



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 2013
FOR A POSSIBLE INSCRIPTION IN 2014**

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 cannot be accepted for examination.

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

This is the official name of the element that will appear in published material.

Not to exceed 200 characters

Traditional Mauritian Segga

B.2. Name of the element in the language and script of the community concerned, if applicable

This is 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

Segga Tipik Morisien

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 Tipik, Sega Tradisionel or Sega Ravann

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

Musicians and singers of Sega Tipik (collectively known as *segatie*), as well as dancers and the makers of the musical instruments (ravann, maravann and triyang), are the primary groups concerned with the practice and transmission of this element. Most of the instrument makers are also performers. Practitioners include both men and women, young and old. Practitioners of Sega Tipik come mainly from the Creole community of African descent whose ancestors had been slaves on the Island of Mauritius but also include people from other ethno-linguistic backgrounds.

Sega Tipik performances are enjoyed by people from all backgrounds in Mauritius today, most of whom speak Creole as a home language (84% of the population, 2011 Census). After the emancipation of slaves in 1835 the practice and enjoyment of Sega spread initially to Mauritians who came as indentured labourers, then to other immigrant groups and those living on the other islands of Mauritius.

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.

Not to exceed 150 words

Mauritius, Indian Ocean

Sega Tipik originated amongst slaves on the Island of Mauritius but soon spread to the coastal fishing villages and other places where freed slaves moved after emancipation in 1835. It is still frequently performed in backyards and on beaches in these areas, with greater vibrancy in the southern parts of the Island of Mauritius. Since the 1960s it has spread to other rural and urban areas.

Although practitioners of Sega Tipik still come mostly from the Island of Mauritius, since the 1980s this performing art has become more widely known and enjoyed by audiences across the Republic of Mauritius, including the islands of Rodrigues and Agalega, and among the Chagossian people resettled on the island of Mauritius in the early 1970s.

E. Contact person for correspondence

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

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, and for one person in each State Party involved.

Title (Ms/Mr, etc.): Mr

Family name: Bhugun

Given name: Chettandeo

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) 212 5848

Fax number: (230) 212 9366

E-mail address: cbhugun@mail.gov.mu

Other relevant information: None

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 'others', 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

Sega Tipik is a vibrant performing art. A soloist sings improvised Creole-language lyrics, usually in a minor key. Often the rhythm sung is echoed by other members of the group and/or audience to bring vibrancy to the performance. The songs normally start very slowly and progressively increase in tempo led by the ravann. Lyrics are about everyday challenges and love and are related to performance context.

Musicians play percussion instruments, ravann (frame drum), maravann (box rattle) and triyang (triangle), with a rhythmical iconic sega beat. The ravann is tuned at a fire accentuating the sound. The same fire also lights the performance. To initiate a change of rhythm the ravann is beaten on the opposite side.

Dancers move hips and hands to Sega melodies, using short steps to manoeuvre around each other in various formations. At times the dancers enact the lyrics through choreographed movements.

Sometimes women wear long skirts and petticoats and men wear rolled-up trousers, colourful shirts and straw hats, evoking the dress of their ancestors.

Instrument-makers make the ravann by stretching goat skin over a frame made of wood. The maravann is a box made of dried sugar cane flowers, wood or iron, containing seeds or beads. The tryang is made by heating and bending an iron rod, while beating it with another rod.

Suppressed in earlier times by slave owners and the church, Sega Tipik was practised mainly in private backyards. Today, it is performed in public as well as informally at family gatherings.

- (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 practitioners of Sega Tipik are singers, dancers, musicians and instrument makers; they perform, make instruments and transmit their knowledge and skill both formally and informally as indicated in section 1 (iii).

Practitioners come mainly from the Creole community but there are no barriers to entry, and most Mauritians speak Creole, even if they come from different backgrounds. There are about 20 high-profile Sega Tipik singers, musicians and instrument makers, who perform at public events. Other performers, who number over a hundred across Mauritius, and all the dancers, are part-time artists and amateurs, performing at less formal private family events or on the beach. At some Sega Tipik performances, the dancers are members of the audience. Most instrument makers are also performers. Sega Tipik practitioners are not currently registered or organised in any professional associations, but some are members of community organisations that do training and awareness-raising work to promote this art.

The ravann makers are mainly men, though there is no exclusion of women. The majority of the dancers are women. Both men and women can be Sega Tipik practitioners in any capacity.

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

Not fewer than 150 or more than 250 words

The skills of performing Sega Tipik are generally transmitted informally across generations, whether orally or through observation and imitation. They are often passed down within families and friendship groups. Ti-Frere, the king of Sega Tipik crowned at the first public sega competition in 1964 passed on the knowledge to his children and grandchildren. Mimose Ravaton, his granddaughter is now a famous singer. Singer Josiane Casambo has been teaching Sega Tipik singing to family members since the 1970s - she created the family group "Zenfan Ti Riviere". There is no specific training for dancers; young men and women in the community learn by observation and imitation. The techniques and skills in making traditional instruments are usually learned by young people through informal apprenticeship with experienced craftspeople. The skill of making the ravann used to be secret, and only passed down in families, but is now more widely known and shared.

After the national television station (MBC) ran a sega competition called “Sofé Ravann” in the 1990s, Sega Tipik enjoyed wider recognition and increased popularity. Performer and ravann maker, Michel Legris transmitted his knowledge to over 25 students in the last 4 years. Fanfan singer and composer, trained people, mainly in Mahebourg. Community organizations such as Grup Abaim and L’Espri Ravann run youth development programmes, teaching Sega Tipik since the 1980s. The ravann player Menwar has published a book on how to play the ravann (1999), and prepared an explanatory cassette tape to accompany it.

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

Not fewer than 150 or more than 250 words

Sega Tipik practitioners, the Creole community and Mauritians in general recognize Sega Tipik as part of their cultural heritage. For Sega Tipik practitioners and the Creole community, the element provides a strong sense of identity and continuity because its practice symbolises resistance and resilience during slavery and thereafter. Sega Tipik also gives a sense of identity and continuity to Mauritians in general, because of its role in the building of a multi-cultural society.

Mauritian communities who came from East Asia, South Asia and Europe have also adopted and adapted Sega Tipik since the nineteenth century. The triyang was introduced through European influence and the ravann through South Asian influence. Creole lyrics are sometimes mixed with Bhojpuri, French, English and Chinese words. Sega Tipik thus represents the multiculturalism of Mauritian society. It contributes to social cohesion and breaks down cultural and class barriers, creating opportunities for intercultural encounters and unifying various groups around a shared Mauritian heritage.

Sega Tipik is also a means of entertainment; performances provide opportunities for the community to get together, either at events, in networks of extended family and friends, or in more public gatherings on the beach. Sega lyrics comment on current news and events, and address everyday challenges and concerns. It provides useful guidance for the younger generation and helps people to cope with the stresses of everyday life.

Sega Tipik generates some income, both for the makers of the traditional instruments (less often used in more commercial forms of Sega), and for performers.

(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

There is no part of Sega Tipik that is not compatible with existing international human rights instruments, the requirements of mutual respect or sustainable development. Most Sega Tipik songs express the virtues of freedom, respect for human dignity and rights. Men and women play equally important roles in performances. The practice of Sega Tipik is therefore in harmony with the fundamental principles of human rights instruments that celebrate freedom, rights and equality.

Sega Tipik has been influenced by diverse cultural forms and accommodates all practitioners, whatever their cultural background, religion, gender, or language. It respects the contributions of all Mauritians, and thus serves as an example for mutually respectful intercultural encounters.

Sega Tipik is compatible with the principles of sustainable development because it provides income for performers and instrument makers and contributes to social cohesion, peace and

harmony in Mauritius. The natural products used in the manufacturing of instruments used in Sega Tipik are widely available in Mauritius and even with an expansion in the market for such instruments there will be no negative environmental impact.

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'.

- (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

Inscription of Sega Tipik on the Representative List will enhance the visibility of the element itself, and will broaden awareness of the significance of the ICH in general. It will encourage mutually respectful dialogue in multi-cultural societies. Increased visibility of ICH elements which, like Sega Tipik, have their origins in a dialogue between immigrant cultures at the local and national levels can promote greater awareness at the international level about the importance of ICH in building cohesive multi-ethnic communities today.

Increased visibility of Sega Tipik will foster the growing interest in this performing art and create new opportunities for performance that, when carefully managed as indicated in Section 3, will contribute to the sustainable development of communities in Mauritius. This can help to demonstrate, at the international level, the importance of ICH as a contributor to sustainable development. It can also help to raise awareness about the importance of mitigations against over-commercialisation of ICH.

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

Not fewer than 100 or more than 150 words

Increased visibility through inscription will encourage further intercultural dialogue within Mauritius. International visibility of the element may also help to create dialogue between communities in Mauritius and other countries with a history of slavery and/or extensive immigration, about its effect on their ICH practices today. People in such countries may thus be inspired to identify and safeguard elements of their ICH which reflect intercultural exchange and interaction. They could thereby bring increased dialogue and transparency to inter-community relations in the regions where they live.

There is debate among Sega Tipik practitioners about the importance of maintaining the identity and spirit of Sega Tipik and preventing it becoming over-commercialised and decontextualised, while allowing flexibility within the traditions of dress, music, lyrics, instrumentation and rhythm. The inscription of the element will offer opportunities for those practising Sega Tipik in Mauritius, and similar elements elsewhere, to discuss such questions and their resolution.

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

Not fewer than 100 or more than 150 words

Sega Tipik is a cultural expression shared by Mauritians who came from different countries and cultural backgrounds, finding common ground through music, song and dance. Inscription will promote respect for cultural diversity in general because Sega Tipik would be part of an increasingly diverse Representative List, and because Sega Tipik itself has brought together different cultural influences in a vibrant performing art.

Sega Tipik is a dynamic and creative element, placing great emphasis on informality and improvisation in performance. It is still evolving as practitioners experiment with new techniques of making the instruments, and create new lyrics. Increased visibility of this element will promote respect for the creativity of performing artists and instrument makers everywhere.

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

Practitioners have continued practice and transmission since the eighteenth century. Section 1(iii) described how practitioners continue informal transmission of knowledge and performance skills and instrument-making among families and friends. Since the 1960s, practitioners have gradually broadened transmission to all who wish to learn Sega Tipik, encouraging its viability.

Community organisations have helped to encourage the performance and transmission of Sega Tipik. Grup Abaim set up training programmes with vulnerable youth at Cité Barkly (an underprivileged housing estate) and at Le Morne, incorporating Sega Tipik music and instruments, mobilizing culture for development. It collects and disseminates information about Sega Tipik and other ICH elements for this programme, stimulating pride in Mauritian heritage. L'Espri Ravann, an organisation in Cité Vallijee, trains young people in ravann making and playing. The Art & Music Centre at La Pointe Tamarin employs established artists to train young people in music and singing (including Sega Tipik).

Until recently not many Sega Tipik artists had produced CDs; the media had been slow to showcase it. Awards, public events and competitions, such as the Sofé Ravann competitions organised by the MBC in the 1990s, have helped to broaden awareness about Sega Tipik across the country. Both Menwar and Grup Abaim are producing CDs (on ravann playing and Sega Tipik respectively, the latter accompanied by an explanatory booklet). The Pôle Régional des Musiques Actuelles (PRMA) is editing a Sega Tipik album under the collection 'Takamba'. Sega Tipik performances are broadcast on television channels such as Senn Kreol and Noot TV.

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

Since 1970s, the state has assisted Sega Tipik artists to perform nationally and internationally and to create musical productions. It has funded distribution of musical instruments to artists, and training centres for artists.

The State has promoted the Creole language, through the Creole Speaking Union (CSU, established 2010), in schools since 2012, and through a dedicated Creole television channel (Senn Kreol) since 2013 which broadcasts Sega Tipik performances. Since 2007, Sega Tipik has been included in the annual 'Festival Internasyonal Kreol'.

The Nelson Mandela Centre for African Culture (NMCAC) object was amended in 2000 to cater for Creole culture and art besides African Culture.

Exhibitions, concerts and activities to raise awareness about Segga Tipik have been included in celebrations and commemorations for Independence Day, International Creole Day, the Abolition of Slavery, Music Day, Africa Day and Black History Month. The Ministry of Arts and Culture (MAC) and NMCAC supported the publication of books on Segga Tipik.

The National Heritage Fund (NHF) maintains the ICH inventory in collaboration with the University of Mauritius (UoM), raising awareness about how Segga Tipik contributes to the diversity of Mauritian culture.

The State officially recognised Segga Tipik artists, for example erecting a statue of Ti-Frere in the City of Port-Louis and naming several places after him in 2000. Serge Lebrasse was honoured with the MBE, before Mauritius became a Republic.

The State is amending the Cultural Policy, which supports ICH safeguarding in general.

Given financial constraints, State investments have focused on quality over quantity.

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.

- (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

Sega Tipik is a vibrant performing art which practitioners believe will benefit from broader awareness and visibility, as well as increased opportunities for performance and transmission, both formal and informal. Practitioners and other stakeholders identified a small risk of unintended effects associated with inscription, mainly due to over-commercialisation and decontextualisation. This would occur if public performances of the art lose their connection with its historical Creole and multicultural Mauritian past, or commercial pressures jeopardize informal Sega Tipik performances. They proposed mitigating steps to address these risks and to promote practice and transmission of the element.

In the consultation meetings stakeholders suggested the following actions to ensure that Sega Tipik is safeguarded after inscription:

- People hosting Sega Tipik events within homes will continue to manage access by outsiders as they always have done; this will be complemented by awareness-raising by practitioners, community organizations and state agencies to ensure new audiences (including tourists) know that not all performances of Sega Tipik are public.
- Practitioners and community organizations, with the assistance of the State, will seek more venues and opportunities for public performances of Sega Tipik, including hotels and international events, for example through Cultural Exchange Programmes between Mauritius and other countries. This will raise awareness about the importance of the element, and its music, costumes and instruments, within the national and international community. It will create opportunities for performers to generate income and gain visibility for Sega Tipik, rather than more commercialized forms of Sega, while retaining its deeper Mauritian roots and flavours.
- Sega Tipik practitioners and organizations will work with MAC and other stakeholders including NMCAC and Le Morne Heritage Trust Fund (LMHTF) to foster and extend existing formal and informal transmission and training programmes. For example, four new ravann training centres will be created and Sega Tipik instruments will be funded and distributed through government programmes. This will create greater awareness about Sega Tipik, and provide skills and opportunities to more young people.
- Sega Tipik practitioners and organizations like Grup Abaim, assisted where necessary by the MAC, NHF, NMCAC and UoM, will continue to actively document and disseminate the stories and knowledge of practitioners, to mitigate against loss of contextual and historical information about the element and to support training programmes, both formal and informal, to ensure its transmission to future generations.

- Community organisations such as Grup Abaim, and the NHF, with the support of other institutions such as the UoM, will continue to collect and disseminate information about Segá Tipik to practitioners and the general public (translated into Creole) through regular events, exhibitions, publications and the media.
- Segá Tipik practitioners and organisations will continue to work with the MAC, NHF, LMHTF, NMCAC, UoM and media to develop awareness about Segá Tipik through different media such as CDs and DVDs, conferences and talks, radio and television programmes, newspaper articles and video documentaries.
- A Segá Tipik practitioners' association covering all aspects of Segá Tipik, and promoting both formal and informal practice, is being planned and will be established by practitioners, with the assistance of government. It will promote Segá Tipik, gather information about practitioners and the challenges they face, recognize key performers and instrument-makers, coordinate training at informal and formal levels, and encourage innovation and debate about safeguarding Segá Tipik. Discussions within the association and with other relevant stakeholders will help in monitoring and evaluating the effects of inscription and taking relevant actions.
- The NHF will work with Segá Tipik practitioners to compile a list of all practitioners (historic and contemporary) with their discography, personal data and, where applicable, their contact information. This will assist in the establishment of the Segá Tipik association.

(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's commitments through its appointed institutions are as follows:(allocated budgets in Mauritian rupees (Rs) p.a.):

- Financial and capacity-building support to establish the Segá Tipik practitioners' association (Rs 100,000); project-based financing for training, awards and events through the proposed Federation of Artists (Rs 300, 000).
- Continued support for inventorying Segá Tipik and coordinating its safeguarding through the NHF (Rs1 million).
- Continued support for performances in the International Festival of Creole Culture at Le Morne (Rs 500,000). Continued investment in the artist's Assistance Scheme (Rs 300,000).
- Incentives for informal community workshops and apprenticeships led by community organizations and practitioners; continued support for existing training centres for artists (Rs 3 million) and distribution of musical instruments (Rs 1.5 million).
- Setting up four additional Centres de Formation Artistique to extend ravan and Segá Tipik music training. (Rs 3 million).
- Funding for the production of instruments for Segá Tipik to be provided under the existing Development of Arts and Craft initiative (Corporate Social Responsibility Programme, code 402).
- In conjunction with the Ministry of Education, inclusion of Segá Tipik in the music curriculum of primary school and higher educational institutions. Subsidy of capacity-building programmes, such as the UoM Masters in Heritage Management (Rs 5 million).
- Support for attendance of Segá Tipik performers and groups at international festivals and cultural events through the existing fifteen Cultural Exchange programmes (Rs 500,000 per programme) and the International Development Grant Scheme (Rs 2 million).

(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

As part of the inventorying and nomination process coordinated by NHF (with UoM) since 2010, group and individual consultations were held with Sega Tipik practitioners and community organizations such as Grup Abaim and L'Espri Ravann. These identified the element and its viability, identified risks and threats to its continued performance and transmission and proposed safeguarding measures.

Women and young practitioners in the community were represented, and consultations also included broader public representation of Sega Tipik audiences. Community representatives served (alongside scholars and heritage professionals and representatives of ministries) on an Advisory Committee set up by the NHF for the development of the nomination (including the safeguarding measures).

At consultative meetings, including 19 October 2011 and 4, 7 February 2014 (see Section 4a below), Sega Tipik practitioners proposed specific measures including the setting up of a practitioners' association for awareness-raising, greater official recognition for practitioners, strengthening existing informal and formal training programmes, and finding a broader variety of public spaces for performances.

Sega Tipik practitioners will be involved in implementing the above measures with assistance (where needed) from government agencies and community organizations, especially in giving information for the register of practitioners, setting up the association, expanding training and performance opportunities and in documentation of the element. Sega Tipik practitioners will also be actively involved in discussions about the effects of inscription, and how to maximize benefits of greater visibility and more performance opportunities while retaining the spirit of Sega Tipik in performances and instrument-making traditions.

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: Mrs Minakshi Thannoo, Director, National Heritage Fund

Address: 4th floor, Fong Sing Building, Edith Cavell Street, Port Louis, Mauritius

Telephone number: (230) 210 7758

Fax number: (230) 208 6728

E-mail address: heritage@intnet.mu

Other relevant information: Several community organizations listed in Section 4.d below are also involved in safeguarding.

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.

Not fewer than 300 or more than 500 words

The nomination file was prepared with the participation of performers and instrument makers, as well as community organisations. These stakeholders participated in workshops and individual consultations organized by the NHF and UoM. Consultations included male Segá Tipik practitioners (Marclaine Antoine, Michel Legris, Fanfan and Serge Lebrasse,) and female practitioners (Josiane Casambo, Mimose Ravaton, and Marousia Bouvery) among others. Young people and youth focussed organizations (e.g. Grup Abaim and L’EspriRavann) also participated. Community representatives from audiences in various parts of Mauritius (including Rodrigues, Agalega and the Chagossian community) were involved.

MAC and other Ministries, the Rodrigues Regional Assembly, Municipalities and District Councils were consulted. The NHF, LMHTF, National Archives and NMCAC, centres of research such as UoM, and NGOs also participated.

Broad consultations were held to inform Mauritians about the ICH Convention and to identify elements suitable for nomination to its Lists. Segá Tipik was then identified and inventoried with the help of practitioners and community organisations which provided information about the nature and functions of Segá Tipik. Community members made recommendations for safeguarding measures included in the file.

Twelve workshops were held since 2010:

- 13-15 April 2010: An introductory and orientation workshop to the Convention; resource people, bearers and elements of ICH were identified.
- 4 and 8 March 2011: Two consultations (with representatives of Segá Tipik practitioners, institutions, and other stakeholders) discussed the inventory process and proposed elements for nomination to the Lists of the Convention, including Segá Tipik.
- 13 September 2011: Workshop on the Inventory and Nomination files (with Segá Tipik practitioners, community organisations, researchers, and representatives from other communities concerned), reviewed comments on the ICH Inventory entries and agreed on four elements to be nominated to the Convention’s Lists, including Segá Tipik.
- 19 October 2011: Consultation on the Segá Tipik file (with performers and instrument makers) refined definition of the element, proposed safeguarding measures and identified more Segá Tipik practitioners.

- 15 December 2011: Workshop on the Inventory and Nomination files (with Sega Tipik practitioners, community organizations, institutions and government representatives, etc.) reviewed the inventorying and nomination of various elements and set up an Advisory Committee for the Sega Tipik file which included three practitioners.
- 24 October 2012: Workshop on the ICH Inventory with Sega Tipik practitioners, community groups, UoM, LMHTF and NMCAC, and the media, reviewed and updated the inventory entry for Sega Tipik.
- 09 November 2012: Consultation (with Sega Tipik practitioners and others) reviewed the inventory entry for Sega Tipik and recorded community consent for the inclusion of Sega Tipik in the inventory.
- 10 December 2012: Consultation on Sega Nomination file (with Sega Tipik practitioners and music producers) reviewed the file before signature of first consent form.
- 4, 7 and 14 February 2014: Consultative meetings (with diverse Sega Tipik community representatives, organizations and institutions) revised the file and the inventory entry for this element and further developed safeguarding measures. Participants gave consent for the file and revised inventory entry.

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 and what form they take.

Not fewer than 150 or more than 250 words

Community members (Sega Tipik practitioners and representatives of their audiences) participated in the development of the nomination file since 2010, as indicated in Section 4a. They were informed about the Convention and its Lists, the likely consequences of inscription of the element, and the importance of community participation and consent to the nomination file and the safeguarding of the element.

The strong enthusiasm of all practitioners (and other stakeholders) to safeguard the element against any unintended consequences of inscription while further raising the visibility of Sega Tipik is demonstrated by the commitments given in Section 3.

At a meeting held on 10 December 2012 at UoM, Sega Tipik community representatives 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 on 14 February 2014, the written and oral consents of practitioners to the submission of the revised file, were recorded on paper and captured on video in Creole and English. Sega Tipik community representatives who gave their consent included singers, dancers, musicians and instrument-makers, both men and women, and included representatives of young people and broader Sega Tipik audiences in Mauritius.

These written and oral consents supporting the nomination of SegaTipikto the Representative List are attached to this 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

There are very few customary practices governing access to Sega Tipik today. Artists from any background can learn the music, songs or dances of the Sega Tipik. The skills for making the instruments used to be passed down within families only but today anyone can learn to make the instruments and the knowledge is widely shared.

When performed on the beach or for the general public for occasions such as commemorations, leisure and other festive events, anyone can attend performances. When Sega Tipik is performed in a family home or backyard, audience access may be restricted to family members and friends. Family members will continue to limit audiences to those they wish to invite into their homes and backyards; awareness-raising activities described in Section 3 will help tourists and new audiences distinguish between public and private performances.

Rituals that used to be held alongside some Sega Tipik events, especially when Sega Tipik was suppressed by slave owners or the church in the past, are now no longer performed. If these ritual activities are revived in the future, access to associated secret knowledge or skills will be actively respected in documentation processes according to the ethics codes used in inventorying. Public access will be limited through awareness-raising about restricted entry to private performances.

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

Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, that are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.

Organization/ Grup Abaim (a community organization involved in research, awareness-
community: raising and youth empowerment through traditional music in Mauritius since
1986, including Sega Tipik)

Name and title of Ms. Marousia Bouvery, Secretary of GrupAbaim
the contact
person:

Address: Colonel Maingard Govt. School, Colonel Maingard Street, Beau Bassin,
Mauritius

Telephone (230) 466 4006
number:

Fax number: -

E-mail address: abaim@intnet.mu

Other relevant abaim.mu
information:

Organization/ L'Espri Ravann (an artist organization that performs Sega Tipik songs and
community: music, makes their own ravann and trains young people)

Name and title of Mr Kurwin Castel, Leader of the L'Espri Ravann group
the contact
person:

Address: Cité Vallijee, Port Louis, Mauritius

Organization/ La Pointe Tamarin Art & Music Centre
community:

Name and title of Mr. Jean Jacques Arjoon, President of La Pointe Tamarin Art & Music
the contact Centre
person:

Address: Market Avenue, Tamarin, Mauritius

Telephone number: (230) 483 7774

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'.

Indicate below when the element has been included in the inventory, its reference and identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate below that the inventory has been drawn up in conformity with the Convention, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined 'with the participation of communities, groups and relevant non-governmental organizations' and Article 12 requiring that inventories be regularly updated.

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.

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 may take the form of a functioning hyperlink through which such an inventory may be accessed.

Not fewer than 150 or more than 250 words

A National Inventory of ICH in the Republic of Mauritius has been compiled by the NHF, assisted by the UoM in collaboration with the community. It is maintained by the NHF. The first official inventory was approved by the government in March 2013. Inventory entries are regularly

updated as new information comes to light. The Sega Tipik element was first included in this inventory in 2011 (Domain 2-Category I-Element 3) and updated in 2014. The updated inventory entry is attached, and available at

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

About 120 elements have been included in the inventory, organised as per the islands of Mauritius and into five domains. The free, prior and informed consents of communities concerned for inclusion of their elements in the inventory are recorded and archived at the NHF. On 24 October 2012 a workshop was held with more than 70 participants representing different communities, providing feedback for finalising the first stage of the inventory.

Representatives of artists and instrument-makers, community organizations such as Grup Abaim and L'Espri Ravann group, as well as audiences associated with Sega Tipik, participated in the identification of Sega Tipik as ICH, and in the compilation and revision of the inventory entry. Seven workshops were organized in 2010-12 and 2014 (see Section 4a) to help compile the inventory entry for Sega Tipik. Community representatives gave their free, prior and informed consent for the inclusion of Sega Tipik in the inventory on video (included with this file) and on a special form in Creole and English (attached).

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory, except for the edited video, and will be used in the process of examining and evaluating 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 of the inclusion of the element in an inventory (except if a functioning hyperlink to a webpage providing such evidence has been provided)
- 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 (strongly encouraged for evaluation and visibility)
- 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.

- Abaim 2010, *ReKreasyon*.
- Antoine, JC 2007, Serge Lebrasse, figure de proue de notre Ségua Collection Figures de proue. Mauritius ELP Publications.

- Baissac, C 1888, *Le Folk-Lore de l'île Maurice*, vol.3. Paris Maisonneuve.
- Bernardin de Saint-Pierre, JH 1773, *Voyage à l'Isle de France*. Paris.
- Cangy, JC 2012, *Le séga, des origines à nos jours*. Mauritius Edition Makanbo.
- Didier, M 1987, *Pages Africaines de l'île Maurice*. Mauritius Centre Culturel Africain.
- Dietrich, A 1892, 'Les parlers créoles des Mascareignes'. *Romania*, XX, pp.216-277.
- Dussercle, RP, 1937, *Dans les 'ziles la-haut'*. Port Louis: The General Printing & Stationery Cy. Ltd.
- Erny, A 1863, *Séjour à l'île de Maurice (île de France): 1860-1861*.
- Haring, L 2007, *Stars and Keys: Folktales and Creolization in the Indian Ocean*. Bloomington Indiana University Press.
- Le Chartier, C 1993, *Ti-Frère, poète du quotidien*. Mauritius Centre Culturel Africain.
- Lee, JK 1985, *Sega: The Mauritian Folk Dance*. London.
- Live, YS & Hamon JF 2004, 'Diversité et spécificités des musiques traditionnelles de l'Océan Indien'. *Kabaro, revue Internationale des sciences de l'homme et des sociétés*, Vol II, 2-3. Université de la Réunion.
- Live, YS 2006, *Instruments de musique communs aux îles de l'océan Indien. Madagascar, Maurice, La Réunion, Seychelles et Comores, La Réunion*. Ed. Azalées.
- Menwar, 1999, *Méthode de Ravane, Mauritius*. Centre Culturel Nelson Mandela, Ministry of Arts and Culture, Municipality of Port Louis.
- Milbert, JG 1812, *Voyage pittoresque à l'île-de-France, au Cap de Bonne espérance et à l'île de Ténériffe*. Paris Nepveu Librairie.
- Nourrit, C & Pruitt, W 1981. *Musique traditionnelle de l'océan Indien: Ile Maurice*.
- Pavaday, CP 1993, *Le séga mauricien: une étude thématique*.
- Précourt, F 2007, *Le séga des Mascareignes, Instrumentation*. La Réunion Ed. Kreol Art.
- Police, D 2001, 'Les pratiques musicales de la population servile puis affranchie de Maurice dans les écrits francophones des XVIIIe et XIX siècles'. *History Memory and Identity*. Port Louis Nelson Mandela Centre for African Culture.
- Richon, E 2009, *Séga. Témoignages anciens & récents*. Mauritius Mauritiana.

- Radio France 1994. *Ile Maurice Séga ravanne Fanfan*.
- National Heritage Fund and University of Mauritius, 2012, *Inventory of Intangible Cultural Heritage in Mauritius*.

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

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

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

Name: Dr. S. P. Boodhun

Title: Acting Permanent Secretary,
Ministry of Arts and Culture

Date: 21February 2014

Signature: