



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 31 MARCH 2016
FOR A POSSIBLE INSCRIPTION IN 2017**

Instructions for completing the nomination form are available at:

<http://www.unesco.org/culture/ich/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 Representative List of the Intangible Cultural Heritage of Humanity available on the same webpage.

A. State(s) Party(ies)

For multi-national 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 of Rodrigues Island

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 the official name in English or French (point B.1).

Not to exceed 200 characters

Sega Tambour Rodrig

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

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

Sega Tanbour

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

The community concerned with the element is Rodriguans of all backgrounds and from all zones of Rodrigues Island. Originally performed by individual artists, today performers include groups of artists working together under the same umbrella, for example Cardinal Blanc, Alpha Omega, Bwa Siro Dibwa Dir, Solitaire, Pigeon Blanc, Camaron among others. Within these groups are the "Mareshal" who are the lead singers, the musicians who play the tambour (a circular instrument of goat skin), the triyang (a triangular iron rod), the mayos (two wooden pieces) and bwat (two tins) and others who play the role of the chorus. Among the community are the master tambour-makers entrusted with promoting and transferring the tambour (main instrument) knowledge to the younger generations. The Segga audiences who comprise the entire population of Rodrigues, from the young to the very old are passionate, attend and participate in the performances wherever they are.

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, and 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

Rodrigues Island, Republic of Mauritius

Segga Tambour Rodrig originated in North and Western regions of Rodrigues island, specifically Soupir, Vainqueur, Lataniers, Citron Donis and Mangues. According to Oral History, these were maroon slaves' hiding places where they performed Segga Tambour as expression of resistance, defiance and communication. The island is 560km east of Mauritius, measuring 108 square km with a population of 41, 600. From the 20th Century, Segga Tambour spread across the island, becoming popular in households. By 1976, several Segga Tambour groups emerged across the island such as Camaron, Loizo Teti, Bwa Siro Dibwa Dir, Cardinal Jaune popularising this music and dance, raising it to a national passion. Today, it is practised all over Rodrigues as well as among the Rodriguan diaspora on the island of Mauritius and in other parts of the world with diasporic population. The birth place and the place of most active performers remains Rodrigues.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For 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.): Dr. (Mrs.)

Family name: Luckheearain

Given name: Nalini

Institution/position: Ministry of Arts and Culture, Ag. Permanent Secretary

Address: 7th Floor, Renganaden Seeneevassen Building, Cnr Pope Hennessy and Maillard Streets, Port Louis, Republic of Mauritius

Telephone number: (+230) 210 9996

E-mail address: nluckheearain@govmu.org

Other relevant information: moac@govmu.org

E.2. 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.

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1. Identification and definition of the element

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

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

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

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

- a. an explanation of its social functions and cultural meanings today, within and for its community,
- b. the characteristics of the bearers and practitioners of the element,
- c. any specific roles, including gender 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 communities and groups involved with ‘a sense of identity and continuity’; and
- e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

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

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

Not fewer than 150 or more than 250 words

Sega Tambour is a vibrant, exhilarating and rhythmic performance of music, song and dance with origins in slavery, based on tambour, triyang, bwat and mayos. Tambour, leading percussion, is regularly heated on open fire ensuring best tune and energetically banged creating resonating sounds accompanied by triyang hit from inside to scintillating sounds, bwat and mayos both clapped. Impulsive and electrifying, Sega Tambour is danced at home, in formal and informal functions, the streets and in tourists' facilities.

‘Mareshal’ spontaneously composes songs, signals the tambour player by shouting ‘sizone!!!!!!’ Others join as chorus, clapping rhythmically to the music.

Couples; men wearing trousers and shirts and ladies frock or skirt with petticoat, move to the dance floor to an energetic but gracious dance with the man's hands around the woman without holding her. After a while another man joins to take over. In a competitive spirit, the man refuses to cede, leading to playful duel and finally the first male leaves. Subsequently, the female dancer elegantly and

amicably leaves.

Played by both professionals and amateurs, groups, it is a combination of rhythmic art, dance and theatre, performed with feet flat on the ground and a smile, where performers demonstrate maximum pleasure.

The element has subsets of expressions on conflicts resolution 'Sega kompoze'; social issues 'Sega sosial' and historical events 'Sega istorik', a means of messaging and resolving conflicts through creative and spontaneous dialogue.

A symbol of Rodriguan identity, it is performed by numerous groups (12 registered) with membership ranging from 15-25 artists.

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

Not fewer than 150 or more than 250 words

Primary bearers of Sega Tambour are the Rodriguan community and the language of practice, Rodriguan Creole, with elders having the responsibility of teaching the youth and ensuring generational transfer.

It is often from mother to daughter, father to son that the art of singing and composing lyrics is transmitted. Today in every village in Rodrigues, there is at least one performing group ensuring continuity. The groups perform in family gatherings, private and public functions, during which, dancers also include the audience. Originally the tambour was played by men although today it is also played by women; the 'mareshal' is still however a woman. The elders ensure transmission of instrument-making knowledge and the art of performance. For example, Mr. Louis Saint-Ange Phillippe popularly known as Mr. Thiong of group Cardinal Blanc runs classes on tambour-making at Mon Plaisir and Mrs. Lucrece Prosper of group Camaron has been training youth in Sega Tambour dancing since the 1970s.

Numerous groups such as Camaron, Cardinal Blanc, Solitaire, and Alpha Omega have sprung up since the 1970s and today perform with the youth, groom them and pass over the mantle to the new generation. These groups are organised according to different regions with group leaders who ensure adherence to punctual and regular rehearsals.

It is an art involving participation of men and women, old and young, rich and poor. The Rodriguan community: groups and individuals, governmental and non-governmental organisations and the strong community of artists continue to appreciate and engage in the promotion of the element.

- (iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

Sega Tambour has been transmitted from father to son, mother to daughter, elders to youth and children learn through imitation and observation. Instrument-making skills are learnt by youth through apprenticeship with experienced craftspeople. For example at the tambour-making school in Mon Plaisir, Mr. Thiong uses raw material of skin, wood, glue to demonstrate tambour-making to groups of students with a hands-on approach. Mrs. Jacqueline Allas, a renowned 'mareshal' and trainer has a school in Montagne Charlot where the youth are taken through singing, dancing and tambour playing as well as on the values of Sega Tambour. Mrs. Lorenza Gaspard from Lataniers has a large group of youth training on footwork and dancing including the art of facing audiences while dancing with a smile on the face.

Other groups and individuals that run schools in villages include Mr. Prosper- Mangués, Mrs. Lucrece Prosper- Citron Donis, Kouloudenn Group- Sainte Famille and Cardinal Blanc Group- Mangués, targeting youth and ensuring continuity. Groups meet weekly for rehearsals, teaching and training with youth participation including singing, dancing and instrument playing. Many groups are

composed of young practitioners led by elderly mentors and trainers.

Children in Primary schools perform Segga Tambour as part of extra-curricular activity, to expose them to their history and are invited to perform at national and other forums.

At the moment, there are no formal training manuals or courses concerning the teaching of Segga Tambour, but this is under consideration by Commission of Arts, Culture and others (CACO).

(iv) What social functions and cultural meanings does the element have today for its community?

Not fewer than 150 or more than 250 words

Segga Tambour is an important means of sharing information and news, with places of performances being where information of daily life, hardships, pleasure and world around us is passed.

One of its peculiarities is conflict resolution, achieved through dialogue between contesting individuals in the most entertaining, joyful and destressing way. In conflict situations, individuals spontaneously compose songs engaging one another through challenge and counter challenge, resulting in dispute resolution.

It provides a platform for socialisation through community participation in family gatherings consolidating bondings and strengthening social ties. Often starting as a family gathering, Segga Tambour ends up as a social event where neighbours and people in the vicinity participate in a common and shared space, an atmosphere of festivity and fraternity. Performers seamlessly fill-in for others when needed, consolidating relations between groups and communities that creates an atmosphere of sharing and togetherness.

With origins in defiance and resilience it provides a strong sense of identity, belonging and continuity to Rodriguans bridging the gap between class and status in unity of purpose, celebrating common identity. It provides practitioners with opportunities to showcase and transmit their knowledge and skills contributing to social and economic welfare and environmental sustainability through concept of recycling, embedded in the use of items like bwat and triyang.

Segga Tambour is a connector to roots beyond Rodrigues and Mauritius to the diaspora and the continents of origins: Africa, Asia and Europe. It is a symbol of identity, carrier of history and traditions and a means of social cohesion.

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

Not fewer than 150 or more than 250 words

With its origins on resistance to oppression and subjugation, Segga Tambour is based on strong belief of human dignity, freedom, respect and resolving conflicts through dialogue. Narratives and counter narratives through songs between disputing parties is a good example of promoting peace and dialogue.

Nothing about Segga Tambour is incompatible with existing international human rights instruments as it is adaptive to change and accommodative to diversity reflected by an informant on 14 November 2015 workshop in Rodrigues: "Segga Tambour is the spice used to embellish musical types and styles".

Despite preference for traditional clothing of petticoat and trousers, there is no discrimination based on clothing for participation. The element has no gender disparity or generational divide as both men and women, youth and elderly participate equally.

Segga Tambour is performed in tourism facilities as such, contributing to sustainable development as a source of revenue for performers and instrument-makers with revenue generated percolating through the society. The performing art also ensures environmental sustainability through knowledge generation and appreciation of the importance of recycling, practised for generations, using waste cans (for making bwat) and building iron rods (for triyang) for instrument-making, further exemplified through the use of natural products in tambour-making with goat skin obtained from butcheries,

cassava glue and local wood valued and available locally. Based on this long tradition of environmental respect Rodrigues is the first island in the Indian Ocean with legal provision against plastic use promoting environmental sustainability.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity.

- (i) *How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?
Not fewer than 100 or more than 150 words*

Sega Tambour is popular, enjoying support in Rodrigues as part of life. Its role in conflicts resolution, environmental conservation and community togetherness, would contribute to ICH generally allowing the community to share its values worldwide. Its performers are invited at various international festivals, attracting attention of scholars including ethnomusicologists. Inscription will increase visibility of ICH regionally. The nomination of Sega Tambour will be the first ICH inscription for Rodrigues, an autonomous island of the Republic of Mauritius, with scarce resources.

Inscription will cement intercultural dialogue and linkage to industries like tourism, create opportunities for performing arts and artists, and contribute to development through community's enthusiasm and active participation in their ICH without over-commercialisation.

Outstanding son of Rodrigues, Benoit Jolicoeur noted in November 2015: "Rodrigues which has the feeling of always receiving from the world is today proud to share and offer its ICH to the world and be recognized for it."

- (ii) *How can inscription encourage dialogue among communities, groups and individuals?*

Not fewer than 100 or more than 150 words

With its demonstrated ability to settle disagreements and conflicts in most amicable yet contested way, the element's inscription will position it as a viable and effective mechanism of conflict resolution.

Recognised as the glue that binds the Rodriguans, its inscription will enhance respect for ICH and mould relationships.

Through tambour-making schools and efforts of elders to transmit knowledge, the youth will appreciate the art of tambour-making, ensuring continuity and transmission of knowledge.

The inscription will create wider platforms for interaction of and exchange between artists of different cultures and backgrounds, increasing participation in national and international competitions and festivals and creating wider international performing communities.

With its use of Rodriguan Creole in lyrics including contextualized riddles fully expressing the culture, inscription will enable Republic of Mauritius to further appreciate the diversity of its heritage and continue dialogue within various communities on safeguarding and promoting diversity of its ICH.

- (iii) *How can inscription promote respect for cultural diversity and human creativity?*

Not fewer than 100 or more than 150 words

Sega Tambour performers pick-up lines on current issues and instantly improvise lyrics with

opponents responding on the spot that is creative and innovative. Lyrics based on debate and dialogue often on disagreements are solved publicly leading to understanding and appreciation of differences. Inscription and respect for ICH will enhance this understanding and appreciation.

Tambour, bwat and triyang, readily available and environment-friendly, improvised for entertainment and communication contribute to human creativity.

The performance including tambour banging requires special skills learned and passed on from one generation to next, with each adding new items to the core, to an ever appreciative audience. Costume-making and drinks such as 'Baka' and 'Tilambik' that grace the festivities constitute expressions of human creativity.

Inscription will further promote instrument-making and performances, visibility of element; sharing with international communities, respecting cultural diversity, including at inter-island level. Sega Tambour has its rich styles, rhythms, philosophies and messages for humanity.

3. Safeguarding measures

For **Criterion R.3**, the States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

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

- (i) How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

Today Segá Tambour is performed on official occasions and homesteads with youth exposed and living it. Its transmission from elderly to youth, father to son and mother to daughter is ongoing.

From 1970s, the community started creating Segá Tambour groups with the founding of 'Groupement des Artistes Rodriguais', an NGO. They started participating in competitions and rehearsals in community centres (NGO initiatives), ensuring transmission and safeguard.

Numerous groups e.g. Kouloudenn, Bwa Siro Dibwa Dir, Cardinal Blanc and Solitaire hold weekly rehearsals and performances in their localities. Some groups and individuals have opened facilities in cooperation with CACO where youth training has led to job creation through musical performances and craftsmanship.

Researchers like Noël Allas conduct research on the history of Rodriguan Creole and Segá Tambour, contributing to the inventory. Creole language as medium of communication and expression has a dictionary on it. The element, transmitted through the Creole language, is symbol of Rodriguan identity.

Segá Tambour performed in tourism facilities, contribute to revenue generation for performers that percolates through the society. There is danger of over-commercialisation however, that community is aware of.

Several performing groups like La Troupe de L'union de Rodrigues produce CDs, generating income and employment. They participate in national, regional and international events, winning awards and prizes. Several performers earn salaries when performing in hotels.

Performances continue during family gatherings, public events and even church mass, performers showcasing talent on television and radio. Communities fundraise to sustain their groups with young performers emerging, ensuring viability and continuity.

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

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

- (ii) How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?

Not fewer than 150 or more than 250 words

The national television (MBC) telecasts performances through Senn Kreol and TV Rodrig. Competitions are organised by, among others, CACO to promote music and dance, including Segá Tambour.

Since 2014 CACO opened a school in tambour-making for youth ensuring transmission of skills and knowledge. Rodrigues Regional Assembly (RRA) has provided community centres to Segá Tambour groups for rehearsals.

National Heritage Fund (NHF) maintains ICH inventory since 2010 and raises awareness on Segá Tambour and its contribution.

The Ministry of Tourism and CACO promote performers through regular activities and festivals with performers highly solicited at events such as Festival International Kreol, National Day Celebrations, Abolition of Slavery and Autonomy of Rodrigues. Segá Tambour is popular in international events such as Africolor- France 2013, annual Festival Kreol- Seychelles, and annual Florilege- Réunion. Since 1999, Government annually organises Festival Kreol with emphasis on Segá Tambour where countries like Haiti and Seychelles have performed as part of exchange and sharing.

The Government has recognised the element as the symbol of history of the Rodriguan community, erecting commemorative monument at Montagne Cimetière depicting a family dancing Segá Tambour on the abolition of slavery.

The State provides funding to artists participating in national and regional performances and producing CDs and DVDs through Artists' Assistance Scheme (AAS), addresses copyright issues through Mauritius Rights Management Society (MRMS), promotes artists on television and radio.

Due to large number of groups (12 registered) and performers, resources and opportunities are limited and potential exploitation of artists is a challenge being addressed by government.

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

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

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

- (i) *What measures are proposed to help to ensure that the element's viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

The Government of Mauritius has revised the National Heritage Act to include the safeguard of its ICH that involves the community not only in the protection and promotion, but also from the benefits that accrue from it. Through the Cultural Policy of Mauritius "Creative Mauritius-Vision 2025", the Government has developed a comprehensive cultural policy framework that takes into account the rich and diverse cultural heritage of the country and the anticipated aspirations of the future generations. It takes into account the potential of creative economy of which Segá Tambour forms part, as an art that also has income-generating potential beneficial to artists, the community and the country.

The Government recognises the need to empower the communities to benefit from their ICH while acknowledging the challenges especially that may come with the results of inscription of Segá Tambour and the resulting visibility from public attention and is putting in place measures to respond to any negative consequences. These include among others:

- Establishment of a platform of professionals (Maître d'Arts) in the domain of Segá Tambour in Rodrigues to document, promote and protect the element together with CACO.
- CACO working with artists to set up of a code of ethics and conduct, providing artists with guidelines on Segá Tambour performance to avoid negative effects and influences of potential over-commercialisation related particularly to tourism industry.
- Setting up of an association of artists working with scholars from Rodrigues and MBC, to

document and disseminate the history of Rodrigues including Segá Tambour, its meanings, settings and characteristics to avoid loss of context and wealth of historical information associated with it and support training programmes to ensure sustainable future.

- CACO and NHF to draw guidelines to safeguard the element through documentation, research and dissemination.
- Ministry of Arts and Culture (MAC) and CACO are establishing an archive in Rodrigues under the Library Service to ensure the protection of information and material on the history of Rodrigues, including Segá Tambour, for posterity.
- Ministry of Education to include history of Rodrigues and Segá Tambour in school curriculum and tertiary education through development of relevant teaching materials.
- The Rodrigues Regional Assembly through the Commission of Arts and Culture to continue encouraging families, groups and individuals to perform Segá Tambour informally as a way of communal practice of interaction, exchange and unity building and to avoid it being a preserve of commercial interests.
- With assistance from the Government, the community and groups will seek for more opportunities in promoting public performances within Rodrigues to continue popularising the element.
- The Government will support cultural exchange programmes within and beyond the Indian Ocean enhancing awareness of the element and providing opportunities for performers' visibility and benefit through income generation.
- The Government and the community will set up Festival Segá Tambour similar to Festival Kreol to provide opportunities for performers and practitioners to interact, promote Segá Tambour, create awareness among wider communities opening up avenues for co-operation with other regions in the Indian Ocean and beyond, while ensuring its deeply unique Rodriguan roots, flavour and dynamism.
- Government will ensure that the Mauritius Rights Management Society responds to the needs of the intellectual property rights (IP) of the Rodriguan artists, as stated by the Minister of Arts and Culture in the stakeholder meeting in August 2015, and set up a local chapter of MRMS in Rodrigues with regular meetings to review loopholes and ensure artists' rights are protected.
- The Rodrigues Regional Assembly will set up a museum in Rodrigues to promote Segá Tambour.

The community is categorical that inscription will add value to the element and not jeopardize it. However, they are also conscious of the threats associated with over-commercialisation such as the influence on performers by tourists' expectations. Concerns were raised during consultations on risks of influence of other cultures that may de-contextualise it such as on dress code, instrument and tourism industry requirements. The community however, is committed to sensitising the youth on Segá tradition respecting its historical context and encouraging manageable changes. While some were opposed to the use of synthetic tambour, many also felt that both the traditional and synthetic could be used concurrently. The community acknowledges the changes taking place in the dress code but appreciate that majority of the lady artists still prefer to maintain the petticoat.

Through inscription and more visibility, the performers will be incentivized to produce recordings on Segá Tambour ensuring continuity, benefit and protection while leading to awareness creation at local, regional and international levels.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

Not fewer than 150 or more than 250 words

The Government, through Ministry of Arts and Culture and the Commission for Arts and Culture has earmarked a budget in Mauritian rupees (Rs) p.a. (Rs. 35 = 1USD):

- Inventorying ICH in Mauritius including Segá Tambour and coordinating its safeguard through the NHF (1 million).
- Support for performance in the "Festival International Kreol" (500,000).

- Financial and capacity building for the Association of Segá Tambour artists (250,000).
- Financing training, awards and events in Rodrigues (300,000).
- Investment in the Artists' Assistance Scheme (400,000).
- Informal community workshops and apprenticeship by community organizations and practitioners and support to community centres for training and rehearsals (500,000).
- Provision and distribution of musical instruments (100,000).
- Production of instruments for Segá Tambour under the Development of Arts and Crafts Initiative (Corporate Social Responsibility Programme, code 402).
- Support attendance for Segá Tambour performers at international festivals and cultural events through the existing fifteen Cultural Exchange programmes (500,000 per programme) and the International Development Grant Scheme (2 million).
- Implementation of ICH recommendations in the Cultural Policy of Mauritius (500,000).
- Support for musical notebook for notation of Segá Tambour (100,000).
- Inclusion of Segá Tambour in all cultural activities and festivals by RRA.
- Assisting groups and artists if need be with the development of guidelines that allow manageable change especially on the dress code and other matters (100,000).
- Provision of halogen bulbs to artists to heat tambours at international performances (50,000).
- Establishing musical instruments shops at the airport and Port Mathurin offering opportunities for manufacturing traditional musical instruments, jobs and knowledge transfer.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

The safeguarding measures are developed in close collaboration, partnership and full participation of Rodriguan community of all gender and age groups, who are partners in their implementation.

Since 2010 as part of inventorying of the ICH of Mauritius and development of nomination file coordinated by NHF and UoM, all stakeholders of Rodrigues have been involved in discussions and identification of the element, threats and need for safeguard and transmission.

Consultative meetings were held in Rodrigues on 24 and 25 October 2011 and Mauritius on 24 October and 9 November 2012 to elaborate on practice, safeguard and listing.

On 5, 6, 8, 10 and 11 August 2015, UoM Heritage Management students in collaboration with NHF and MAC carried out workshops and community participation programmes in Rodrigues with artists, community members, NGOs, CBOs and officers from the different Commissions of the RRA on Segá Tambour.

Further consultative meetings took place from 12 to 19 November 2015 in Rodrigues during which community and other stakeholders discussed the nomination file and provided consents.

The community has therefore been integral part of the identification and description of Segá Tambour for the purpose of inventorying, developing the nomination file and safeguard mechanisms. They are involved in the implementation through managing community centres for rehearsals, running informal training classes, fundraising for groups and writing of lyrics that were previously oral. Elders like Mrs. Lorenza Gaspard and Mrs. Lucrèce Prosper among others continue to train the youth ensuring sustainable future.

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

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), with responsibility for the local management and safeguarding of the element.

Name of the body: National Heritage Fund

Name and title of the contact person: Mr. Shivajee Dowlutrao
Officer in Charge

Address: 4th Floor, Fon Sing Building, Edith Cavell Street, Port Louis, Mauritius

Telephone number: +230 2118134

Fax number: +230 2086728

E-mail address: heritage@intnet.mu

Other relevant information: National Heritage Fund is the National Repository of ICH in the Republic of Mauritius

4. Community participation and consent in the nomination process

For **Criterion R.4**, the 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 participated actively in preparing and elaborating the nomination at all stages, including the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, 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 elaboration 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 Republic of Mauritius signed the ICH Convention on 4 June 2004 and embarked on community sensitization. By 2010, the development of inventory had started with identification of elements from various parts of the republic including Rodrigues Island.

The Rodriguan community identified Sega Tambour as a priority element for listing during discussions on inventory development in 2010 followed by meetings to elaborate on the inventory.

The community of men and women, comprising groups, individuals, families, artists, intellectuals, NGOs, officials and other stakeholders partnered with NHF, UOM, Mauritius Museums Council (MMC), National Archives (NA), MBC and MBC Rodrigues, CACO and MAC. All have been part of the inventory and the nomination file development from conception, elaboration and finalisation of the file and are aware of their responsibilities.

Workshops and working sessions were conducted in 2010, 2011, 2012 and 2015:

- 13-15 April 2010: An introductory and orientation workshop to the Convention in Mauritius bringing together multiplicity of stakeholders and identifying bearers and resource persons.
- 4 and 8 March 2011: Two consultations in Mauritius for the identification of the first 4 elements including Sega Tambour to be nominated by the Republic of Mauritius.
- 13 September 2011: Workshop in Mauritius on the inventory with representatives of Sega

Tambour and others to review and comment on ICH inventory entries.

- 22 to 26 October 2011: Two consultative workshops on inventory of elements in Rodrigues Island, including Segá Tambour.
- 15 December 2011: Workshop in Mauritius on inventory and nomination file for Segá Tambour representatives to review the inventory and set up of an Advisory Body for Segá Tambour nomination.
- 24 October 2012: Consultative workshop in Mauritius to discuss with the community the ICH inventory of the Republic of Mauritius and to review the elements of the inventory.
- 09 November 2012: Consultative workshop in Mauritius to finalize the list of all identified elements in ICH inventory and to seek the community's approval thereon.
- 05 to 11 August 2015, several meetings, working sessions and workshops with groups and stakeholders on the development of Segá Tambour file were organised with performances, discussions and consents given in Rodrigues.
- 06 and 08 August 2015: Meetings with groups and practitioners with discussions on nomination file and consents given.
- 10 and 11 August 2015: Consultative workshops on Segá Tambour where the nomination file was presented, discussed and consents given.
- 12 to 19 November 2015: Further meetings and final consultations on the nomination file and inventory held with the community in Rodrigues:
- 16, 17, 18 and 19 November 2015: Meetings with groups and practitioners for performances, discussions and consents.
- 14 and 18 November 2015: Two workshops held where the nomination file was presented and validated and consents received.

The community therefore has been closely involved in the preparation of the nomination file and the inventory since the beginning of the exercise including identification, documentation and decision to inscribe.

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 regimens 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 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

At meetings held in Rodrigues (24-25 October 2011, 5,6,8,10 and 11 August 2015 and 12 to 19 November 2015), the Sega Tambour community representatives (including practitioners, knowledge bearers, groups, individuals, instruments-makers, dancers, singers, musicians, other artists, men and women, youth representatives and broader audiences) were fully informed about the convention and its list. The community members were informed of the likely consequences following the inscription of the element, the importance of their participation and consent to the file and their ultimate responsibility in safeguarding the element.

Throughout these meetings there were strong participation and overwhelming enthusiasm of all the practitioners and stakeholders in safeguarding the element. The community in the meetings of August and November 2015 gave their informed, unanimous and voluntary consents to the submission of the file having been informed of their responsibilities after inscription.

The consents were given by people of all genders; group leaders, practitioners, knowledge bearers, representative of audiences and other stakeholders in attendance orally and written on paper and captured in video in Creole (also translated in English), English and French. The written consents have the name of element, the name of the individuals or individual members of the group, purpose for which consent is given, contact details, designation where applicable, gender, their signatures and the dates on which it was signed. All the signed consents from the information, awareness and approval workshops held with the community are attached to the file.

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 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

According to the community of Sega Tambour there are no customary practices governing access to the element. People can just appear without prior notice and enjoy the occasion. However, in formal settings there are invitations as well as dress codes that are expected of those attending. In such cases, people respect the established practice.

There is no discrimination or any rules for accessing the element. People from any background can learn the music, the songs or dance and the general public equally participates. The musical instruments and skills are passed along family line as well as to anyone who wants to learn.

As with any performance, when it is a family affair, the family has the right of invitation and access. However when performed for the general public, on occasions such as festivals, national commemoration, and event promotions anyone can and does attend. It is common to see people joining in dancing on closed streets in places such as Port Mathurin, capital of Rodrigues, on occasions such as public events. Where public access is limited, communication will be done through awareness raising. In one of the workshops some informants indicated that at some stage the performance of the element was also associated with the sowing of first seed on the yearly planting cycle. However, this is no longer the practice. Should the community feel that there is knowledge or skills requiring restricted access to, this will be actively respected in documentation processes

according to the ethics codes used in inventorying.

4.d. Concerned community organization(s) or representative(s)

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. *E-mail*
- f. *Other relevant information*

1. Solitaire Group

Francis Prosper, Group Leader

Mangues, Rodrigues

(+230) 8316821/ 58768803

Email: N/A

2. Kouloudenn Group

Stafford Samoisy, Group Leader

Sainte Famille, Rodrigues

(+230) 57020325/ 57232399

Email: N/A

3. Cardinal Blanc Group

Harel Collet, Group Leader

Mangues, Rodrigues

(+230) 58751656

Email: N/A

4. Bwa Siro Dibwa Dir Group

Lorenza Gaspard, Group Leader

Lataniens, Rodrigues

(+230) 8325319/ 58755467

Email: N/A

5. Fouche Castor Group

Jacqueline Allas, Group Leader

Soupir, Rodrigues

(+230) 8320749

Email: N/A

6. Camaron Group

Lucrèce Prosper, Group Leader

Citron Donis, Rodrigues

(+230) 8316291

Email: N/A

7. Alpha Omega Group

Louis Larose, Group Leader

Patate Théophile

(+230) 8315140

Email: N/A

8. Ambiance Tropicales Group

Tino Samoisy, Group Leader

Cygangue, Rodrigues

(+230) 8314937

Email: N/A

9. Cafe Marron Group

Jean Daniel Abraham Désiré, Group Leader

Mourouk, Rodrigues

(+230) 58105973

Email: N/A

10. Pigeon Blanc Group

Christian Prosper, Group Leader

Pistaches, Rodrigues

(+230) 58765120

Email: N/A

11. Etoile Rouge Group

Sydney Ste Marie, Group Leader

Rivière Cocos, Rodrigues

(+230) 58760499/ 8319121

Email: N/A

12. Rayon Soleil Group

Legentil Jacquelin, Group Leader

Papayes, Rodrigues

(+230) 59270946

Email: N/A

13. Louis Saint-Ange Philippe (Thiong), Tambour-maker

Petit Gabriel, Rodrigues

(+230) 54960538

Email: N/A

14. Benoit Jolicoeur

Chairperson of the Cultural Council/ Community Leader/ Former Minister of Rodrigues

Jean Tac, Rodrigues

(+230) 58750734

benoit.jolicoeur@yahoo.com

5. Inclusion of the element in an inventory

For **Criterion R.5**, the States shall demonstrate that **‘the element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies)**, as defined in Articles 11 and 12 of the Convention’.

a. Indicate below:

- when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),
- its reference,
- the inventory in which the element has been included,
- the office, agency, organization or body responsible for maintaining that inventory,
- how the inventory has been drawn up ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11(b) of the Convention), and including in terms of the role of gender
- how the inventory is regularly updated (Article 12 of the Convention).

b. Documentary evidence shall also be provided in an annex demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; **such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different**. The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on. It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.

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

Not fewer than 150 or more than 250 words

Sega Tambour is one of the elements included in the National Inventory of ICH for the Republic of Mauritius compiled by the NHF with assistance of UoM since 2011. The first official inventory approved by Government in March 2013 subsequently updated and is maintained by the NHF. Inventory entries are updated on a regular basis as the information comes in and Sega Tambour's most recent update was carried out in 2015. The updated inventory 'National Inventory ICH Rodrigues Island Domain 2 Category 1 Element 1', is attached and available at:

http://culture.govmu.org/English/DOCUMENTS/ICH%20INVENTORY_RODRIGUES%20ISLAND.PDF

117 elements are included in the inventory organised in 5 domains as per the islands of the Republic of Mauritius. In 2012 workshops held with more than 70 participants provided feedback for finalisation of the first stage of the Republic of Mauritius inventory. Representatives of practitioners, artists, instruments-makers, community organizations participated in the identification of the element and in the compilation and revision of the inventory entry.

Twelve workshops were held between 2011 and 2015 to compile and update the inventory entry of Sega Tambour with the practitioners, groups among others Kouloudenn, Solitaire, Cardinal Blanc, Bwa Siro Dibwa Dir, Camaron, individuals, representatives of audiences and other stakeholders. Women and youth formed a major part of all these meetings, as demonstrated in the consent forms and videos. The free prior and informed consents of communities concerned for the inclusion of the element in the inventory collected in 2015 workshops are recorded and archived at the NHF.

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 the 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 concerned community is other than English or French
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different
- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- cession(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, audio-visual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Agathe Anabelle, 2012. "Rodriguan Intangible Cultural Properties- Folk Music and Dance", BA Thesis [unpublished], University of Mauritius, Réduit, Mauritius.

Allas Noël, 2005. "Rodrigues : Quelle Culture ?" La Voix du Peuple, Rodrigues.

Desrosiers Brigitte, 2001. "Patrimoine Musicale de l'Océan Indien, Rodrigues, Volume 1 : Voix et Tambours, Volume 2 : Accordéon", Pôle régional des musiques actuelles, Ile de la Réunion.

Dominique Olivier, 2002. "Un « choc » pour Brigitte Desrosiers. Deux Disques de l'Ethnomusicologue obtiennent une Mention du Magazine Le Monde De La Musique. " Forum, Vol.37, No.8, University of Montréal, Canada.

Edouard Doyal et al., 2010. "Les Plus Belles Chansons de l'Ile Rodrigues", RRA, Port-Mathurin, Rodrigues.

Guillaume Samson, 2001. "Clivage Social et Appropriation Musicale à l'île Rodrigues. Le Cas du Ségakordéon", Cahiers d'Ethnomusicologie, 13, 163-178.

La Troupe de L'Union de Rodrigues, 2010. "Musique & Danse Traditionnelles de Rodrigues avec la Troupe de L'Union de Rodrigues", RRA, Port-Mathurin, Rodrigues.

Lelong Christian, 2013. "Ran Mo Tambour", Cinedoc and Autantic Films, Toulouse Television, France.

Vivek Beergunnot, 2007. "Rodrigues Dans Tan Lontan", VVR & New Team.

www.lemauricien.com/article/musique-traditionnelles-enjeu-fort-rodrigues

www.routard.com/carnet-de-voyage/cid131171-l-il-rodrigues-une-vraie-perle.html

www.tourism-rodrigues.mu/fr/node/18

www.vivrodrigues.com/la-vie-rodriguaise/vie-artistique-et-culturelle/49-les-battements-du-l-sega-tambour-echo-des-rhythmes-africains-ancestraux.html

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

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

Name: Dr. (Mrs.) Luckheenarain Nalini

Title: Ag. Permanent Secretary

Date: 25 March 2016

Signature:

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