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Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

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International Assistance

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CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

File No. 01153

Request for International Assistance from the Intangible Cultural Heritage Fund

1. State(s) Party(ies)

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

Botswana

2. Contact person for correspondence

2.a. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the request. If an e-mail address cannot be provided, indicate a fax number.

For multi-national requests provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the request and for one person in each State Party involved.

Title (Ms/Mr, etc.): Mr.
Family name: Rapoo
Given name: Vincent Phemelo
Institution/position: Director
Address: P o Box 367, Mochudi
Telephone number: +2675777238/+26771468348
E-mail address: vrapoo@yahoo.co.uk/phuthadikobo@btcmil.co.bw

2.b. Other contact persons (for multi-national files only)

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

3. Project title

Indicate the official title of the project in English or French that will appear in published material.

Not to exceed 200 characters

Promotion of earthen ware pottery making skills in Kgatleng district

4. Summary of the project

Provide a brief description of the project for which assistance is requested, including its overall objectives, expected results and main modalities of action. State(s)/Party(ies)is/are invited to submit requests that recognize and respect local development agendas in their design and planning.

Not fewer than 200 or more than 300 words

In 2012, Botswana's intangible cultural heritage of earthenware pottery making skills was inscribed under the UNESCO Urgent Safeguarding List and a safeguarding plan was submitted for the element. The main objective of this project is to promote the Earthenware Pottery Making Skills in Botswana's Kgatleng District. The intention is to ensure the viability of the element by transmitting the skills, disseminating information on the element, researching on the cultural functions and taboos as well as identifying and protecting the cultural spaces associated with the element.

Two Master Potters will be engaged to transmit the skills and in researching and inventorying cultural functions, taboos and transmitting skills of the element to young pottery trainees. Through a training workshop, trainees will be imparted with pot making skills and will later showcase their production results in an exhibition. The project will use community – based inventorying methodology, led by community researchers, to identify and document cultural spaces and document cultural functions and taboos associated with the element. The results of the inventorying exercise will be used to develop educational materials which will be shared with schools in Kgatleng Districts and other stakeholders. The cultural spaces identified will be fenced to avoid illegal mining and allow only the certified potters to access the soil resources. Some government policies and acts which support the safeguarding of the element include the 2011 Environmental Impact Assessment Act, National Culture Policy 2001, Monuments and Relics Act 2001 and the Mines, Quarries, Works and Machinery Act of 1978.

Major partners of the project include two Master Potters and their two apprentices; the Department of Geological Surveys, Botswana National Museum and Monuments, Bakgatlabakgafela Traditional Council, Kgatleng Land Board, Kgatleng District Council, Kgatleng Tribal Authority and the Ministry of Youth, Sport and Culture. Phuthadikobo Museum will coordinate the project.

5. Is this an emergency request that might receive expedited processing?

Indicate if this is an emergency request that might warrant expedited examination by the Bureau. For this purpose, an emergency shall be considered to exist when a State Party finds itself unable to overcome on its own any circumstance due to calamity, natural disaster, armed conflict, serious epidemic or any other natural or human event that has severe consequences for the intangible cultural heritage as well as communities, groups and, if applicable, individuals who are the bearers of that heritage. You will be asked to describe the nature and severity of the emergency in section 13.

emergency request

non-emergency request

6. Duration of the project

Indicate the total number of months required for implementation of the proposed project. Financial assistance from the Intangible Cultural Heritage Fund can only cover a period of 36 months.

Twelve months

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

Has the State Party ever received any financial assistance from UNESCO (Headquarters or Field Offices) to implement related activities in the field of intangible cultural heritage?

No

Yes (if so, please provide details below: title, period, contract number and funding source)

Capacity Building for Kgatleng District ICH Cluster Committees through the Participation Programme, contract number 6651503004BOT, 2012/2013

8. Name of the implementing agency (contracting party, if assistance is provided)

Indicate the name of the agency, institution or organization responsible for implementing the project; this agency will be contracted by UNESCO if assistance is granted. Indicate also the name and title of the contact person and other relevant contact information.

Name of the agency: Phuthadikobo Museum

Name and title of the contact person: Mr. Vincent Phemelo Rapoo, Director

Address: P O Box 367, Mochudi Botswana

Telephone number: +2675777238

E-mail address: vrapoo@yahoo.co.uk/phuthadikobo@btcmil.co.bw

9. Scope of the project

Tick only one box.

local (sub-national)

national

sub-regional/regional (more than one country)

international (including geographically non-contiguous areas)

10. Location of the project

Identify and characterize the geographical area(s) in which the project will be carried out.

Not to exceed 100 words

The project will be carried out in Kgatleng District, in eastern Botswana. The District is made up of five clusters and twenty three villages, including Mochudi, the centre of the District. The Earthenware Pottery is currently practiced actively in two District Clusters of Mochudi and Oodi where master potters continue to harvest raw materials. The soil resources are currently harvested in Modipane village in the Oodi Cluster and at the foot of Tsope and Phuthadikobo Hill in Mochudi Cluster. However, evidence shows that the soil resources are scattered across the

District and need to be identified for protection purposes.

11. Purpose of request

Tick one box to identify the purpose for which international assistance is requested.

This form is not to be used for requesting preparatory assistance. States Parties wishing to request preparatory assistance for the elaboration of nominations for inscription on the Urgent Safeguarding List should use Form ICH-05, and States Parties wishing to request preparatory assistance for elaborating proposals for the Register of Best Safeguarding Practices should use Form ICH-06.

- safeguarding heritage inscribed on the Urgent Safeguarding List
- safeguarding heritage being nominated for inscription on the Urgent Safeguarding List
- elaboration of inventories
- implementation of programmes, projects and activities for safeguarding

12. Forms of assistance requested

Tick one or several boxes to identify the forms that the international assistance will take.

- studies concerning various aspects of safeguarding
- the provision of experts and practitioners
- the training of all necessary staff
- the elaboration of standard-setting and other measures
- the creation and operation of infrastructures
- the supply of equipment and know-how
- other forms of financial and technical assistance

13. Background and rationale

Provide a brief description of the current situation and the need that the proposed assistance would address. For emergency assistance requests, describe the nature and severity of the emergency.

- 1. For safeguarding of a particular element, provide a description of the element, its social and cultural functions, its viability in terms of its practice and transmission and why safeguarding measures are required at this time.*
- 2. For programmes or activities not focused on a particular element (e.g., preparation of inventories, strengthening of capacities, awareness-raising, visibility), describe why these programmes or activities are necessary and what gaps exist in other related programmes and activities.*

Not fewer than 750 or more than 1000 words

The earthenware pottery-making skill has been practiced among Bakgatla ba Kgafela community since 1871 and with the successful Pilot Project on Community Based Intangible Cultural Heritage Inventorying at Grassroots Level in 2010, the element was inscribed in 2012 on the Urgent Safeguarding List. The current project therefore, falls within activity no. 2, 3, 4 and 9 of the approved safeguarding plan. The skills are hereditary and run in the family. They are transmitted to daughters and granddaughters at around the age of 16 through observation and practice. Most of the practitioners give spiritual recognition to their ancestors whom they believe have passed on the skills to them through visions and dreams. Thus the practitioners find it difficult not to engage in earthenware pottery making hence they attest to getting ill if they stop the practice.

Earthenware pottery making involves indigenous methods of making different earthenware pots that are classified according to their size and use. There are typically six different pots which are used for sorghum fermentation, beer storage, water storage, cooking, fetching water and ritual pots. Mastery in earthenware pottery making skills involve the ability to make pots of different patterns, designs and styles that relate to the traditional practices and beliefs of the community. Pottery making therefore, is a form of cultural identity for the pot community. However, not all the

six pot types but ritual, beer and fermentation pots are in use in the contemporary times leading to the loss of an important cultural identity. To make earthenware pots, the practitioners use weathered sand stone (Moshalakane) and clay soil (letsopa) both of which are found at the foot of Phuthadikobo Hill and Tsope Hill respectively. Both hills are located in Mochudi and have been the sources of raw material for making earthenware pots from time immemorial. There is however, evidence that earthenware pots were made in most of all the villages in the district, suggesting that there are other sources of the weathered sand stone apart from Phuthadikobo and Tsope hills. In Mochudi, residential plots have encroached on the cultural spaces associated with the element around the Phuthadikobo and Tsope hills, since they were not easily identifiable and documented.

The practice of earthenware pottery making is at the risk of extinction because there are very few master potters in the whole district. In 2010, during the implementation of the Pilot Project on Intangible Cultural Heritage Inventorying at Grassroots Level, only two practitioners were actively practicing the element. Over the years, few other practitioners were unearthed during the Bojale initiation sessions, where the element is an important feature. This lack of interest is precipitated by poor sales of the pots while the youth prefer to engage in activities that give them money easily and quickly. As a result, current heritage bearers are mostly very old people who are not able to produce the pots in large numbers. It is for this reason that the visibility of the element is weak. To make the element more visible, more young people need to be equipped with the skills associated with pottery making. Two of the most active potters (Ms. Mmapula Rapekenene and Ms. Mmasekgwa Motlhwane) have already transmitted the skill to their children and grandchildren respectively. The two Master Potters have made several initiatives to transmit their skills. However, these initiatives have not been successful and sustainable. Meanwhile, they have proposed an initiative that aims to transfer their skill to young potters. Ms. Motlhwane will train the young potters on the cultural functions and taboos associated with the element while Ms. Rapekenene will train on the production skills. The transmission of the skills is geared towards ensuring the viability of the element.

The present socio cultural context does not easily promote the cultural functions and taboos associated with the element and this is characterized by infiltration of some religious practices which prohibits ancestral worship and rituals. It has also come to light that very little is known about the taboos associated with the element. It is therefore important to take deliberate steps to research and document the taboos as well as disseminate them to practitioners in an acceptable way. The present proposal will therefore play a major role of filling this gap, specifically for the benefit of young potters. With the cultural functions and taboos associated with the element documented, the viability of the element will be ensured. New potters will be aware of the expectations involved in practicing the element. The documentation of the taboos is particularly important presently because the two active Living Human Treasures are at an advanced age and have proposed to teach new practitioners before they could retire. While the element is visible in social functions, the contemporary society is quickly replacing the earthenware pots with plastic bottles or containers.

Another challenge to the viability of the element is the unprotected cultural spaces where the soil resources used in making the pots is collected. Infrastructural developments have encroached on these resources leaving the practitioners frustrated especially in Mochudi. This is because the cultural spaces are not easily identifiable and are not protected. The cultural spaces outside Mochudi are also not documented and this could lead to illegal commercial mining which will pose a threat to the element.

14. Objectives and expected results

Identify interms as clear and measurable as possible: (i) what medium-term effects would be achieved by the implementation of the project (objectives) and (ii) what kind of positive impacts and concrete accomplishments would be seen after implementing the proposed project (expected results). Both need to be spelled out in detail and linked to the information included under section 15 below (Activities).

Not fewer than 100 or more than 300 words

Main objective

To promote earthen ware pottery making skills in Kgatleng district.

The intention is to ensure the viability of the element by transmitting the skills to twenty trainees, disseminating information on the element to stakeholders, researching on the cultural functions and taboos as well as identifying and protecting the cultural spaces associated with the element in twelve months.

Sub objectives

To consult stakeholders about project implementation.

Six meetings will be held with all stakeholders to share the implementation of the project and to identify trainees.

To launch the project

The project will be launched to officially inform the residents of Kgatleng District about the project implementation and the international assistance.

To identify and protect cultural spaces associated with earthenware pottery making skills.

A four months field work will be undertaken in all the five clusters in Kgatleng District to identify and protect the cultural places.

To research and document cultural functions and taboos associated with the element.

The field work will include research and documentation of the cultural functions and taboos.

To promote transmission of the element.

A twenty days training will be held where Master Potters will train twenty youths on the production skills of the element

To disseminate educational information about the element.

Two hundred educational materials will be developed and disseminated through a selling exhibition to stakeholders to sensitise them about the importance of the element.

To conduct project closure

A meeting will be held by all stakeholders to evaluate and close the whole project.

Expected Results

Earthen ware pottery making skills in Kgatleng district promoted

Stakeholders consulted

Trainees identified and trained

Project Launched

Cultural spaces identified, documented and protected

Cultural functions and taboos associated with the element researched and documented

Educational information about the element developed and disseminated to stakeholders

Production training and selling exhibition conducted

Project closed

15. Activities

What are the key actions to be carried out or work to be done in order to achieve the expected results identified in section 14 (Objectives and expected results)? Activities need to be described in their best sequence, explained in a detailed and narrative manner and their feasibility should be demonstrated. The information included in this section should be consistent with that provided under section 17 (Timetable of the project) and section 17 (Budget).

Not fewer than 300 or more than 1000 words

Monitoring Meetings

Phuthadikobo Museum will be responsible for the overall supervision of the project. The museum will establish a Project Team comprising of all stakeholders which will organise and execute all the activities in the plan. The Team will develop monitoring and evaluation tools to be administered during all the phases of the project including financial monitoring tools. The Team will report progress weekly to the Museum Coordinator.

Consultation of Stakeholders

There will be consultations with the key stakeholders of the project so as to prepare them for its implementation. The stakeholders include the two Master Potters, Village Development Committees, Kgatleng Tribal Authority, Kgatleng District Council, Kgatleng Land Board, Department of Mapping and Surveys, Ministry of Youth Sport and Culture and the Department of National Museum and Monuments. The phase will also be used to prepare the logistics for the project. This includes acquiring equipment for documentation and mapping; accommodation and transportation of field workers and the selection of the trainees in all the five Clusters of Kgatleng District. The selection of the trainees will be done by communities through the Village Development Committees.

Procurement of audio-visual and sampling equipment

The audio-visual and sampling equipment which will be used in the project will be acquired as the consultations are on-going. This will enable materials to be available once the projects starts in order to avoid any delays which may occur due to unavailability of appropriate tools.

Project Launch

The project will be launched to officially inform the residents of Kgatleng District about the implementation as well as the international assistance. This is aimed to facilitate a sense of community ownership of the project. The launch will be done at the Bakgatlabakgafela Main Kgotla (community public meeting place) in Mochudi and will be attended by all stakeholders as well as representatives from the other four Clusters of the district. It will also involve the media such as radios, television and newspapers.

Field Work

The field work encompasses research on the cultural functions and taboos associated with the practice of earthenware pottery making skills. The research will also explore the contemporary functions of the earthenware pottery which could lead to new market opportunities for the practitioners of the element. While the Master Potters will be useful in carrying out the exercise, the exercise targets community members. The field work will also engage community members in identifying and documenting other unknown cultural spaces that contain soil resources used for making the earthenware pots across the district. After identifying the cultural spaces, the soil resources will be tested. This is important scientifically for sustainability purposes and also helps in identifying if the different areas have the potential heritage resources.

Production Training

A production workshop has been planned to help transmit the earthenware pottery making skills. The aim of the production workshop is to ensure that the know-how associated with the element is transferred to young enthusiastic potters who are eager to ensure the viability of the element. The workshop targets twenty trainees and is anticipated to take twentydays in total. It will target the youth, especially young women. The training workshop will be conducted by two Master Potters (Mrs Mmasekgwa Motlhwane and Ms Mmapula Rapekenene) with the assistance from their

apprentices. It will entail both practical and theory sessions.

Production of Educational Material

Production of educational materials is one of the important activities of this project. Educational materials will be developed to promote the element through educating a variety of stakeholders. The educational materials will be in the form of the Production Training Booklet (50), which will profile the Master Potters, their apprentices as well as trainees; a 24 minutes video on the element (50 CDs); a brochure on the cultural spaces (50). The materials will be shared free of charge with key stakeholders such as secondary schools in order to keep the youth interested in the element.

Procurement of fencing materials and Protection of Cultural Spaces

Another important activity of the project is to protect the identified cultural spaces associated with earthenware pottery making skills. The identified cultural spaces will be fenced and signage posted for easy identification as well as protection from illegal mining for unallocated areas.

Selling Exhibition

An exhibition will be mounted to showcase the results of the Production Workshop. All the twenty trainees will be expected to put their own work on exhibit to show the skills they acquired during the workshop. The exhibition will be held at Phuthadikobo Museum and will be curated by the museum staff

Project Closure

At the end of the project, Kgatleng District ICH Committee will hold a meeting to close the project. Phuthadikobo Museum will give both an evaluation and financial reports which will include recommendations and way forward to the committee. The report should be approved by the Kgatleng District ICH Committee before it can be submitted to UNESCO and all stakeholders.

16. Timetable of the project

Attach a month-by-month timetable for the proposed activities, preferably using the ICH-04 Timetable and Budget form. The information provided should be in conformity with that in section 6 (Duration of the project) as well as in conformity with the detailed activities and their sequences as included under section 15 (Activities) and in the budget overview in section 17. Please note that the activities can only begin approximately three months after approval of the request at the earliest.

17. Budget

Attach a detailed budget breakdown in US dollars of the amount requested, by activity and type of cost (e.g. personnel, travel, supplies, equipment, etc.) with enough specificity and detail so as to provide sufficient justification and to allow actual expenses to be matched directly against the projections. This budget breakdown shall be provided as an attachment to this form, preferably using the **ICH-04 Timetable and Budget** form. The budget should reflect only the activities and expenses described above and be prepared in a rigorous and transparent way, fully reflecting all sources of support.

In each section of the budget, clearly distinguish the amount requested from the Intangible Cultural Heritage Fund from the amount to be contributed by the State Party or other sources. The State Party contribution includes local and national government allocations as well as in-kind contributions; 'other sources' can include NGOs, community organizations, foundations or private donors.

It is also crucial that the budget breakdown should correspond exactly to the detailed narrative description provided under section 15 (Activities) and to the timetable attached for section 16.

Provide below the budget overview, being certain that the figures are identical to those provided in the **ICH-04 Timetable and Budget** form.

Overview:

Amount requested from the Fund: US\$68,261.10

State Party contribution: US\$9,060.00

Other contributions (if any): US\$

Total project budget: US\$77,321.10

18. Community involvement

Identify clearly the community(ies), group(s) or, if appropriate, individuals concerned with the proposed project. Describe the mechanisms for fully involving them in the preparation of the request as well as in the implementation of all the proposed activities and in their evaluation and follow-up. This section should describe not only the participation of the communities as beneficiaries of the project and of financial support, but also their active participation in the project design; their perspectives and aspirations should be fully reflected in the proposed project.

Not fewer than 300 or more than 500 words

The individuals concerned with this project are two Master Potters and their two apprentices (their granddaughters). The Master Potters are Mrs Mmasekgwa Motlhware and Ms Mmapula Rapekenene while their apprentices are Ms Mmaonyana Motene and Ms Mmaonyana Rapekenene respectively. The involvement of the Master Potters in safeguarding the element started in 2010 during the Pilot Project on Community Based ICH Inventorying where they identified the element. During the evaluation of the project in December 2010, Mrs Motlhware lamented about the encroachment of residential plots on the cultural spaces associated with the element while Ms Rapekenene was worried about lack of transmission.

The two Master Potters have shared their previous transmission efforts with Kgatleng District ICH Committee (KDICHC) to ensure the viability of the element. During the preparation of the proposed project, the Master Potters proposed activities that will help the element to be viable. They proposed a transmission process through production training.

One of the Master Potters revealed that she most of the time participates in the International Trade Fairs held in Gaborone and she always makes a lot of money by selling the pots. She said she would like the youth to also benefit economically from her skill.

In the last meeting held on 16 August 2016, the Master Potters and their apprentices proposed an exhibition where the trainees of the production training could sell their products. During the meeting, Mrs Motlhware and Ms Rapekenene emphasised the importance of engaging Kgatleng Land Board (KLB) in the identification and protection of the cultural spaces associated with the element.

The Master Potters and the apprentices volunteered to be engaged in the implementation of the project as trainers. They agreed to train twenty young people to ensure transmission of the

element. The Master Potters will train the trainees on cultural functions, taboos, pot making, decorative patterns and soil preparation. They also called for the need to identify other cultural spaces and they would like to work with the apprentices in the project as their assistants.

The apprentices will write daily activities, check whether or not daily objectives of the workshop are met and liaise with training coordinators for any assistance needed. The Master potters would like to see their trainees making full use of their skills after training and they said they will depend on their apprentices (granddaughters) to ensure the sustainability of the training because they (Master Potters) no longer have the energy to make such a follow up due to their age.

The DICHC met with the Mochudi Umbrella Village Development Committee (MUVDC) on 15 August 2016 and the project and the MUVDC emphasised the need for management of the cultural spaces associated with the element to ensure their protection as well as guard against illegal mining. They called for a thorough consultation with the entire community of Kgatleng District on the project.

The DICHC also consulted KLB about the proposed plan to fence the identified sites as the land authority. The Board welcomed the initiative and pledged their support.

19. Implementing organization and strategy

Describe the background, structure, mission and relevant experience, etc. of the implementing organization or body indicated under section 8 that will be responsible for carrying out the project. Identify the human resources available for implementing it and indicate their division of tasks. Describe how it will manage the project implementation.

Not fewer than 150 or more than 500 words

The project will be implemented by Phuthadikobo Museum, a community museum responsible for researching and documenting the cultural practices of the community of Bakgatlabakgafela as well as protecting and preserving their heritage sites. The community museum, the first community museum in Botswana established in 1976, is operated through a Board of Trustees elected after every three years. For monitoring and evaluation of the operations of the community museum, the Board of Trustees meet quarterly and report every year to Bakgatlabakgafela Traditional Council and Bakgatlabakgafela Royal Trust Corporation. The museum was involved in the pilot project of ICH in 2010; it has also held cultural celebrations throughout the district. The museum organized a training workshop on capacity building for Kgatleng Cluster committees in November 2013 and all the five cluster committees attended the workshop. The museum has researched and published books about Bakgatla like History of Bakgatla, People of Mochudi and so on. It has also continued to be the central point for research scholars and students.

For the implementation of the proposed project, the community museum will work in conjunction with the Kgatleng District ICH Committee as well as cluster committees, which will supervise the project especially the field work activities. The committee chose Phuthadikobo Museum as the data bank of all ICH research in the district. The Ministry of Youth, Sports and Culture will monitor and ensure that the overall project runs smoothly to achieve set objectives. The project will be coordinated by Mr. Bathusi Lesolobe and the Director of the museum, Mr. Vincent Phemelo Rapoo, who is a trained archaeologist and environmentalist and has experience on site management and protection. There is also the Museum Assistant, Cleaner and Grounds man who will also take part in the project as custodians of the museum. Mr. Lesolobe has experienced in research, identification, documentation and inventorying ICH as he was the Project Coordinator for the pilot project on community-based ICH inventorying. Mr. Lesolobe was trained by UNESCO in Lesotho as the National ICH Expert for Botswana. The coordinators will work with four field workers to implement the field work activities of identifying, researching, documenting and inventorying the heritage resources in the Kgatleng District. The field workers are part of the twelve Field Workers that were implementing the pilot project on Community Based ICH Inventorying from April 2010 and have much needed experience. The Director of Phuthadikobo, Mr. Phemelo Vincent Rapoo, will also be helpful in the implementation of the proposed project. Mr. Rapoo is also the Secretary of Kgatleng District Intangible Cultural Heritage Committee and therefore, is familiar with the concept of ICH and the milestones of implementing the 2003 Convention in Botswana. He will work as the co-coordinator to the ICH Coordinator to make timely and appropriate reports to the Kgatleng District ICH Committee, Botswana National ICH Committee, Department of Arts and

Culture and UNESCO. Mr. Rapoo will also be responsible for managing the finances and writing financial reports of the project.

20. Partners

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

Not more than 500 words

The Village Development Committees will be a partner in the overall implementation of the project across the district. This is because they will be responsible for the management of the cultural spaces associated with the element to ensure their protection as well as guard against illegal mining once the whole project is complete. The committees are responsible for local developments in each ward and village on behalf of the community and also act as the custodian of communal property in most instances. They have a variety of labour force at their disposal especially draughtsmen and handymen who will assist during the fencing of heritage sites.

Kgatlang Main Land Board and its Sub Landboards in the various clusters is also an important stakeholder to the project. The land authority has been involved in the formulation of the project as they identified some sites that have been allocated to people for residential purposes. The land authority will be responsible to facilitate the partnership for the management of the sites which are located on residential places without necessarily moving the people from their plots. They will also help in the ceding of heritage sites during the development of district land use plan so that the sites are not affected by allocations in the future. The land authority has land surveyors who will be important during the project.

The Department of Surveys and Mapping will assist in the survey of the district for heritage sites. They will also assist in the soil testing which will determine the availability of raw materials. As the department responsible for national mapping they will also add the locations of the heritage sites on the national map of Botswana as well as the district map for Kgatlang. They have expertise in the field of soil science, cartography and geographic information system.

The Ministry of Youth, Sports and Culture, who shall provide advice and guidance on carrying out the project as the responsible ministry for the implementation of the convention. The Department of National Museum and Monuments will provide expertise on heritage management and plans, as authority responsible for heritage sites at national level, together with department of surveys and mapping, they will help in mapping of heritage sites into the national heritage trail map which has been developed to enhance tourism in Botswana. The District Council will also play a major role as it is responsible for district development planning. The Council will also provide qualified staff, responsible for making land use plans, from its physical planning department for the project to augment the role that will be played by the land board.

21. Monitoring, reporting and evaluation

Describe how the implementing organization indicated under section 8 and described under section 19 plans to carry out monitoring, reporting and evaluation of the project and how the communities will be involved in this mechanism. For larger or more complex projects, external monitoring and evaluation are preferable.

Not fewer than 50 or more than 250 words

Phuthadikobo Museum will be responsible for the overall supervision of the project. The museum will establish a Project Team comprising of all stakeholders which will organise and execute all the activities in the plan. The Team will develop monitoring and evaluation tools to be administered during all the phases of the project including financial monitoring tools. The Team will report progress weekly to the Museum Coordinator.

There will be kgotla meetings at the end of the project in each cluster in order to update the community about the results from the project and get feedback. The findings of each cluster and the recommendations from the community will be presented to the Kgatlang District ICH Committee.

The Project Team will hold a project closure meeting with all stakeholders to see if the activities were successfully done, all the tools were administered correctly, develop a monitoring plan of the accomplished activities and compile a closure report with recommendations on better performance of the project.

Phuthadikobo Museum at the end of the project will submit both evaluation and financial reports to UNESCO, Ministry of Youth, Sports and Culture, the National ICH Committee and Botswana National Commission for UNESCO.

22. Capacity-building

Describe how the project may contribute to building up capacities or strengthening existing resources in the field of safeguarding intangible cultural heritage. Special emphasis should be placed on the capacities of the communities described in section 18 in safeguarding their intangible cultural heritage. Describing the impact on the capacities of the implementing organization may also be relevant.

Not fewer than 100 or more than 300 words

The project is expected to build the capacities of everyone involved in the field work and also both in the five Cluster ICH Committees and the Phuthadikobo Museum at personal and organizational levels.

The communities will be sensitized about the importance of safeguarding their heritage resources for sustainable use. They will also be encouraged to take part in the safeguarding of earthenware pottery making by acquiring the skills and taboos involved in the process. This is because there are very few people who are involved in the practicing of the element and this is a threat for its growth in the future. At the end of the project a detailed plan for sustainable use and training will be designed for those who are interested. Pottery making is economically viable and an essential activity for the community concerned as a livelihood. The practitioners will also have the opportunity to transmit their knowledge and acquire more knowledge about different places in the district with soils for their practice.

The capacity of Phuthadikobo Museum will also be strengthened through this project. The community museum acts as the heritage centre of the community of Bakgatlabakgafela and therefore, will have an opportunity to manage the identified heritage resources and also implement the sustainable use and training for community members. The personnel provided by the different departments will also impart knowledge on the museum staff as far as mapping and locating of heritage resources is concerned.

23. Sustainability after the assistance ends

Describe how the results and benefits of the project are expected to last beyond the end of the project. If the mechanisms established by the project will continue functioning after the implementation of the project, describe how and which would be the responsible body in charge.

Not fewer than 50 or more than 250 words

The results and benefits of the activities are expected to last beyond the end of the project, leading to sustained efforts in safeguarding the intangible cultural heritage of Bakgatlabakgafela. The expected sustainability of the project is evidenced by the decision of Bakgatlabakgafela Royal Trust Corporation and Phuthadikobo Museum to hire Intangible Cultural Heritage Coordinator to ensure the successful implementation of the 2003 Convention among the communities of Kgatleng District. The ICH Coordinator will develop a District Strategy and relevant policies to safeguard ICH.

The four researchers to be hired for this project will eventually be absorbed by Phuthadikobo Museum to set up its Heritage Conservation Unit. The unit will be expected to continue with the identification of more heritage sites that maybe important in the ICH of the community for conservation, preservation and promotion. The unit will also be responsible for consistent and appropriate promotion and marketing of pottery products through exhibitions, market days and auctions to help practitioners to grow in skill and financially. The twenty trainees will have acquired the necessary skill in earthenware pottery and will be able to sustain their livelihoods through the

practice of the element.

24. Multiplier effects

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

Not fewer than 50 or more than 250 words

The government and its collaborators have adopted programmes and projects to ensure preservation of the pottery making skills. The National Policy on Culture of 2001 makes new provisions for the protection and preservation of ICH in order to create a national database from which directories and catalogues of Living Human Treasures is published to promote heritage bearers. The adoption of purchasing standards Arts and Craft promotes the diversification and pricing of crafts, including earthen ware products.

They also take part in annual local and national expos such the Women's Expo by Department of Women's Affairs; the Local Enterprise Authority (LEA) Expo; Botswana Confederation of Commerce and Industry Manpower (BOCCIM) North Fair and the Botswana Consumer Fair. The Ministry of Youth, Sports and Culture also provides grants to individuals and groups involved in arts and crafts for different purposes.

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

The request should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

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

Name: Kago Ramokate

Title: for Permanent Secretary, Ministry of Youth, Sport and Culture

Date: 19 August 2016 (revised version)

Signature: <signed>