

Not fewer than 300 or more than 500 words

4.b. 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 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

4.c. 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 safeguarding measures 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

4.d. 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

Association Xigugo Wachene, Mario Davide Mucavele, Av. Vladimir Lenine, 20, Maputo City, District Kampfumo. Dancer and Master of Mapiko. He coordenate a informal the school of Mapiko Dance

5. Inclusion of the element in an inventory

For Criterion U.5, States shall demonstrate that the element iWs 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:

Law 10/88 of National Heritage

(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:

DNICC- Diretores National of Industries Cultural and Creative

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

+258 85 1913166

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

19 November 2019

(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).

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

(vii) Explain how the inventory(ies) is(are) regularly updated. 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. 200 words).

Mozambique is one of the countries vulnerable to climate change. This is one of the factors that lead to updating the inventory. However, the process is more complex. There is a government department dedicated to research (ARPAC) and ECA (school of Communication and Art) that provide studies on the technical and social stage of heritage. The communities that hold these heritages are part of the heritage management committee and have the role of contributing solutions. In cases where the patrimony is subject to some modification, the holders are obliged to inform the State. Decree 10/88, on heritage determines the conditions under which the inventory is carried out. The process deserves further study, so this opportunity to create a safeguard committee will allow for a better update.

(viii) 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 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. Attach to the nomination print-outs of the relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.**
- b. If the inventory is not available online, attach exact copies of the texts concerning the element included in the inventory. **These texts should be provided in English or French, as well as in the original language if different.**

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

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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. 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 that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- 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.b 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.

Not to exceed one standard page.

CRAVEIRINHA, José (2009). O folclore moçambicano e as suas tendências, Maputo: Alcance editores.

JUNOD, Henri A.. Usos e Costumes dos Bantu, Tomo I, II, Arquivo Histórico de Moçambique, Maputo, 1996.

LEVINE, Laurie. The Drumcafé's: Traditional Music of South Africa, Johannesburg: Jacana Media, 2005.

LOPES, Sónia, CHAMBE, Manuel N., Gwaza-Muthini: 114 anos da Batalha de Marracuene, Publicações do ARPAC-Delegação de Maputo, 2009.

TRACEY, Hugh. African Dances of the Witwatersrand Gold Mines, Johannesburg, South Africa, 1952.

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

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

Name: Emanuel Dionisio

Title: Directore National of Cultural and Creative Industries at Ministrie of Culture and Tourism

Date: 31 March 2022

Signature:



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