



REQUEST FORM ICH-04
FOR REQUEST FOR INTERNATIONAL ASSISTANCE FROM THE
INTANGIBLE HERITAGE FUND

Requ CLT / CIH / ITH

Le 30 AVR. 2010

N° 3117.2.1

A. STATE(S) PARTY(IES)

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

Lok Virsa (National Institute of Folk and Traditional Heritage, Ministry of Culture, Islamabad, Pakistan.)

B. PROJECT TITLE

This is the official title of the project in English or French that will appear in published material from the Committee. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The title should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).

"Revival Project of the Ibex Dance": This element is based on a folk story and is featured by the song, dance and music.

C. BUDGET OVERVIEW (IN US DOLLARS)

This section is to provide a budget overview concerning the implementation of the project. Please indicate in US dollars the amount requested from the Intangible Heritage Fund and the amount to be contributed by the State Party.

Amount requested from the Fund: \$ 49,732

State Party contribution: \$ 5,600

D. TIME FRAME

Indicate the time frame in terms of the total number of months required. Should the proposed project have specific starting and ending months, please indicate them also.

30 Months

E. TARGET OF THE PROJECT**E.1. Beneficiary communities, groups or, if applicable, individuals**

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly the community(ies), group(s) or, if appropriate, individuals concerned with the proposed project. Larger projects, especially those of an international character, may involve multiple communities. The information provided should allow the Bureau or Committee to identify the primary parties concerned with a project and should be mutually coherent with the relevant sections below.

Not to exceed 250 words.

The tradition is still in practice in the Hushe valley (Villages of Khaney, Kandey and Hushe) of Ghache Khaplu of Baltistan region.

With the passage of time the community members who were familiar with such traditions either have given up the practice of folk song/dance or have passed away. A very few performing

artists are alive. Because of lack of any direct importance attached to it or because of lack of patronage, such intangible cultural heritages are near to be wiped out from the face of the earth.

In past this tradition was in practice throughout the Baltistan region, but due to the least attention or wide gap/chasm in patronage, other areas have given up this beautiful cultural element. Only few senior citizens know the name and purpose of this very important cultural tradition. The account of some of the performers directly involved in the practice like of dancers, singers and musicians is with the local community organizations. Few of them also participated in the nomination process and expressed their willingness for the safeguarding of the element. They are mentioned in the written documents (written documents are direct community members which have been translated into English).

E.2. Geographic location and range of the project

This section should identify the location(s) in which the project will be carried out.

Not to exceed 100 words.

The geographic location in which this tradition is still in practice in the Hushe valley (Villages of Khaney, Kandey and Hushe) of Ghache Khaplu of Baltistan region.

Presently, the element has got restricted to Hushey Valley only. Hushey is situated to the extreme north of Ghanche District at about 10000 ft. It is stretched over an area of 350 sq kilometers inhabiting a population of 2550 person residing in 372 households. The famous peaks are Mashabrun (K-1 - 7821 meters), Mashabrum Western (7200 meters), K-6 (7185 meters) and K-7 (6992 meters). The dominant glacier ranges are Charghosa, Ghondogoro, Mashabrum Gangri and Aling Gangri.

The people of the Hushey Valley are the main steward of this heritage and still alive in the valley but it is vulnerable to extinction. Therefore, the project will be carried out in the valley.

E.3. Geographic scope of the project

Check one box to identify whether the geographic scope of the project is essentially local, national, sub-regional, regional or international (the last category includes projects carried out in geographically non-continuous areas).

- local
- national
- sub-regional
- regional
- international (including geographically non-continuous areas)

F. NATURE OF THE PROJECT

F.1. Purpose of request

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

- 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

F.2. Is this an emergency request that might receive expedited processing?

Indicate if this is an emergency request that might warrant expedited evaluation by the Bureau or Committee. You will be asked to describe the nature and severity of the emergency in section 1. If this is an emergency request, the information required in sections 4, 5 and 6 can be submitted at a later stage, if required.

- emergency request
- non-emergency request

G. BRIEF TEXTUAL DESCRIPTION OF THE PROJECT

The brief description of the project will be particularly helpful in allowing the Bureau or Committee to know at a glance what project is being proposed, and, in the event of approval, will be used for purposes of visibility. It should be a summary of the description provided in points 1, 2 and 3 below but is not an introduction to the longer description of point 1.

Not to exceed 200 words.

The revival project basically aims at the institutionalising the this particular cultural activity which will not only attract and increase the interest of youth in the cultural activities but also give a real boost to the wildlife conservation activities in the region. The Element , Skinchan Berghen (Ibex songs) is a folk song about Ibex. (The element is demonstrated in a way; some young men in the shape of Ibex (horns on their heads wearing Ibex skin) descend from the mountain to the village in search of drinking water. Two young men (disguised in snow leopard pelt) chase the animal without know the Ibex and about to hunt the Ibex. The villagers come to know the danger ahead of the Ibex, and beat drums, trumpets and ultimately the Snow Leopard leave the Ibex. Secondly, the Ibex also face life threats from the hunters, meanwhile the villagers come over the place and save the Ibex and it get rid from the encountered danger. In this way they sing the song, showing their joy and happiness. Basically, the element is sung or recited and dancers or performers perform on the specific tune of the element. The idea of reciting and performing is to persuade the new generation to love the wildlife, conserving Ibexes, other wild species, natural flora and fauna that maintain the nature and eco-system of the mountain region. The element is not only interesting because of its simplicity but it gives a philosophical and impressive message to human being.

1. BACKGROUND AND RATIONALE

Provide a brief description of the current situation and the need that the proposed assistance would address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures are required. For programmes or activities not focused on a particular element (e.g., preparation of inventories, strengthening of capacities, awareness-raising, visibility), please describe existing related programmes and activities, if any, and identify gaps to be addressed. For emergency assistance requests, describe the nature and severity of the emergency.

Not to exceed 500 words.

Current situation and rationale:

Presently, there are a few performing artists interested in their cultural heritage and are eager for the continuation of the element. On rare occasions these people perform dances. Although many old ones either died or have given up the traditional art, yet a few artists are still there and are interested to carry on the traditions. Community groups and individuals are much interested in their heritage and feel pride in cultural assets but because of lack of proper and regular patronage they could not materialise their wishes.

Description of the Element:

This performance is generally carried out in Hushey valley of Baltistan. With the consensus of all villagers a date is fixed for it. On the day a few (2-5) young men in the guise of Ibex i.e. face and horns of ibex on their face and head and a hide over their shoulders, come near by the village. Another two youngmen in the guise of a snow leopard from a distance follow them to benefit from the opportunity to have a feast of Ibex flesh. Also few young men changed as hunters go to another corner to pose as the second threat to the ibexes. In the meantime, a shepherd boy comes across the whole happening of ibexes being in the target zone of the leopards and rushes towards the village and tells people about the whole story. The villagers old and young as well as some grown up children rush towards the ibexes with their drums and long sticks and shouting to frighten the ibex and compel the beast to turn-back. Seeing the enraged crowd of people coming toward him, the snow leopard turns back and quickly climbs the mountain in order to save his own life. The villagers also notice a second threat of "hunters" to the innocent ibexes. They also make them to run away. Then the ibexes also move towards another side. In this way the people save the wildlife from the beast and show their awareness and highest values to preserve their environment. As soon as this drama is concluded all people assemble in an open yard/place of the village and music is played, with which the performers in guise of ibex enter the crowd in a frenzy manner and start dancing and a man sing a song in praise of ibexes which also narrates the ibex talks with each other. After some minutes some other persons from the crowd also join them in dancing and all the people shout and enjoy. This performance is arranged to express their jubilation that they have saved the wildlife from the beast. After dancing some time, the event is concluded.

Need that the proposed assistance would address:

The proposed assistance would help in developing a cadre of professional musicians and dancers and a resource centre. All this will help in institutionalizing the cultural festivities and would be having multiplier effects in triggering the institutionalizing other cultural festivities. It would revitalize the cultural vibrancy by appealing the younger generation towards it. It would open up the new vistas of cultural patronage and its proper documentation and preservation for coming generation.

Viability of the element and why safeguarding measures are required:

In the Hushey Valley although there are no professional musicians. The performing artists including both old and young are amateur, they can play music and perform all kind of dances especially the Ibex Dance. The old performers have already given up their cultural role and the younger generations are inclined towards other professions. Hence, cultural heritages including this particular element are in danger of being wiped out because of non patronage.

Presently, the element is being practiced up to some extent in the community where a few people know the skills & knowledge and such artists are carrying the heritage on. Gradually the number of performing artists are decreasing and the tradition can not be continued further if necessary steps are not taken for the promotion of the element.

This element is unscripted and not present in written form (folk-song and a dance) and has been transferred from father to son since immemorial times.

Community, groups and individuals involved have a great sense and instinctual desire of their identification through such cultural elements. At times few members from the performing community contacted Baltistan Culture & Development Foundation to help them for the restoration and revival of their traditions by organizing such functions and festivals.

The element is solely related to the community (s) and groups of Hushey Valley which consists of several villages mentioned above. The people are proud for having such ancient cultural heritage that itself is a symbol of harmony, peace and tranquility among communities and also urges the conservation of wildlife. In case of continuity & revitalization of the element it will contribute to the basic objective of sustainable development in the area. .

2. OBJECTIVES AND RESULTS

Describe what middle-term effects would be provided by the implementation of the project (objectives) and what kind of positive impacts and concrete accomplishments would be seen after implementing the proposed project (expected results). Both need to be clearly identified and the concrete results need to be spelled out in detail and linked to the activities described under item 3.

Not to exceed 250 words.

The following middle term effects are expected from the implementation of the project:

- 1) Skills would be revitalized and transmitted to new generation.
- 2) Capacity building of local institutions and development of a cadre of service providers for the sustainability of the performing art.
- 3) Cultural Tourism would flourish and thenceforth supplement the economic development specifically in the local area.
- 4) it would create some avenues of jobs which would not only enhance the viability and visibility of the element but also make the cultural festivities more worthwhile by making it a lucrative business.

Expected Results:

- 1- The element has been completely revived and has demonstrated its viability.
- 2- The new generation adopted the skills and art of Ibex dance in its original shape. A cadre of performers and musicians are developed within the community and in the region.
3. Due patronage by the local institutions and organization which are providing back stopping for the sustainability of the performing art. Linkages with the national level institutions are developed

and strengthened.

4. Documentation (script, audio recording and video presentation) of the elements have been preserved and disseminated to the relevant quarters.
5. Tourism in the valley is flourishing and the tourist flow is increased & associated businesses are also benefitting from it. The image of community (s) among national/international tourists is enhanced
6. Young performers feel pride in performing the art and the employment in the sector is enhanced for the young generation.
7. The socio-cultural opportunities have been enhanced in the valley

3. ACTIVITIES

What are the key activities to be carried out in order to achieve the expected results identified in item 2? Please describe the activities in detail and in their best sequence, addressing their feasibility.

Not to exceed 500 words.

Key Activities to be carried out in order to achieve the expected results:

1. Community Mobilization and educate community(s) .
3. Training and development of young artists, unemployed youth and groups.
4. Linkage development with national level institutions for backstopping.
5. Capacity Building of Institutions & Community organizations.
5. Establishment of the Resource Center in the Region.
6. Conduct cultural events, festivals and shows.
7. Research & Documentation (including preservation in symphonic script) of the element
8. Project Promotion/Projection
9. Backstopping Missions.

4. PROJECT MANAGEMENT AND IMPLEMENTATION

4.a. Community involvement

Describe the mechanisms for fully involving communities, groups or, if applicable, individuals in the activities. This section should describe not only the participation of the communities as beneficiaries of financial support, but also their active participation in the planning and implementation of all of the proposed activities.

Not to exceed 250 words.

The communities, groups and individuals are committed to safeguard the element. They are already working at their own level in various modes for the viability of the element and they have worked with and remained in constant contact with BCDF (Baltistan Culture and Development Foundation) in the past and have given their statements in writing regarding the nomination of the element.

The concerned communities, individuals and local governmental and non governmental organizations were involved in the efforts for nomination process not only to produce documented evidences about their interest in the ownership and safeguarding of such cultural elements but also to get an idea about their willingness and potential role they can play in the planning and implementation of the proposed project. The documents for evidence have already

been forwarded along with form ICH-02.

4.b. Implementing organization

Describe the implementing organization or body that will be responsible for implementing the project including name, background, structure, etc. Identify the human resources available for implementing the project. (Contact information is to be provided under section 7.a.)

The main implementing bodies of the project would be Lok Virsa (National Institute of Folk and Traditional Heritage, a governmental body) and BCDF (Baltistan Culture and Development Foundation, a local NGO). Their background, structure and human resource available for the project implementation is as given below respectively:

Background of Lok Virsa:

Lok Virsa also known as the National Institute of Folk and Traditional Heritage, was established in the year 1974 for research, collection, documentation, preservation and dissemination of Pakistan's folklore, oral traditions and regional culture.

Lok Virsa conducts village to village, town to town and district to district cultural survey of Pakistan. Mobile recording and filming units have been set up for active field research, documentation and collection of the material and of the ideological components of the indigenous traditions.

Lok Virsa works both on tangible and intangible heritage. Working through its Research Centre and Media Centre Lok Virsa has established a record of over ten thousand recorded tapes which are stored in the library and open for all.

Likewise the Heritage Library is a most original creation in Pakistan with a collection of over 10,000 books and journals. This is the only library in the world addressing Pakistan's traditional culture and continuities to serve national and international students, scholars and researchers. The numerous original manuscripts, original reports, field surveys and research monographs on Pakistani culture are accessible to anyone.

The Research Centre encourages and sponsors research in regional languages, folk literature, cultural history, arts, crafts and aspects of folk songs, folk romances, folktales, seasonal songs children games, legends, nursery rhymes, children tales, animal fables, legends attached to mountains, lakes, rivers, ruined castles, traditional festivals, superstitions and beliefs, customs and rituals, celebrations at birth, weddings and funerals, good and bad omens and folk wisdom in form of proverbs, idioms and stories.

Lok Virsa's Sound Archives contain over 20,000 hours of professionally recorded tapes of authentic cultural materials. Likewise Lok Virsa's Video Archives holds over 5,000 hours of professionally recorded video on international telecast standards depicting cultural traditions, rituals, rites and festivals. Henceforth, Lok Virsa under the dictates of its mandate is fully committed to the revival, documentation, preservation and projection of both tangible and intangible cultural heritage.

Structure of the organization:

Annex-5

Available human resource for the implementation of the project:

Research section and Media Centre would be doing supervision, research and documentation of the said project activities. So far so research section is concerned we have a research officer and an assistant at the central/national unit while we are just reviving our regional research centres which were once actively working. We are in the middle of the process of recruiting researchers for our regional research centres as well. To help support our research activities we have an active publication section. While, our Media Centre does the recording and

documentation. Media Centre is being run by the Director who is an expert of direction and production of films. Then there is a Deputy Director who performs the duties of an engineer by looking after the equipment in the field and also takes care of sound and video units. Other than this media centre has a camera man, a sound operator, a computer expert and non linear editor. Like our research section, Lok Virsa is also reviving its media centre and hiring more engineers, cameramen and other support staff. A professional video studio has been established by the centre at Islamabad. The equipped mobile units of the centre can reach any part of the country to capture an event.

2- Baltistan Culture & Development Foundation (BCDF) was set up in 1998, represented by 30 General Body Members from all valleys and 10 Board of Directors elected through secret ballot for a term of three years headed by a Chairman. It has four functional committees, 1) Governance Committee, 2) Fund Raising Committee, 3) Enterprise Committee, and 4) Cultural Committee having a mandate for restoring and revitalization of cultural heritages and indigenous products, documented the existing situation by organizing workshops, conducting surveys, recording the tunes and arts.

Human Resource of BCDF:

Following staff of BCDF Core Office will extend their services in implementing, Execution, monitoring and reporting of the revival project:

- | | |
|---------------------|--|
| 1. Manager | 2. Monitoring & Evaluation Officer |
| 3. Admin/HR Officer | 4. Finance Officer |
| 5. Cost Accountant | 6. Admin Assistant/ Purchase Assistant |
| 7. Office Assistant | 8. Office Boy/ Receptionist |

Implementing Experience in Similar activities in the past:

2- Two workshops were organized for the people and stakeholders on Thematic & Performing Balti Music at Ghanche District Headquarters Khaplu in 2005, and Shigar valley of District Skardo in 2006. In these workshop a considerable number of performing artist from various parts of Baltistan participated and they discussed the issues relating to arts & artists. Similarly on the occasion of the music workshops a musical festival was also arranged at restored "Shigar Fort Residence" (SFR) in which all the Former Rajas of Baltistan as well as members of the elected bodies, notables & intellectual all over Baltistan were participated. On these occasions several Folk /Classical dances were performed by the dancers/artists.

3- BCDF arranged several functions to amuse the public as well as government and other high ranking officials of private sectors for the promotion of the art and music in which local performing artist participated and they were encouraged by rewarding cash prizes.

5.- Performing artist belonging to Baltistan were also supported to attend the Functions and festivals held at National level in Islamabad & other big cities.

4.c. Partners

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

Co-Financing & Partnership:

The Following organizations and elected bodies will make partnership in the project:

1. BCDF (As stated above)
1. Elected Member of Legislative Assembly Gilgit-Baltistan.

Mr. Raja Azam Khan of Shigar, Engr. M. Ismaiel (Provincial Minister to Local Government

& Rural Development , elected member from Hushe Valley and surrounding areas.

2. District Council Ganche - Administrator/Deputy Commissioner Ganche

3. Union Council Maclu-Hushe (Secretary UC)

4. District Administration/ Tourism Department GB (Ganche) - Assistant Director Tourism

5. AKCSP (Program Manager, Marketing Officer)

6. Hushe Conservation Committee Hushe- Partnership in terms of Free services. (President, General Secretary)

7. CESVI (Italian Project)

8. K-2 CNR - Regional Director Baltistan

9. AKRSP Ganche (Area Manager, Institutional Development Officer)

4.d. Monitoring, reporting and evaluation

Describe how the implementing organization plans to carry out monitoring, reporting and evaluation of the project. For larger or more complex projects, external monitoring and evaluation are preferable. Standard formats for reporting and evaluation are available from the Secretariat.

Not to exceed 250 words.

BCDF will take lead role in the implementation of the project "Revival Project of Skinchen Berghen" a local partner of Lok Virsa in the region. BCDF will develop a strategy to involve the local community organizations of the sub valleys. A Project Steering Committee (PSC) composed of representatives of Lok Virsa (LV), BCDF representative and Community Representative (s) will be constituted headed by representative of LV. The PSC will meet twice a year to review the project activities and monitor the results. Lok Virsa would be performing the supervisory roles, recordings (audio, video, still photography), evaluations, research and documentations. Lok Virsa having music, dance, singing and film production experts and researchers on board at national level is in best position to supervise, monitor, evaluate and guide on the revival of such intangible cultural elements. BCDF will organize consultative sessions with Community Organizations (COs), Elected Representatives (ERs), NGOs, and individuals smooth implementation of the project. A transparent record keeping system will be developed/maintained and processes would be documented and shared with the donor on quarterly basis through Monitoring and Evaluation Section. A mid-term evaluation team will evaluate the results and suggests remedies during mid of the project to get the proper results. A Project Terminal Report (PTR) will be developed and submitted to the donor after completion/end of the project.

5. CAPACITY-BUILDING, SUSTAINABILITY AND LONG-TERM IMPACTS OF THE PROJECT

5.a. Capacity-building

Describe how the project may contribute to building up capacities or strengthening existing resources, for instance in the communities and/or in the implementing organization concerned.

Not to exceed 250 words.

The said project is mainly concerned with and targeted at capacity building activities both of human resources and institutions. It includes training of youth in dancing, playing music and singing. The project also have the plans like of building resource centre. This resource centre would be having the inventories of master artists(dancers, singers and musicians) and

documentaries and reports of the events, festivals and shows. Likewise it would maintain the inventories of the newly developed cadgers of the artists.

5.b. Sustainability

Describe how the results and benefits of the project are expected to last beyond the end of the project. Should mechanism established by the project continue functioning after the implementation of the project, please describe how and by whom they would continue.

Not to exceed 250 words.

The capacity building of activities of community members and partner organization will ensure the sustainability and replication of the project. BCDF will provide supporting services to the CBOs in long term basis. Local CBOs and performing group will carry on the element on commercial basis. Performing Groups will be supported to organize & participate the events at national and regional level. The above mentioned partners will also contribute in organizing such cultural festivals on sustainable basis.

It is expected that once the youth engaged economically and trained in professional lines would become a local and national asset. Then they would be performing in all cultural shows and festivities once they would be trained and introduced in all local, regional and national level cultural institutions and activities. Not only this but also the cadre of master trainers would be made available and information about them would be disseminated through all potential channels and avenues. The master trainers would keep on training the new generations in this most cherished art and cultural activity.

5.c. Multiplier effects

Describe how this assistance may stimulate financial and technical contributions from other sources or may stimulate similar efforts elsewhere. When the overall project benefits from contributions of other funding sources, please indicate by whom, how much and for what purpose the contributions are granted.

Not to exceed 250 words.

The local Governmental and non governmental organizations are willing to support young performers in occasional and special events like spring festivals, Nourouse, Mephang (Winter fire Festival) and other National Days.

The performing groups will also provide their services on commercial basis and organize cultural programs and music concerts which will be a source of their alternative income. In this way the young generation will be attracted by such activities on commercial basis and would organize new performing groups.

6. TIMETABLE AND BUDGET

6.a. Timetable

Please provide a month-by-month timetable for the proposed activities. The information provided in this section should be in conformity with those in item D (Time frame) as well as item 3 (Activities).

The revival project of Skincan Berghen has been designed for 30 months.

For break downs and details, See Annex. 4

6.b. Budget

The budget should reflect only the activities and expenses for which international assistance from the Intangible Heritage Fund is requested, including the State contribution, if any. Please clearly distinguish the amount requested from the Intangible Heritage Fund from the amount to be contributed by the State Party.

Provide a detailed budget breakdown in US dollars of the amount requested, by type of cost (e.g. personnel, travel, fees, etc.) with enough specificity and detail so as to provide sufficient justification and to allow actual expenses to be matched directly against the projections. Sample budgets are appended.

The budget breakdown demonstrated in this section should be in conformity with the detailed narrative description provided under item 3 (Activities).

Budget- Cost Sharing Arrangements (In US Dollar)	
IHF	49,732
Lok Virsa	5,600
AKCSP	4,560
K2-Ev-CNR	3,200
District Council Ganche	1,800
Member Lageslative Assembly	1,050
BCDF	4,700
Total	70,642

For Budget breakdowns please See Annex. 2 & 3

7. CONTACT INFORMATION

7.a. Contact person for correspondence

Please provide the name, address and other contact information of the person responsible for correspondence concerning the request, and indicate the title of the person (Ms, Mr, etc.). If an e-mail address cannot be provided, the information should include a fax number. For multi-national requests provide complete contact information for the person designated by the submitting States Parties as the main contact person for all correspondence with the Secretariat of the Convention relating to the request (request for additional information, etc.) as well as one person in each State Party.

Mr. Khalid Javaid
Executive Director
Lok Virsa (National Institute of Folk and Traditional Heritage),
Garden Avenue, Shakarparian Complex, Islamabad.
E mail Address: craftcouncil@hotmail.com
jic.pmu@gmail.com
Fax No: (0092) -051-9252096
(0092)-051-9252097
Cell: 0321-5501111

7.b. Organization or body responsible for implementation

This section should provide the name and complete contact information of the body (agency, institution, or manager) responsible for implementing the project if it is selected for funding.

It is Lok Virsa (a governmental agency) and BCDF (a local NGO) that would be implementing the project in collaboration. The contact information of both agencies is as follows:

1- Lok Virsa Islamabad

Mr. Khalid Javaid
Executive Director
Lok Virsa (National Institute of Folk and Traditional Heritage),
Garden Avenue, Shakarparian Complex, Islamabad.
Ph: 092-051-9252105
Cell: 0321-5501111
craftcouncil@hotmail.com
jic.pmu@gmail.com
Fax No: (092) -051-9252096
(092)-051-9252097

2- Wazir Himayat Hussain
Baltistan Culture & Development Foundation
Ali Chwk Aliabad Skardu (Pakistan)
tahirshigri12@yahoo.com.
Ph: 092-05815 455141, 450863
Cell 0312 9707910/ 0345 521 464

8. SIGNATURE ON BEHALF OF THE STATE PARTY

The request should conclude with the original 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: Moeen ul Islam Bukhari

Title: Secretary, Ministry of Culture, Islamabad, Pakistan.

Date: April 30 , 2010.

Signature: