



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

Original: English

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Eleventh session
Addis-Ababa, Ethiopia
28 November to 2 December 2016

Nomination file no. 01178 for inscription in 2016 on the Representative List of the Intangible Cultural Heritage of Humanity

A. State(s) Party(ies)

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

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

Bhojpuri folk songs in Mauritius, Geet-Gawai

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

Mauritius Bhojpuri Lok Geet _ Geet-Gawai; मोरिशस भोजपुरी लोक गीत _ गीत-गवाई

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.

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 bearers of Geet-Gawai tradition in its complete form: with the rituals, veneration, songs, music and dance, are the Bhojpuri-speaking community of Mauritius (more than 40% of the population as per 2011 census) whose ancestors arrived from India between the early 19th and the beginning of 20th century as indentured labourers, to work in sugarcane plantations, after the abolition of slavery in 1834. Originally performed especially for wedding ceremonies by women, the Geet-Gawai, a living expression of the Bhojpuri Language and tradition, has developed to encompass performances by men and women including children and youth. Popular among Mauritians, it is performed by communities (including bearers, families), specialised groups and individuals at different stages, levels and functions. Today the performances in terms of song, music and dance are enjoyed and also appreciated by Mauritians whose ancestors came from Africa, East Asia, Europe and the non-Bhojpuri speaking parts of India.

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

Mauritius, Indian Ocean

Geet-Gawai, brought to Mauritius during the early settlement of indentured labourers, flourished in sugar estate environment (sugar camps) across the country. With the movements and resettlement of people from the sugar estates to towns and villages, Geet-Gawai became prominent all over the country.

Sharing roots with its Indian counterparts, Mauritian Geet-Gawai took its own path developing Mauritian flavour, architecture and rhythm. Like any other element, it still stands to benefit from other elements including its source.

Although the custodians and practitioners of the element are mostly found among the Bhojpuri-speaking settled across the country, the singing and dancing are widely known and appreciated by Mauritians since the 1970's with performers also coming from non-Bhojpuri speaking communities. Originally performed in the family it has spread to the wider Mauritian community.

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.): Mrs
Family name: Ramrukheea
Given name: Rajwantee
Institution/position: Permanent Secretary, Ministry of Arts and Culture
Address: Ministry of Arts and Culture, Renganaden Seeneevassen Building, 7th Floor, Corner Jules Koenig and Maillard Streets, Port Louis, Mauritius
Telephone number: +230 2125848
E-mail address: rramrukheea@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.

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.

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

Initially, a pre-wedding ceremony, Geet-Gawai combines rituals, prayers, songs, music and dance with several steps:

- Women of the family and neighbours gather in the groom's or bride's home.
- Five married women perform 'lagan-kholna'; sorting out turmeric pieces, unhusked rice, grass and money (formerly only coins) in a piece of cloth, while women surrounding sing 'Lagan-geet', 'Sumiran' and 'Sandhya' honouring Hindu gods and goddesses.
- Thereafter, performance place is sanctified by 'dharti-bandhai' through songs, seeking permission from Mother Earth to perform on her.
- Then follows 'dholak-puja' a ritual paying respect to musical instruments, by the groom's, or bride's mother and lead-drummer, initiating transition to musical performance. Dholak (two-headed-drum) and household items: 'chamach' (spoon) struck against the rim of 'lota' (brass container), 'thali' (brass plate) and two wooden pieces are used to produce rhythmic beats for 'Suhag-geet' (invocation songs) leading to the final stage, the 'Jhumar', a vibrant songs, music and dance

performance Women and girls initially inactive, join in swaying their hips to the beats, moving around with short steps, enacting the lyrics and improvising jokes all night.

Originally practiced by women, Geet-Gawai is today also practiced by men. Moving beyond family into public performance, Geet-Gawai through Jhumar explores new genres of music, spontaneous fusion where other cultural components like musical instruments and wordings have found their way into the repertoire.

Geet-Gawai, a lively social and cultural performance of rituals, music, songs, dance and dressing enriched by serving of snacks, hot-drinks, ginger-powder, bettel-leaves and ends up with distribution of soaked black chickpeas.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles 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

The primary bearers of Geet-Gawai are the Bhojpuri speaking community and the language of practice is Bhojpuri. The element is mainly practiced by elderly women, specialised groups (elderly and youth) and individuals who also carry the responsibility of transmitting it to younger generations, acting as guides, coaches, mentors and teachers. Alongside are also performers from non-Bhojpuri communities such as Madame Soobamah Nallatamby and Late Mr. Freeman Lagarre, performing in public across Mauritius. Transmission of knowledge and skills are both formal and informal.

The performers of rituals are married female members from bride's or groom's family, close friends and neighbours, guided by elderly women and supported by specialised performing groups (Geetharines), called in to sing and dance. The Geetharines, acting as teachers and mentors are important in training and keeping the Geet-Gawai alive while charging for performances (formerly performed voluntarily, members of family and audience when impressed, give tokens as sign of appreciation).

Although Geetharines only performed in weddings, today their roles have extended to public performances where people can join and learn. Male performers are also today part of it and have transformed the element into modern stage performances. There are dozens of well-known Geetharines and performers such as Rani Dookaran group, Des Premi group, Mahila Saraswati group, Ramba Ramtohul and Purnima Fokeerah, also a sega performer. Though the practitioners are currently not registered or structured in professional organisations, some have production copyrights while others form part of community organisations that provide awareness in promotion and training 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

Until 1970s, Geet-Gawai was performed within family and neighbours, knowledge transmitted from mother to daughter.

Today bearers: elderly women, Geetharines and individuals coach youth to learn and perform. Performers like Mrs Pratima Mungra (Plaine Magnien) has formed youth groups to perform; Mrs. Ravita S. Peetambur (Floreal) established Rasika Dance Academy with children to learn and perform in public; Dance in the City group trains youth dancing Bhojpuri songs; Rani Geetanjali group (Petit Raffray) trains children singing Geet-Gawai. Bhojpuri Boys produced internationally acclaimed music 'Baigan Bagui', 'Ey langaro' inspiring youth to produce and perform in Mauritius and at international level.

Traditional musical instruments played through informal family gatherings, community group meetings and formal music schools enhance safeguard and transmission.

The element as a wedding process attracts audiences who are encouraged to join performances and learn through observation and participation. Several groups engage in semi-formal teaching during rehearsals in their houses and/or in community centres.

Geetharines present the element during social events, ceremonies and festivals ensuring safeguard and transmission.

Bhojpuri language and culture are taught at Mahatma Gandhi Institute (MGI), University of Mauritius (UoM), primary and secondary schools. Rabindranath Tagore Institute (RTI) runs hobby and certificate course in Bhojpuri Folk Songs.

From 2013, Geet-Gawai School was opened by Bhojpuri Speaking Union (BSU), with 15 students, reaching 300 within 3 months, demonstrating the enthusiasm, motivation and willingness to keep the element alive.

Since 2013, transmission is ensured by the national television (MBC) through Bhojpuri Channel telecasting performances, initiation and competitions on Bhojpuri Folklore.

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

Not fewer than 150 or more than 250 words

Geet-Gawai is an important social medium for communication among family members as well as the general public who get together and exchange meaningful, memorable and emotional moments. It contributes to family cohesion when performed during family gatherings where young and elderly are present and participate in the performance. At family level it guarantees continuity as it cements the process of marriage symbolising sustainability of individual and community. In the public domain it reinforces relations between groups and communities providing an atmosphere of sharing and cohesiveness.

Historically spanned during colonial times, Geet-Gawai was kept alive by women and today has become a symbol of pride especially for the Bhojpuri-speaking community. It survived communal and colonial suppression imbibing new tones in modern Mauritius, thanks to the audacity and foresight of women. The practice of Geet-Gawai through its participatory performance contributes to social cohesion, breaking class and caste barriers and has become an expression of collective cultural memory and identity of communities.

It provides practitioners with opportunity to display their knowledge, knowhow, collective wisdom, talents, skills and also serves as a source of income to group of performers, contributing to social welfare and sustainability. The element ensures link with the origin while allowing transmission and continuity to younger generations.

At national level it contributes to intra-ethnic, intra-community and inter-community interactions and cohesion: Mauritius being a multi-ethnic/multi-cultural society, it represents a powerful means to nurture social bonds specifically through modern performance of Geet-Gawai.

(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

No aspect of Geet-Gawai is incompatible with existing international human rights instruments or with the maintenance of mutual respect among communities. In fact, Geet-Gawai has been and remains a binding element in consolidating and promoting the rights of the population, whether in freedom of religion, ethnicity, language or faith. Through its public performances and wedding ceremonies it provides a platform for gatherings of people of many backgrounds. Through its lyrics extolling nature, history, religion, love, peace, society, co-existence, motherhood; it enables inter-cultural and inter-community understanding and tolerance.

Supportive of the fundamental human rights of every individual, Geet-Gawai songs uphold unity, harmony, equality and respect for each other while promoting the virtues of freedom, maintaining human dignity, rights, sisterhood and brotherhood.

The element, therefore, creates opportunities for inter-cultural dialogue; unites people, has no social, economic or political barriers and encourages mutual respect among the multi-ethnic population of Mauritius.

As demonstrated by the variety of performers, it has no boundaries and is inclusive of non-Bhojpuri speaking performers, such as Late Freeman Lagarre, the famous Bhojpuri singer, who has been awarded in many competitions. Geet-Gawai encompasses elderly and youth and although formerly confined to women practitioners, it has evolved through the years to incorporate male performers, some of whom have attained state commendations.

It is flexible, dynamic and allows growth enabling many practitioners like Bhojpuri Boys to produce and compete at local and international levels ensuring their social and economic wellbeing and that of the element and ICH.

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

Geet-Gawai is lived, practiced and experienced. In it are embedded natural and cultural values like nature conservation, mutual respect, value of hardwork, collective efforts and sharing. Geet-Gawai transmitted through traditional knowledge systems (TKS) enhances the position of such knowledge transfer. From mother to daughter, family to public performances; it is nowadays enjoyed and appreciated by wide audiences.

Mauritius through Geet-Gawai recognised, appreciated and promoted values of ICH before the Convention.

Originally an immigrant practice, its transcending nature creates dialogue in multi-cultural society. Increased visibility will create new interests and opportunities in the performing arts and contribute to greater awareness, sustainable development nationally and internationally.

Its presence in local, national and regional festivities promotes ICH and further builds cohesive multi-cultural communities and regional co-operation.

Its inscription will provide an international dimension, promoting the narrative and musical repertoire, the wisdom tradition, the inherent values while mitigating over-commercialisation of ICH locally and internationally.

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

Not fewer than 100 or more than 150 words

Geet-Gawai, a medium of communication and sharing, through public performances especially since 1970s, has encouraged multi-lingual and multi-cultural dialogue and exchanges among communities, leading to social cohesion in Mauritius. Its flexible nature has seen it adapt instruments and words used by performers from other communities in Mauritius, encouraging wider participation; a phenomenon already experienced in Jhumar.

Inscription will contribute to wider audiences nationally and internationally with new visibility creating better understanding and appreciation beyond Mauritius particularly in countries with Indenture labour history, leading to inter-cultural and inter-community relations, safeguard of ICH and promoting the International Indenture Labour Route Project (initiated by Mauritius, adopted by UNESCO in 2014).

Inscription will give a new impetus to communities across the globe as and when practitioners interact with parallel performing communities, allowing wider practice and sharing of elements. It will enhance visibility of practitioners and younger generation to learn and perform Geet-Gawai and ICH.

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

Not fewer than 100 or more than 150 words

Geet-Gawai as a cultural expression provides a common denominator through its songs, music and dance to a multi-ethnic and multi-cultural Mauritian society.

Geet-Gawai, a vibrant performing art, has contributed in promoting respect for cultural diversity through its public performances. Creative and dynamic, it encompasses family, community and national values; appealing to a wider multi-cultural Mauritian audience.

Besides non-Bhojpuri speakers who are already involved in the practice and promotion of Geet-Gawai (bringing in new elements and language), groups such as Bhojpuri Boys have produced music rooted in the element that have become internationally acclaimed, experimenting new techniques and creating new lyrics; hence contributing to human creativity.

Its social and historical messages common to all societies contribute to respecting cultural diversity, sense of sharing and participation irrespective of different cultural backgrounds. Increased visibility of this element will promote respect for the creativity of performing artists from all communities.

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

Practiced and transmitted since the 19th Century, Geet-Gawai has seen the emergence of formal and informal groups ensuring its viability and continuity. Bearers, practitioners, families, groups and individuals have ensured safeguard measures, encouraging performances and transmission.

Practitioners as Rani Geetanjali Group (North), Des Premi Group (South), Purnima Fokeerah Group (North), Mahila Saraswati Group (East), Lillo Mathoor Group (West) perform at family level as well as in festivities and provide informal training.

There is at least one Geet-Gawai group in every Mauritian village/town who is hired to perform on occasions and events including but not limited to weddings.

Several performing groups are involved in teaching, for example, the Geet-Gawai School at Petit Raffray and Des Premi at Mahebourg that specialises in moulding youth using knowledge of elderly and experienced bearers.

Individuals like Sarita Boodhoo, Suchita Ramdin, Uday Narayan Gangoo, Prahlad Ramsurrun and Madhukar Bhagat have researched and written on the element. Promoters as Rita Poonith, Harinarain Mohabeer have promoted it through cultural shows, competitions and national TV. Groups like Baja Baje and Bhojpuri Boys have produced CDs and given public recitals. NGOs like Mauritius Bhojpuri Institute (MBI), Human Service Trust and Seva Shivir promote the element by encouraging public performances.

Dissemination of Geet-Gawai is further strengthened through popular websites such as those of BSU and AGTF.

Geet-Gawai remains a central element in Hindu wedding and the Jhumar, the most popular part, with large participants and audiences, has incorporated public participation and appreciation ensuring viability.

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 State:

- promotes Bhojpuri language through institutions of higher learning (MGI/RTI and UoM), schools and dedicated Bhojpuri television channel since 2013 and BSU since 2013.
- funds artists for national and international performances.
- funds CDs and DVDs production and publications
- celebrates the Bihar Day on 22nd March to commemorate the origins of Indenture and the Arrival of Indentured Labourers on 2nd November with Bhojpuri performances.
- organises cultural shows, music day, competitions and national festivals as 'Bhojpuri Mahotsav' (mega festival).
- has decorated Bhojpuri artists such as Late Sona Noyan (Gammat King), Basant Soopaul, Dhanajee Naojee, Premdeo Mohiputloll and Ravita Sallick Peetambur at national level.
- has amended the cultural policy supporting ICH.

The Ministry of Tourism and External Communications (MTEC) and MAC are promoting practitioners in tourism activities and festivals.

The NHF ACT (under final review) has domesticated ICH 2003 Convention to safeguard ICH.

The NHF has established an ICH unit; maintains ICH inventory; raises awareness on contribution of the element to the diversity of Mauritian culture and organises competitions on Bhojpuri oral traditions.

AGTF has a unit on Indenture Labour ICH for research, protection, promotion and dissemination.

MGI has a department of Bhojpuri Folklore and Oral Traditions.

BSU established Geet-Gawai School in Petit Raffray since 2014; compiled list of Geet-Gawai artists and groups who present the element at local and national events.

Competition for financial resources and rapid globalisation are constraints and challenges in safeguarding the element but properly managed could be positive for the development of the element.

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

Geet-Gawai is a gracious, invoking, spontaneous and vibrant performing art rooted in the lives of performers and bearers. Practitioners are confident that it will benefit from broader awareness and visibility through inscription and further increase opportunities of performances and transmission in both formal and informal settings at national, regional and international platforms.

Small risks of unintended effects associated with inscription mainly as a result of over commercialisation and de-contextualisation were identified by practitioners and other stakeholders. This would occur if commercial pressures jeopardise the everyday performances or if public performances lose their connection with the Bhojpuri culture and the multi-cultural Mauritian nature. Performers and stakeholders were categorical that Geet-Gawai will live and thrive as they live and breathe it, as part of their culture.

In the numerous consultative meetings stakeholders suggested actions to ensure that Geet-Gawai is safeguarded after inscription:

- Families hosting Geet-Gawai during weddings in homes will continue to manage access of outsiders to ritual aspects. This has always been done to ensure appreciation and complement awareness creation by practitioners, bearers and the community ensuring that new audiences appreciate that not all performances are public.
- Practitioners, bearers and the various groups with increased assistance from the State Party will seek more national and international opportunities for performances along with exchange programmes with other countries. This will raise awareness about the element among national and international communities and create opportunities for performers and practitioners to get exposure and experience, gain visibility and generate income while retaining its Mauritian flavour and dynamism.
- Produce CDs of Geet-Gawai songs (with state support) to be sold across the country and internationally making the songs available to larger public and creating opportunity for sustainance.
- Geet-Gawai practitioners, performers, bearers, groups will work with other stakeholders including NHF, AGTF, UoM, MGI/RTI, BSU, MBC, MBI and private radios to foster and extend existing formal and informal transmission and training programmes.
- More training schools will be set up with assistance from the state to provide skills and opportunities especially to the youth and as a safeguard measure.
- Special attention will be given to the dress code, encouraging only limited and manageable change in case of large demands.
- The practitioners and bearers such as the various Geet-Gawai groups and schools will to continue actively documenting and disseminating the music, knowledge and stories of the practitioners, assisted where necessary by NHF, MAC, AGTF, UoM, BSU, and MGI/RTI. This will mitigate any potential loss of context and historical information about the element and support training at formal and informal levels ensuring transmission.
- The bearers, groups, practitioners (with the support of institutions like NHF, UoM, AGTF, MGI/RTI, BSU and media) will continue to collect and disseminate information about Bhojpuri language, folk music and Geet-Gawai through regular events, exhibitions, publications and media.
- The practitioners, bearers and groups will continue to work with NHF, MGI/ RTI, UoM, AGTF and the media to create awareness about Geet-Gawai and develop different media support such as CDs and DVDs; host conferences, talks; produce radio and television programmes, newspaper articles and other publications.

Bearers, practitioners and the various groups of Geet-Gawai will continue to assist NHF, AGTF and BSU to collect data and contact information of practitioners which will consolidate and update the database on performers and their performances and evaluate the needs for support.

The practitioners, bearers and groups together with MAC will organise Geet-Gawai Festival/Workshop/Fair to be held at regular intervals regionally and nationally to encourage direct interaction among bearers, practitioners, participants and the audience to ensure transmission of knowledge to the youth.

(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 State Party through its institutions will undertake the following commitments (policy and legal frameworks; budgets in Mauritian Rupees (MUR p.a)):

- Harmonise policies involving Ministries such as MAC; Education; Youth and Sports; Social Integration and Economic Empowerment; Gender Equality, Child Development and Family Welfare and Social Security, National Solidarity and Reform Institutions to promote and safeguard the element.
- Increase National Awards and honours for outstanding contribution in the safeguard and promotion of ICH.
- Establish a "Living Human Treasures Scheme" to recognise the best practitioners especially the elderly, thus contributing to better safeguarding of Geet-Gawai and youth encouragement.
- The element will also be promoted through Cultural Exchange Programmes (500,000 per programme) and International Development Grant Scheme (currently at 2 million with an upward review under consideration).
- Grants will be given to facilitate circulation and performance of artists of Geet-Gawai in regional and international festivals through Artists' Assistance Scheme (currently at 200,000).
- Financial support will be provided through the proposed association of artists, project based training, awards and events (300 000).
- Funding will be provided to set up 3 more Geet-Gawai Schools on regional basis (3 million).
- The MAC, BSU, MGI/RTI have among their responsibilities the promotion of both formal and informal practices. They also gather information about practitioners and challenges faced; recognise key performers, coordinate trainings at formal and informal levels and encourage innovation and debate about safeguarding the element. These discussions will also help in monitoring and evaluating the effects of inscription and taking necessary actions where applicable.

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

Not fewer than 150 or more than 250 words

Since 2010, practitioners, bearers and community representatives of Geet-Gawai such as BSU, Geet-Gawai School, Des Premi Group, Bhojpuri Boys etc have worked in close collaboration with NHF in documenting the element, identifying its viability, risks and threats and proposing safeguarding measures. The groups comprise both members of Bhojpuri and non-Bhojpuri speaking communities, elderly and youth, women and men.

Community representatives, scholars, heritage professionals and ministries' representatives worked as Advisory Committee for the preparation of the nomination file with community engagement at every stage till finalisation.

Consultative workshops on: 13-15 April 2010; 4 & 8 March, 13 September, 21 October & 15 December 2011; 24 October, 9 November, 6 & 15 December 2012 and 9, 23, 26 & 27 February, 14 & 16 March 2015 were held where Geet-Gawai bearers, practitioners and groups proposed various and specific safeguarding measures including establishing Geet-Gawai schools, greater official recognition and appreciation for practitioners, promotion of Bhojpuri Language and transmission of the element as in sections 3a (i), 3b(i) and 4a.

Practitioners will form part of the association of artists, teachers and mentors and will present the element at national and international festivals.

Practitioners and communities will be involved in implementing measures with assistance from government agencies, community organisations and private sector through regular workshops to evaluate and monitor the implementation of safeguarding measures and the outcomes of inscription and to maximise benefits as a result of greater visibility.

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 / Ministry of Arts and Culture

Name and title of the contact person: Mr. G. Soobarah, Ag Chairperson of NHF and Director of Culture MAC

Address: 4th Floor, Fon Sing Building, Edith Cavell Street, Port Louis, Mauritius/
7th Floor, Renganaden Seeneevassen Building, Corner of Jules Koenig and Maillard Streets, Port Louis

Telephone number: 230 210 7758/ 230 2118134

Fax number: 230 2086728

E-mail address: heritage@intnet.mu

gsoobarah@govmu.org

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

Name of the body: Bhojpuri Speaking Union

Name and title of the contact person: Sarita Boodhoo, Chairperson Bhojpuri Speaking Union

Address: Bhojpuri Speaking Union, Old Prison Building, Maillard Street, Port Louis

Telephone number: 230 2138613/ Fax number: 230 2138615

E-mail address: bhojpurispeakingunion@yahoo.com

Other relevant information: Bhojpuri Speaking Union is mandated by the government to preserve and promote the Bhojpuri Culture and Language

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.

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 file was prepared with participation of stakeholders including bearers, practitioners, groups, community representatives through workshops in groups and individual consultations.

Consultations included all age groups and gender among them female practitioners as Purnima Fokeerah, Rani Dookaran; male practitioners as Basant Soopaul, Dhanajee Naojee; groups like Des Premi and youth as Kunal Heerilall and Kunal Baboolall.

Community representatives from the 9 districts of Mauritius participated in workshops and consultative meetings in different regions. MAC, other Ministries, Municipalities, District Councils and Rodrigues Regional Assembly were consulted. AGTF, National Archives, MGI/RTI, UoM, BSU and several NGOs participated.

Stakeholders participated in broad consultations to inform Mauritians about ICH convention and identify elements for nomination whereby Bhojpuri Folk songs - Geet-Gawai was identified and

inventoried. In these meetings the bearers, practitioners and groups made recommendations for safeguarding measures included in the file.

16 workshops were held since 2010 (number of participants included below):

13-15 April 2010: An introductory and orientation workshop to the Convention bringing together multiplicity of stakeholders and identifying bearers and resource persons.(66)

4 and 8 March 2011: Two consultations (with Geet-Gawai practitioners, institutions, and other stakeholders) discussed inventorying and proposed elements for nomination to the List including Geet-Gawai.(32)

13 September 2011: Workshop on the Inventory and Nomination files (with Geet-Gawai practitioners, community organisations, researchers, and other representatives), reviewed comments on ICH Inventory entries selecting four elements for nomination including Geet-Gawai.(44)

21 October 2011: Consultation with Geet-Gawai stakeholders discussed the proceedings for nomination of Bhojpuri Folk Songs _ Geet-Gawai.(57)

15 December 2011: Workshop on inventory and nomination file for Geet-Gawai (with practitioners, Government and NGOs' representatives, etc) reviewed the inventory and nomination file and set up an advisory body for Geet-Gawai nomination.(38)

24 October 2012: Workshop on ICH Inventory (including Geet-Gawai practitioners, UoM, MGI, the media and other stakeholders) reviewed and updated inventory entry of the elements.(81)

09 November 2012: Consultation to review the inventory entry of Bhojpuri Folk songs Geet-Gawai.(48)

06 and 15 December 2012: Consultation on Bhojpuri Folk songs _ Geet-Gawai nomination file with practitioners and stakeholders for final review before sending to UNESCO.(48)

February/March 2015 Geet-Gawai stakeholders consulted in line with the on-going review of the nomination file and inventory to further upgrade the file, safeguarding measures and giving consent to revised file and inventory.

09 February 2015: General workshop with bearers, practitioners and general public on the state of the nomination file Geet-Gawai seeking their further participation in its finalisation.(45)

23 February 2015: Consultation Workshop at Geet-Gawai School (North) with groups, practitioners, bearers, instructors and students for review and consent.(67)

26 February 2015: Consultation with bearers and practitioners in Plaine Magnien (South) for review and consent.(40)

27 February 2015: Consultation with bearers and practitioners in Mare d'Australia (East) for review and consent.(76)

6 March 2015: Consultative Workshop with stakeholders including Gammat performers, for review and consent.(26)

14 March 2015: Consultation with stakeholders in Bambous (West) for review and consent.(28)

16 March 2015: Consultative meeting with stakeholders for final presentation and consent for the file and revised inventory.(101)

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.

Not fewer than 150 or more than 250 words

The Geet-Gawai community members including bearers, practitioners, groups' representatives and audiences participated in the development of the nomination file from 2010 as illustrated in section 4a. The community members were fully informed about the Convention and its Lists, the importance of community participation, the likely consequences of the inscription, the safeguard of the element and the consent to the nomination file by themselves.

In all the workshops and consultative meetings held, the communities demonstrated high level of understanding and support to safeguard the element against any unintended consequences of inscription while at the same time raising the element's visibility as demonstrated in section 3.

The Geet-Gawai community represented by practitioners, bearers, groups and other stakeholders at meetings held on the 6 and 15 December 2012 gave their informed, unanimous and voluntary consent to the submission of the original file. The file was subsequently revised at meetings held at the NHF and at various regional centres and on 16 March 2015 the written and oral consents of the communities to the submission of the revised file were recorded on paper and captured on video in Bhojpuri, Hindi, English and Creole.

The community representatives of Geet-Gawai who gave their consent included the bearers, practitioners, groups, musicians, women and men, young people and general audiences.

The written and oral consent supporting the nomination file of the Bhojpuri Folk Songs Geet-Gawai to the Representative List are attached.

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

Access to the knowledge and practice of Geet-Gawai is open with a few exceptions in the area of ritual practices. The rituals are performed by women as a pre-wedding event, with access restricted to within the family and community groups. Out of respect it is customary to seek permission to participate in such (ritual) practices from the family. Family members will continue to limit audiences to those they wish to invite to partake of the same. Should there be a decision not to allow access to ritual activities associated with any sacred knowledge or skills these will be respected in the documentation process according to the ethics codes used in inventory.

Awareness raising activities by the community, BSU, NHF and AGTF will help new audiences including tourists distinguish between the public and private functions/performances.

Other performances in Geet-Gawai originally restricted to community female members are today open to all participants accepting all genders and age groups. This is part of an evolutionary process of inclusion without interfering with the intimate family ritual part.

The Jhumar for example is also now performed by men and performers from other communities and is open to the general public taking place at national and international level, another example of the evolution process of a living heritage that the element is. Therefore, Geet-Gawai as performed on stage or for festive events has no restrictions.

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*

- a. Name of the entity: Rani Geetanjali Group
b. Name and title of the contact person: Mrs Rani Dookarun, President of the Rani Geetanjali Group
c. Address: Royal Road, Petit Raffray, Mauritius
d. Telephone number: 230 57933637
e. E-mail: N/A
f. Other relevant information: The group also teaches children Geet-Gawai songs
- a. Name of the entity: Rita Poonith Group
b. Name and title of the contact person: Mrs Dhundevi Poonuth (aka Rita Poonith), Group leader
c. Address: Royal Road, Petit Raffray, Mauritius
d. Telephone number: 230 59291474
e. E-mail: N/A
f. Other relevant information: The group teaches Geet-Gawai to all age groups.
- a. Name of the entity: Pushpanjali Sanskrit Sang
b. Name and title of the contact person: Mrs Lillo Mathoor Sookun, Group leader and founder of the group
c. Address: Allée Jacques Bambous, Mauritius
d. Telephone number: 230 4525789/59465759
e. E-mail: N/A
f. Other relevant information: The group also teaches children and youth Geet-Gawai and also choreograph dance for other Bhojpuri performances/ Has produced Audio CDs
- a. Name of the entity: Thagalee Group
b. Name and title of the contact person: Mrs. Gaytree Thagalee, President of the Thagalee Group
c. Address: Maurich Parsad Rd, Pavillon, Cap Malheureux, Mauritius
d. Telephone number: 230 59709678
e. E-mail: N/A
- a. Name of the entity: Mahila Bhojpuri Saraswati Group
b. Name and title of the contact person: Mrs. Sonmut Panray Ramchurn, President of Mahila Bhojpuri Saraswati Group
c. Address: Shivala Road, Mare d’Australia
d. Telephone number: 230 4182418
e. E-mail: N/A
- a. Name of the entity: Des Premi Group and Plaine Magnien Senior Citizens Association
b. Name and title of the contact person: Mrs. Soobamah Nullatamby
c. Address: Bois d’Oiseau, Plaine Magnien
d. Telephone number: 230 6377444
e. E-mail: N/A
f. Other relevant information: There are non-Bhojpuri speaking members in the group and the group performs at regional level including in Rodrigues.
- a. Name of the entity: Purnima Fokeerah Group
b. Name and title of the contact person: Mrs. Purnima Fokeerah, President of Purnima Fokeerah Group
c. Address: Royal Road, Riviere du Rempart
d. Telephone number: 230 57789638
e. E-mail
f. Other relevant information: The groups perform both in Bhojpuri and Sega and has produced Audio CDs.
- a. Name of the entity: Baja Baje Boys
b. Name and title of the contact person: Mr. Ravin Sowambar, Group leader and founder
c. Address: La Sallette Road, Grand Baie
d. Telephone number: 230 57788079
e. E-mail: ravsowambar@intnet.mu

f. Other relevant information: The group has produced internationally acclaimed music as 'Baigan Bagui' and 'Ey Langaro', taken from Jhumar, popularising Geet-Gawai among the youth and general public. Produced several Audio CDs and Video Clips

- a. Name of the entity: Mrs. Ramba Ramtohul
- b. Name and title of the contact person: Ramba Ramtohul
- c. Address: Pont Bondieu, Belvedere
- d. Telephone number: 230 4181887
- e. E-mail: N/A

f. Other relevant information: Famous singer of Geet-Gawai songs, and produced internationally acclaimed works like 'Loto Jayde'. (can be viewed on: <https://www.youtube.com/watch?v=TJp2tWNLbtg>). Her work has also been taken in concerts by bollywood singer: (can be viewed on: <https://www.youtube.com/watch?v=3L-mHCr05Mc&hd=1>). Produced several Audio CDs and video clips.

- a. Name of the entity: Sharda Pathshaala Group
- b. Name and title of the contact person: Uma Busgeet
- c. Address: Royal Road, Plaines des Papayes
- d. Telephone number: 230 57773089
- e. E-mail: N/A

f. Other relevant information: It runs a school opened to people of all ages, where Geet-Gawai songs are taught.

- a. Name of the entity: Geet Gawaii & Bhojpuri Group
- b. Name and title of the contact person: Mrs Menka Soodam and Mrs. Basantee Mungrah, in charge of group
- c. Address: D58, Morcellement Illois, Baie du Tombeau, Mauritius
- d. Telephone number: 230 57059913/ 57538808
- e. E-mail: N/A

f. Other relevant information: The group also teaches children Geet-Gawai songs

- a. Name of the entity: Grup Abaim
- b. Name and title of the contact person: Ms. Marousia Bouvery, Secretary of Grup Abaim
- c. Address: Colonel Maingard Govt. School, Colonel Maingard Street, Beau Bassin, Mauritius
- d. Telephone number: 230 4664006
- e. E-mail: abaim@intnet.mu

f. Other relevant information: Grup Abaim is the famous group for Sega tipik and runs a school for sega. This group takes the famous Jhumar songs to create fusion with sega and bring them in public performance
www.abaim.mu

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),*
- *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

A National Inventory of ICH in Mauritius has been compiled by NHF in collaboration with the community and UoM. It is maintained and regularly updated by NHF in close consultation and collaboration with the community.

The first inventory was approved by the government in March 2013 and entries updated as new information is gathered. The Geet-Gawai element was first included in the inventory in 2011 and updated in 2012, 2014 and 2015 (Domain-2, Category-1, Element-1). Updated inventory entry is attached and available on MAC's website on:

<http://culture.govmu.org/English//DOCUMENTS/NATIONAL%20INVENTORY%20INTANGIBLE%20CULTURAL%20HERITAGE-%20MAURITIUS.PDF>

There is about 120 elements in the inventory of the Republic of Mauritius organised into 5 domains. Free, prior and informed consents of communities concerned are recorded at the NHF.

The identification of Geet-Gawai as ICH, the compilation and revision of the inventory entry was done through participation of bearers, practitioners, various groups and community organisations as BSU, Des Premi Group, Thagalee Group, Rani Geetanjali Group, Bhojpuri Boys and Baja Baje Boys.

13 workshops were organised in 2010-2012, 2014 and 2015 to compile and revise inventory entry for Geet-Gawai.

A workshop on 24 October 2012 with 81 communities' representatives provided feedback for further upgrading the inventory. On 9 November 2012 a workshop for finalisation of the Bhojpuri Folk songs - Geet-Gawai in the inventory was held with 45 representatives of communities.

Community representatives gave their free, prior and informed consent for the revised inventory and nomination file, in video and written format in Bhojpuri, Hindi, English, and Creole in March 2015 attached.

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.

Publications

- Boodhoo S., Kanya Dan (Rites and Rituals of Hindu Marriage), Mauritius Bhojpuri Institute, 1993. Boodhoo S., Bhojpuri Traditions in Mauritius, Mauritius Bhojpuri Institute, 1999 & 2000.
- Boodhoo S., Mauritius ki Bhojpuri Paramparaein, Prabhat Prakashan, New Delhi, 2003.
- Boodhoo S., Bhojpuri Bola-Speak Bhojpuri, Mauritius Bhojpuri Institute, 2010 & 2011.
- Boodhoo S., Sahaj Bhojpuri Vyakaran- An Easy Approach to Bhojpuri Vyakaran, Mauritius Bhojpuri Institute, 2010 & 2011.
- Boodhoo S., La Presence de Bhojpuri a L'ile Maurice, contribue a la diaspora indienne a Maurice- rencontre avec TOME 28, No.1 ICCR, chap.13, 1999.
- Boodhoo S., Religious and Cultural Traditions of Biharis in Mauritius; Contributor to the Bihari Presence in Mauritius across the Kala Pani, (CRIOS), 2000.
- Purva Praathamik Bhojpuri Paathya Pustaka Mala, Indian Diaspora and World Bhojpuri Centre and World Bhojpuri Institute, Globe Printing 2012
- Dursun Sharma S.G.K, Choulchouli Bhojpuri Kahanisaar prakaranon mein, Bhojpuri Institute Mauritius, 2014, Sponsored by Ministry of Arts and Culture
- Gangoo U.N, Mauritius Ka Bhojpouri Lok Saahitya Evaam Bharatiya Sanskriti, Mahatma Gandhi Institute, 2002
- Lock Sohadeb (Sashi), The Impact of Mauritian Bhojpuri Traditions in Britain and Europe, Chapter 9 Wedding Ceremony in Britain, Chapter 10 Impact of Bhojpuri Folk music in UK/Europe, August 2009 printed by Bahadoor Printing Ltd
- Ramdin, S.D., Bhojpuri Samskaar Manjari: An annotated, transcribed and translated study and collection of 400 Bhojpuri Sacrament Songs of Mauritius, MGI, 1990.
- Ramdin, S.D., Cultural and Linguistic Aspects of Bhojpuri in Mauritius with Special Reference to Work Songs, , Unpublished Ph.D. Thesis, University of Mauritius, 2005.
- Ramdin, S.D., Traditional Singing Games of Mauritius, MGI, 1995.
- Servan-Schreiber, C. Histoire d'une musique metisse a l'ile Maurice: Chutney, Folk indien et Sega Bollywood, Editions Riveneuve. 2010.
- Servan-Schreiber C., Indian Folk Music and 'Tropical Body Language': The Case of Mauritian Chutney. Samaj, South Asia Multidisciplinary Academic Journal. Online since 24 January 2011, connection on 28 February 2013. URL: <http://samaj.revues.org/3111>

Discography & Audio Cassettes

- Boodhoo S., Chengan Mengan, Audio Cassette, Collection of Bhojpuri Songs.
- Boodhoo S., Audio CD comprising 25 recorded Bhojpuri songs to mark the arrival of Indian Immigrants.
- Ramdin, S.D., Swarna Chakra, 33 LP Audio Record -Collection of Bhojpuri Wedding Songs Vol. 1, Produced by ACCT, France, in collaboration with the Ministry of Education, 1982.
- Ramdin, S.D., Abhishek, 33 LP Audio Record Collection of Bhojpuri Wedding Songs Vol. 2,
- Ramdin, S.D., Bhojpuri Vivah Geet of Mauritius on Shehnayi, Audio Cassette, Collection of Bhojpuri Wedding Songs, Vol 6, 1988.
- Ramdin, S.D.,(Producer/Director), A series of Television Documentaries on Bhojpuri Oral Traditions of Mauritius for the MBC, 1990-to date
- Ramdin, N.K., Bhojpuri Muffin, Audio Cassette, Collection of Bhojpuri Songs, Vol 7.

Filmography/ Video clips

- A series of Video Productions (26 min Documentaries), entitled Palette and Rangsaaz in both French and Hindustani respectively, relating to the Samskaar Geet (MBC).
- Live video recordings by Mauritius Broadcasting Corporation of Samskaar Geet of Mauritius being performed by senior members of villages. © MBC; Live video recordings by MBC of female senior citizens of Mauritius being interviewed by MBC. © MBC ; MBC Video Productions Recordings of National events/festivals/fasts where the Samskaar Geet are performed.© MBC .
- <https://www.youtube.com/watch?v=blQBosKvncE>
- <https://www.youtube.com/watch?v=TJp2tWNLbtg>
- <https://www.youtube.com/watch?v=3L-mHCr05Mc&hd=1>

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: CHETTANDEO BHUGUN

Title: Permanent Secretary

Date: 27 March 2015

Signature: <signed>

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