



# Urgent Safeguarding List

ICH-01 – Form

United Nations  
Educational, Scientific and  
Cultural Organization

Intangible  
Cultural  
Heritage

## LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

**Deadline 31 March 2018  
for possible inscription in 2019**

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.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which is available on the same webpage.

### Possibility to request International Assistance when nominating

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request financial 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.*

[Republic of Mauritius](#) \_\_\_\_\_

### 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*

[Sega Tambour Chagos](#) \_\_\_\_\_

**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

Sega Tambour Sagos \_\_\_\_\_

**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.

Sega Sagosyen, Sega Sagos \_\_\_\_\_

**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

Sega Tambour Chagos is practised by Chagossians who came from the Chagos Archipelago in the Indian Ocean, consisting of Diego Garcia, Peros Banhos and Salomon Islands among others. Today the Chagossian Community is dispersed in different parts of the world including Mauritius mainland, Agalega, Reunion, Britain, Seychelles, Australia and other parts of Europe with majority in Mauritius.

The community has its origin from slave population who came mainly from Africa and today comprises the entire population born on the Chagos Archipelago and their descendants.

Sega Tambour Chagos is one of the forms of music and dance representative of this mixed culture, and produced through the use of different musical instruments including the 'tambour': a rhythmic music that has been created and bequeathed to the successive Chagossians. The element conceived and practised within an Island landscape setting defines the identity and social relations of Chagossians. \_\_\_\_\_

**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

Originally the element was performed within the Chagos Archipelago (Latitude: 5' 58'38'S Longitude: 72'36'09'E): Diego Garcia, Peros Banhos and Salomon Islands among others. However, the Chagossians were displaced to different parts of the world where the practice of the element is now dispersed in Mauritius, Reunion, Agalega, Seychelles, Australia, Britain and other parts of Europe. While the element is performed in these locations, the present nomination is requested by the State Party of Mauritius where there is higher concentration of Chagossians and the element is visibly present. The community's interests are today represented in mainland Mauritius by among others the Chagossian Welfare Fund (CWF), the Chagossian Refugee Group (CRG) and Comite Social Chagossien (CSC) through which they try to maintain their culture including the practice of the element, in an otherwise dwindling population born in Chagos and a new generation who has less knowledge of the element and the Archipelago landscape where Sega Tambour Chagos was born and nurtured. \_\_\_\_\_

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

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

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

## F. Contact person for correspondence

### F.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national 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.):	<u>Mrs _____</u>
Family name:	<u>Ramrukheea _____</u>
Given name:	<u>Rajwantee _____</u>
Institution/position:	<u>Ministry of Arts and Culture/ Permanent Secretary _____</u>
Address:	<u>7th Floor, Renganaden Seeneevassen Building, Jules Koenig Street, Port Louis _____</u>
Telephone number:	<u>(+230) 2087439 _____</u>
Email address:	<u>psartsandculture@govmu.org</u> <u>ibhugan@govmu.org _____</u>
Other relevant information:	<u>_____National Heritage Fund: heritage@intnet.mu</u>

### F.2. Other contact persons (for multi-national 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'.

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

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

The Committee should receive sufficient information to determine:

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

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

Not fewer than 750 or more than 1,000 words

Sega Tambour Chagos is one of the types of Sega music of Mauritius, with origins in Chagos Archipelago. Like other Segas, it is a music born of slavery, sung in Chagossian Creole particular to the Islands. It was made from the experiences of people in far flung group of Islands in the Indian Ocean and influenced by their isolation and attempts to nurture life and social relations in a landscape surrounded by water.

Sega Tambour Chagos is a gentle, vibrant and rhythmic performance of music, song and dance based on 'tambour' also known as 'ravann' (drum), 'triang' (iron bar triangle), 'maravann' (wooden frame with seeds inside also known as rainmaker), 'siffle' (whistle), 'banc' (wooden bench) and 'boutev' (bottle).

The 'tambour', the most important instrument, provides the basic rhythm for Sega Chagos. A large and circular instrument made of goat skin, shark skin or ray skin. It is heated then played to produce throbbing and scintillating beats. Today, synthetic tambour is mostly used.

The 'triang' fashioned out of a long iron bar, into a triangle, is an important instrument among the traditional 'segatiers', the tinkling rhythm created by this instrument has its own moving eloquence. Struck with metal rod it gives high-pitched ringing tone.

Dancing the Sega Tambour Chagos is an experience of joy and reflection, with mastery moves and vibrant swings. Female dancers wear waist-length blouses and layered-long skirts with petticoats. Most importantly, the women wear traditional scarf 'conde' on their heads, while men wear ordinary clothes. Some have observed that the Chagossian women's way of dancing is modest compared to other forms of Sega as they dance with their legs covered.

The female dancers start with slow swing of their hips, then swinging vigorously as the tambour beat starts, in an orderly and organised set of moves including circular swings 'karousel' as the men join in, in what is called 'salie'. The dancers have their feet flat on the ground.

The lyrics consist of everyday experiences often composed spontaneously, an art unique to these island populations. Apart from being a social bond, it relates day to day activities including emotions and nostalgia, reliving and revisiting their experiences and as such crafting history, orally retaining the memories of the past and contributing to identity maintenance and continuation.

The element creates social bonding among Chagossians, and serves as a means of communication within communities including interisland, a role that was perfectly suited for it due to the remoteness of the islands within the Chagos Archipelago. It serves the same purpose today with dispersal from their motherland, being a unifying factor of common language remembered and imagined experiences as well as shared ancestry.

While in the Archipelago, the element was performed across the main islands each island with its own distinct lyrics identified from the songs with lyrics narrating events that took place on respective islands. It is a powerful form of memorialisation and retention of unity in diversity that serves as marker of national, community and group unity.

The Chagossians were known while in the archipelago for parties on Saturdays for adults. The parties consisted of Sega Tambour Chagos and sharing of food and drinks for hours and would start in the evening till next morning with no invitation as anybody could attend. This not only created a bond between people but led to new relationships and social interactions, maintained

the concept of sharing and good neighbourhood, relieved stress, boredom, anxiety in small and restricted island space.

The element has no specific groups of performers and anybody can sing and dance neither does it require written lyrics as people memorise nor create lyrics. People composed songs during week days and sang. The themes were diverse, including narrations of misery, happiness, sadness, rebellion, problems, even mockery with concerned persons not feeling offended and instead responding with a song to counter the on-going one. It is a creative, imaginative, vibrant and involving music and performance that emanates from the community's experiences, ways of life and living.

Accompanying the Segá Tambour Chagos was the traditional food and drink known as 'Seraz' (a preparation of fish, octopus, or chicken cooked in coconut milk), 'baka'(favourite drink made of fermented lentils, pumpkin, fruits and sugar) and 'calou' (fermented coconut palm sap). In addition, to acting as a social gathering each Saturday night, Segá Tambour Chagos was also associated with events like wedding ceremonies.

With the loss of context arising from the loss of landscape, they have adapted to new scenario, creating lyrics within their current environment taking part in regional and national events and using the element to reinforce and retain their identity in Diaspora. They retain and redo old lyrics, recreating new ones associated with nostalgic past and motherland, all rooted in experience and history of dislocation and in attempt to ensure the young do not lose their roots and pride as distinct people with a distinct culture.

Segá Tambour Chagos therefore continues to play a crucial role in the lives of Chagossians as a means of social and group cohesion, identity retention, self-confidence and pride and a means of social solidarity and imagined homeland.

The element that is melodious and rhythmic is open to members of the public. It is a cultural means of expression by all in the society without distinction in terms of age or gender. Today however, there is only one identified group that consistently continue to create and perform. It is noted that while elder generations continue to perform the element in its traditional form, the youth are moving towards other types of music, posing danger to its existence. ———

## 2. Need for urgent safeguarding

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

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

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

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

Music and dance is one of the most powerful factors that brings and bonds people together. In it life is relived, experiences shared, history and social solidarity safeguarded, identities and legacies nurtured and futures created. Common and shared heritage like Segá Tambour Chagos transcends land boundaries and physical spaces forming part of the life ways of Chagossians before and after their dislocation from their historical homeland. It is lived and memorialised through performances, passed over from generation to generation.

The community of Chagossians is well aware of the importance of all the values the element brings with it. However, as a result of the forced displacement from their original islands with the attendant landscapes where the art was nurtured, given meaning and performed, there have been numerous challenges to the safeguard of the element both in terms of numbers of people performing it and the performances.

One of the most important threats is the passing away of the elders with the knowledge of the landscape in which the art was created, vocabularies and lyrics crafted and the performances staged. Although people moved with their heritage and continued practising it in their new

surroundings, performing arts like Sega Tambour Chagos were more associated with their original settings and have proved difficult to be taken to new places.

While the Chagossians have strove to continue safeguarding this element, most of the bearers who are competent in the performance and understand its values and meanings are old and physically challenged. This causes a danger of decline and as such threatening its sustainability making it difficult for its transmission from one generation to the other.

More so, with the displacement to new land and home beyond their familiar landscape, the people have faced challenges including poverty, marginalisation, and community non-cohesiveness, leading to inability to sustain performances, some loss of memory and interest in among others the performance of the element.

There is a challenge of misappropriation of creativity of lyrics where through past experiences some artists and bearers have felt that non-Chagossians have appropriated their lyrics for personal gains at their detriment leading to inward nature of the practice where the bearers are reluctant to share their knowledge fearing the appropriation of their lyrics.

In addition to the above, the act of displacement from one's homeland seem to have had an effect on both the older and younger generation of Chagossians. Marginalisation, lack of resources and scatteredness has had a negative effect in articulating the chagossian heritage including Sega Tambour Chagos and requires a paradigm shift and a mindset change.

The younger generation's interests in Sega Tambour Chagos has been lacking or diminished as many were born after displacement and with little knowledge of their original homeland. This group is much more influenced by change of lifestyles, new and other alternative performing arts. As such there is a risk that the element will either gradually disappear from its very foundation as a rich social and communal fabric that provides the chagossian identity and social cohesion to an artificial practice of entertainment lacking any meaning or be erased from human memory. This is the reason why there is need to put in place a set of incentives that will ensure the retention of the values, make it appealing to the young and enable this cultural element to survive, thrive and be sustainable. Inscribing Sega Tambour Chagos on the List for Intangible Cultural Heritage in need for Urgent Safeguarding will stimulate interest and discussions on the means for the element's safeguard.

This element forms an important part of the Mauritian heritage and despite the various challenges, has survived as a representation of a people's identity, pride, dignity in adversity, a sense of place, representing unity in diversity and human self expression. In this performing art, the Chagossians over the years even in challenging circumstances have maintained their creativity, skills and talents through the performance of the element.

Despite the efforts made by the state party, various NGO's, the associations with Chagossian interests and bearers there is great concern that the Sega Tambour Chagos may soon disappear unless concerted and inclusive efforts are made to put in place essential safeguard measures.

Currently, it appears only to be performed during events like the Festival International Kreol and Chagos Day and only one group consistently performs it. These efforts are not enough to ensure its sustainable survival and more needs to be done at both national and international level to create awareness and deal with the challenges it faces.

Part of an integrated strategy in safeguarding the element should be to invest in the youth and assist them to understand and appreciate the role of intangible cultural heritage in their lives as Chagossians and to build and nurture a sense of pride, identity and community cohesion. The intervention could make heritage not just an item of pride and community cohesion but also of artistic satisfaction that offers opportunities for the youthful practitioners to make a gainful livelihood through practice. However, this may require intervention beyond the community contribution to concerted effort by government, the civil society, the private sector as well as other supportive organizations. Listing on the Intangible Cultural Heritage List in Need for Urgent Safeguarding is the first step to a lasting solution. ———

### **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

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

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

Not fewer than 300 or more than 500 words

The viability of the element has had challenges since the relocation of the Chagossian Community. However, numerous efforts have been made to ensure its safeguard and continuous viability as all agree on its importance. A number of activities have been conducted by the community, the State Party, NGOs, and researchers to safeguard, maintain and promote Segá Tambour Chagos. While these efforts have ensured the survival of the element so far, they offer short term solutions. It is, therefore, envisaged to put in place inclusive and integrated plan to ensure long term sustainability and safeguard.

The old generation have strove to keep the element alive in Mauritius over the past fifty years through festive events and annual celebrations. They continuously talk about it and through memorialisation of the landscape, the traditions, and stories and to a large degree, nostalgia have kept the heritage alive.

Since 2005, the Commission of Arts and Culture in Rodrigues in the context of the Festival Kreol in Rodrigues, invites the Group Tambour Chagos to participate by showcasing their culinary practices and Segá Tambour Chagos performance.

Since 2015, the NHF with MAC also offer the group a platform to perform the element in the context of the annual Festival Internacional Kreol in Mauritius with a remuneration of Rs.15, 000 per performance in line with what is paid to other artists. The group has been invited to perform in Festival Kreol in Seychelles with financial support from MAC and such efforts will continue.

The State Party in response to the needs of Chagossians, set up the CWF, in 2000. The State Party has increased its allocation from Rs. 4M to Rs. 9M in 2017 and part of this money is for promotion of cultural activities including Segá Tambour Chagos.

The CWF collaborating with the CRG, organises 2 to 3 day seminar annually bringing together elders from the community to share their cultural experience. Since 2017, the workshop has included the youth and children, brought together to participate and perform the Segá Tambour Chagos as part of transmission strategy.

Since 2018, for the first time Segá Tambour Chagos is performed on the national commemoration of the Abolition of Slavery in a Cultural show that involves Segá Tipik, Segá Tambour and Segá Agalega all at a cost of Rs 336,000.

For the past 15 years there have been researches on the culture of the Chagossian Community including their ICH. Currently, there is a project funded by the UK Arts and Research Council led by Dr. Laura Jeffrey from the University of Edinburgh called 'CHAGOS: Cultural Heritage Across Generations'. The project involves local researchers and resource persons working with the community for documentation and transmission of ICH of the community including Segá Tambour Chagos.

Since 2015, the NHF has organised workshops on ICH with the community in which the NHF provides transport, refreshments and infrastructural facilities at a cost of Rs 30,000 per workshop.

The NHF is currently updating the National Inventory at a cost of Rs 300,000 and the Chagossian Community is involved in the process. ———

### 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?
- b. 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.
- 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.
- d. Describe the **competent body** responsible for the local management and safeguarding of the element, and its human resources available for implementing the safeguarding plan. (Contact information is to be provided in point 3.c below.)
- e. Provide evidence that the State(s) Party(ies) concerned is **committed** to supporting the safeguarding plan by creating favourable conditions for its implementation.
- f. Provide a **timetable** for the proposed activities and estimate the **funds required** for their implementation (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Not fewer than 1,000 or more than 2,000 words

Since 2012, the element has been documented in the National Inventory and recognised as one of the most important elements of the Mauritian ICH. Numerous meetings have been held by bearers, community members, state party representatives, NGOs and researchers to gather views on the element and its other attributes. It has been observed that Chagossians appreciate and would like to safeguard their Segá Tambour Chagos. Since 2015, with the recognition of the dangers facing the element and to ensure its long time survival and sustainability, there has been increased interest and support from various stakeholders to put in place an integrated Action Plan that will ensure the safeguard of the element from extinction. A number of Safeguard measures and several recommendations to promote, protect and transmit this element in the future have been put in place. Actions planned include:

- The MAC, through NHF and Nelson Mandela Centre for African Culture (NMCAC) in collaboration with University of Mauritius (UoM), shall document and disseminate the stories and knowledge of practitioners for a period of 3 years from 2018 to 2021. The NHF will cost share the running of the project with the NMCAC at a minimum cost of Rs 350,000 a year. This will include community inventories to demonstrate the importance of documentation and dissemination so as to, mitigate against loss of contextual and historical information about the element
- The CWF in collaboration with the CRG will support both formal and informal training programmes particularly for the youth to ensure the transmission of the element to the present and future generations. This will include the support of Rs 300,000 from the CWF for the next 2 years to make provision for instruments and pay for related expenses.
- The State Party will establish an Interpretation Centre for ICH at the NHF and the element shall be incorporated in it to ensure its safeguard and sustainability. A site has already been identified for the establishment of the centre. However, currently NMCAC is also playing the role of an interpretation centre for the heritage of African and Kreol Culture in Mauritius.
- The State Party will continue to facilitate Segá Tambour Chagos artists to participate in international events, for example through Cultural Exchange Programmes between Mauritius and other countries. The budget for this Cultural Exchange Programme is currently at Rs 500,000 with part used to facilitate the Chagossians artists to travel and perform in international events in the next 4 years. This will raise awareness about the importance of the element, its music, costumes and instruments, within the national and international communities. It will further create opportunities for performers to gain visibility for the element, create jobs and



generate income.

- Currently the State Party has eleven Cultural Exchange programmes and an International Grant Scheme of Rs 2 million per year. The MAC will support Segá Tambour Chagos artists with part of these funds to perform at international events.
- The State Party has allocated in the budget of 2017/2018 an amount of 50 million rupees to cover inter-alia National Award for Artists (2 M); Production Grant Scheme (8 M), Support to Emerging Artists for Performance Opportunities (10 M), Promoting Local Production (4M) and are open to all artists including Segá Tambour Chagos artists.
- The State Party has also put in place the Artists Assistance Scheme of Rs 30,000 per project for the production of CDs to promote Segá Tambour Chagos artists.
- Since 2017 the NHF is partly funding the travel of the Segá Tambour Chagos artists to participate in the Festival Kreol in Rodrigues (Rs25, 500 in 2017). The NHF will continue to support the travel of the artists to Rodrigues for the festival for the next 4 years at a total cost of Rs150, 000.
- All the stakeholders recognise the importance of creating a visibility of the element through the media. The State Party will therefore seek more resources to ensure the broadcasting of Segá Tambour Chagos by national and regional radios and television stations aiming at helping the youth in particular to understand, appreciate and perform Segá Tambour Chagos.
- Together with community and bearers the State Party through NHF and NMCAC will support the process of transmission of Segá Tambour Chagos from present bearers to younger successors through training/apprenticeship programmes that will ensure knowledge and skills relevant through performance and teaching.
- The State Party through the NHF in partnership with the community shall organize a yearly Segá Tambour Chagos Competition to promote and enhance its visibility among Chagossians in particular and Mauritians in general.
- Already the Chagossians have established themselves in groups for social gatherings and support where performances are carried out with elders being invited to perform in the presence of the youth and others. Through the CRG there is further encouragement to organise various activities based on family or clubs, to exchange information, raise awareness of the values of Segá Tambour Chagos and to identify the responsibilities of performers, bearers, practitioners and the community. In the next 4 years, working with NHF and NMCAC, the community will be encouraged to set up new performing groups for youth training and mentoring.
- Working with the researchers and social activists, the NHF shall facilitate partnership and exchange programmes between performing groups in Mauritius and other Diaspora including Seychelles, Australia and Britain in the next 4 years. This will provide opportunity for interaction learning and exchange.
- The CWF has put in place a programme for youth and children to work with elders through a seminar each year for 4 years to encourage sharing of elderly experiences and performing arts including Segá Tambour Chagos. The NHF and NMCAC will organise 2 workshops a year as part of the participation and implementation of safeguard measures by the community at a cost of Rs100, 000 per workshop for the next 4 years.
- The NMCAC under its program on extracurricular activities where artists and professionals work with children to learn music and make musical instruments, the element will be included as part of its promotion and safeguard.
- The State Party will seek for more resources and provide special assistance to the Segá Tambour Chagos artists to safeguard and promote the element. \_\_\_\_\_

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

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: Ministry of Arts and Culture \_\_\_\_\_

Name and title of the contact person: [Mrs. Rajwantee Ramrukheea, Permanent Secretary](#)

Address: [7th Floor, Renganaden Seeneevassen Building, Jules Koenig Street, Port Louis](#)

Telephone number: [\(+230\) 2087439](#)

Email address: [psartsandculture@govmu.org](mailto:psartsandculture@govmu.org)  
[ibhugan@govmu.org](mailto:ibhugan@govmu.org)

Other relevant information: [Name of Body: National Heritage Fund](#)  
[Name and title of the person: Mr. Shivajee Dowlutrao, Officer in Charge](#)  
[Address: 4th Floor, Fon Sing Building, 12 Edith Cavell Street, Port Louis](#)  
[Telephone number: \(+230\) 2118134](#)  
[Email: heritage@intnet.mu](mailto:heritage@intnet.mu)

[Name of Body: Nelson Mandela Centre for African Culture](#)  
[Name and title of the person: Mr. Stephan Karghoo, Acting Director](#)  
[Address: La Tour Koenig, Port Louis](#)  
[Telephone number: \(+230\) 2341421](#)  
[Email: nelson.mandela.centre@gmail.com](mailto:nelson.mandela.centre@gmail.com)

[Name of Body: Chagossian Welfare Fund](#)  
[Name and title of the person: Mr. Olivier Bancoult, Chairperson](#)  
[Address: Trois Freres Street, Morcellement Chagossian, Tombeau Bay](#)  
[Telephone number: \(+230\) 2472278](#)  
[Email: cfundboard@yahoo.com](mailto:cfundboard@yahoo.com)

Formatted: French (France)

#### 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*

[The nomination of Segá Tambour Chagos into the list of ICH in Need of Urgent Safeguarding is in partnership with all the stakeholders including community, bearers, NGOs and researchers. The Chagossian community has been part of the development of ICH planning and policies since 2010 including the development of the inventory and the discussion on listing the element. However, since 2015, it was noted that element was facing serious challenges and since then discussions have been going between stakeholders. Workshops were held in 2017 with the community and it was agreed that the element be considered for urgent list so as to prepare an integrated plan of action to ensure safeguard and sustainability as the community has](#)

consistently raised their concern on the state of the element. This is one of the reasons why the element was one of the first to be listed in the National Inventory of the Republic of Mauritius in 2012.

During these discussions a lot of interest from the community on the safeguard of the element has been noted and a commitment to ensure its survival for the future has led to unanimous decision to list it.

As part of their consent their pictures and videos have been taken and interviews translated from Kreol to English willingly. The people involved in consultative meetings have included artists such as Mimose Furcy, late Lisette Talate, late Rita Bancoult, late Charlesia Alexis and late Ferdinand Mandarin among others.

Over twelve workshops have been held since 2010 with participation of the Chagossian Community: 13-15 April 2010; 4 and 8 March 2011; 13 September 2011; 5 and 10 November 2011; 1 December 2011; 15 December 2011; 24 October 2012 and 9 November 2012.

Other formal and informal meetings took place between the community, NHF, concerned NGOs, research organisations and MAC to decide on the future of Segá Chagos after it was agreed that the nomination of the elements from the State Party would start with Segá Tipik, followed by Geet Gawai and then Segá Tambour of Rodrigues before Segá Tambour Chagos as fourth in line.

Segá Tipik was listed in 2014, Geet Gawai in 2016 and Segá Tambour in 2017. During this period, despite the State Party's and community effort to ensure the safeguard of all its elements including Segá Tambour Chagos, the latter underwent challenges that include loss of elderly practitioners, decline in the interest of the youth, challenges of limited population of practitioners among others.

The community and the State Party after consultations decided that Segá Chagos be listed in the ICH List Need of Urgent Safeguarding and consultative meetings were held on 6 and 7 March 2017; 26 July 2017; 08 August 2017; 17 August 2017; 30 September 2017 and 14 October 2017; consultative meetings were held with Modliar family to incorporate the perspective of Segá Tambour Chagos of those who left the Archipelago before independence and get their consent.

22 February and 16 March 2018 the completed file was presented to the community for their endorsement and submission.

#### **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*

Segá Tambour Chagos is recognised by all Chagossians as well as other Mauritians as an important songs and dance art. During the various workshops held to prepare the file for the listing of the element on the List of ICH in Need of Urgent Safeguarding, all the participants fully and strongly supported the process and consented to the element being listed. All the operations and procedures were followed as per the 2003 Convention and ICH guidelines and free, prior and fully informed consents were given through among others signed documents and video recordings by the bearers, performers and other community members.

The individuals, groups and institutions who participated in the workshops, meetings and consultations gave their free, prior consents. The meetings and workshops were as follows:

26 July 2017; 8 August 2017; 17 August 2017; 30 September 2018; 14 October 2017, 22

[February 2018 and 16 March 2018 with groups, individuals, bearers and community members like the families of Bancoult, Mandarin, Modliar, Furcy, Alexis and Gaspard and CRG, Comité Social Chagossien, Sega Tambour Chagos Group and CWF.](#)

[Therefore free, prior and informed consents were obtained before the submission.](#) \_\_\_\_\_

#### 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*

[Sega Tambour Chagos has no customary practices or restriction associated with it and forms part of a performing art completely open to all. The element has been passed from generation to generation and can be practiced by all community members, regardless of class, ethnicity, age, gender or place of residence. It is associated with festivals, celebrations, events, functions and brings people together. In the past, it was celebrated from island to island every Saturday and all were welcome. However, today it is performed among other times, during public events, family fairs as well on leisure places like beaches.](#) \_\_\_\_\_

#### 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*

[Name of Body: Chagossian Welfare Fund](#)

[Name and title of the person: Mr. Olivier Bancoult, Chairperson](#)

[Address: Trois Freres Street, Morcellement Chagossien, Tombeau Bay](#)

[Telephone number: \(+230\) 2472278](#)

[Email: cfundboard@yahoo.com](#)

[Name of Body: Chagos Refugee Group](#)

[Name and title of the person: Mr. Olivier Bancoult, Chairperson](#)

[Address: Royal Road, Pointe aux Sables](#)

[Telephone number: \(+230\) 2341024](#)

[Email: obancoultrcg@intnet.mu](#)

[Name of Body: Comite Social Chagossien](#)  
[Name and title of the person: Mr. Dino Mandarin, President](#)  
[Address: 19 Sunassee Garden Street, Pointe aux Sables](#)  
[Telephone number: \(+230\) 59140140](#)  
[Email: ashken.ak@gmail.com](#)

[Name of Body: Chagos Solidarity Trust Fund](#)  
[Name and title of the person: Prof. Vinesh Hookoomsing \(Trustee\)](#)  
[Telephone number: \(+230\) 57630112](#)  
[Email: vinesh.hookoomsing@gmail.com](#)

## 5. Inclusion of the element in an inventory

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

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

*Provide the following information:*

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

[Republic of Mauritius National Inventory of Intangible Cultural Heritage](#)  
[Currently, the inventory is based on the various islands that form the Republic of Mauritius. However, the inventory is undergoing review and update with a view to merging all the elements under the Republic of Mauritius but retaining the UNESCO 2003 Convention domains.](#)

*(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:*

[Ministry of Arts and Culture, National Heritage Fund](#)

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

[The State Party has one national inventory currently being updated with a view to setting up community inventories that would feed into the national inventory. Communities have been involved in the identification and inclusion of elements in the national inventory. The NHF together with communities carries out updates through workshops and consultative meetings that have also recommended community inventories. The NHF has further created an ICH unit to manage and monitor the inventory in close collaboration with communities.](#)

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

[Domain II- Performing Arts, Category- Songs and Dance, Element- Sega Tambour Chagos](#)

\_\_\_\_\_

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

[Sega Tambour Chagos was included in the National Inventory of the Republic of Mauritius in 2012](#) \_\_\_\_\_

(vi) 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).

[The inventory was first developed by the UoM and the NHF in collaboration with communities, researchers, NGOs and other stakeholders. Researchers collected information on the element which was then reviewed by a team from the UoM, the NHF, Aapravasi Ghat Trust Fund, NMCAC, Le Morne Heritage Trust Fund, Bhojpuri Speaking Union, Kreol Speaking Union and the communities' representatives.](#)

[Representatives of all gender and age groups have fully participated in the process. Since 2010, as part of the inventorying of the ICH of Mauritius and the development of the file, all stakeholder groups of Chagos have been involved in discussions concerning the identification of the element, threats to the element and the need for safeguarding and heritage transmission.](#)

[Consultative meetings were held to elaborate on practice, safeguarding and listing. As for the Sega Tambour Chagos, its listing was proposed by the Chagossian community who also identified, defined it and provided its significance. The community has therefore been an integral part of the identification and description of Sega Tambour Chagos for the purpose of inventorying, developing the nomination file and proposing safeguarding measures.](#) \_\_\_\_\_

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

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

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

[The national Inventory is updated frequently \(at least once a year and as and when information is available\) and the most recent update of Sega Tambour Chagos has been carried out in March 2018. For online documentation see:](#)

<http://www.nhf.govmu.org/English//DOCUMENTS/NATIONAL%20INVENTORY%20FOR%20INTANGIBLE%20CULTURAL%20HERITAGE-%20REPUBLIC%20OF%20MAURITIUS.PDF>

[The Sega Tambour Chagos element appear on page 146 of the National Inventory for Intangible Cultural Heritage of the Republic of Mauritius, a copy is hereby attached. Currently the National Inventory is undergoing a major review and update with a view to incorporating new elements, updating information in all the elements as well as making it even more community and user friendly through community inventory that would further feed into the National Inventory.](#) \_\_\_\_\_

## 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.

- [Ballgobin, D.V. & M. Antoine 2003. Traditional musical instruments from oral tradition: Folk music in Mauritius. Revi Kiltir Kreol 3, 69-82.](#)
- [Boswell, R. 2006. Le Malaise Creole : Ethnic Identity in Mauritius. New York - Oxford: Berghahn.](#)
- [Dussercle, R. 1937. Dans les "Ziles la-haut". Port Louis, Mauritius: General Printing & Stationery Company.](#)
- [Jeffery, L. 2007. How a plantation became paradise: changing representations of the homeland among displaced Chagos islanders. Journal of the Royal Anthropological Institute 13: 951-968](#)
- [Jeffery, L. 2011. Chagos Islanders in Mauritius and the UK: Forced Displacement and Onward Migration. Manchester: Manchester University Press.](#)
- [Lee, J.K. 1990. Sega: The Mauritian Folk Dance. London: Nautilus.](#)
- [Richon, E. and Mandarin, F. 2016. Retour aux Chagos. Mauritius](#)
- [Carter, M. and Wenban-Smith, N. 2016. Chagos: A History- Exploration, Exploitation, Expulsion. Chagos Conservation Trust, UK](#)
- [Evers, S. and Kooy, M. 2011. Eviction from the Chagos Islands- Displacement and Struggle for Identity against two world powers. IDC publishers. Martinus Nijhoff Publishers.](#)

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### 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: Mrs. Rajwantee Ramrukheea \_\_\_\_\_

Title: Permanent Secretary \_\_\_\_\_

Date: 26 March, 2018

Signature:

*Name(s), title(s) and signature(s) of other official(s) (for multi-national nominations only).*