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TRADITIONAL MAURITIAN - <i>SEGA TIPIK MORISIEN</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; - <i>Sega Tipik Morisien- Sega Tradisionel, Sega Ravann</i>
1.2	Short, maximally informative title (including indication of domain(s)); Performing Arts- Songs, music and dance in Mauritian Kreol language
1.3	Community(ies) concerned; Practitioners and Bearers: Slave descendants Audience and Custodians: Entire Mauritian population
1.4	Physical location(s) of element; Mauritius
1.5	<p>Short description</p> <p>The Traditional Mauritian Sega locally known as <i>Sega Tipik Morisien</i>, also called <i>Sega Tradisionel</i> or <i>sega ravann</i> or only <i>sega tipik</i> is a performing art form which encompasses musical instruments, songs in the Mauritian creole language and dance. The instruments basically consist of the <i>ravann</i>, the <i>maravann</i> and the <i>triyang</i>.</p> <p>The Sega tipik can be grouped in 2 categories, the formal and the informal performance.</p> <p>The formal performance is often choreographed and performers wear uniforms where generally women wear long and large skirts often white and men wear rolled pants, colourful or plain shirts and straw hat. Presently, <i>Sega Tipik Morisien</i> is performed during folkloric festivals, national events like National Day celebrations, the commemoration of the Abolition of Slavery and Music Day and in even in hotels.</p> <p>However, sega tipik is viewed in its simple form in informal performances. It is often performed in family events in the backyard of the house, on the beach or any place of gathering of family members and friends.</p> <p>The traditional performance of <i>Sega Tipik Morisien</i> is divided into several stages:</p> <ul style="list-style-type: none"> <li>• The heating of the <i>ravann</i> next to a fire to tune it</li> <li>• The call of the <i>ravann (lapel)</i>, given by a soloist and that motivates people to gather around the instrumentalists.</li> <li>• The song, often an improvised threnody of antiphonal<sup>1</sup> or responsorial<sup>2</sup> form and the lyrics are simple and repetitive.</li> <li>• The roll (<i>roulad</i>), which is danced by the assembly and punctuated by acclamations dynamising the dance (called <i>choule</i>).</li> </ul> <p>The <i>ravann</i> players play different beats: the <i>premie tanbour</i> gives the tempo; the others will <i>sizone</i> (playing on the edge of the <i>ravann</i> to give a high-pitched sound). The rhythm of <i>Sega Tipik Morisien</i> is an ambiguity between duple and ternary rhythms with a syncopated effect (off beats).</p>

<sup>1</sup> Unlike the responsorial form, the choir in the antiphonal form repeats the sentences set by the soloist.

<sup>2</sup> It consists in the enunciation of a series of sentences by a soloist that are answered by a choir (the response). This response may be sung in unison or in parallel intervals of fourths or fifths.

Singing, even if improvised, has to adhere to certain codes: the person singing will introduce the theme of his song for people to hear what he has to say. As soon as the singer sings "*ola e o ti le lae*" (onomatopoeia), the dancers prepare to enter the circle formed around the *ravann* players and the rhythm evolves into a more accelerated cadence.

The dance is generally performed in groups or by couples. They dance within the circle formed by musicians and assembly without making any physical contact. The women dancers hold their skirts in their hands (*Vann Vane*). They move their hands and the hips and move around with short steps.

*Sega Tipik Morisien* is ultimately bound to the history of Mauritius, taking its roots in the early 18<sup>th</sup> French colonisation and settlement of Mauritius. *Sega Tipik Morisien* is a legacy of the slave population born in the context of a colonial society. It was first mentioned by the traveller Bernadin de Saint Pierre in the 1770s as '*Tschiega*' and in 1827 De Freycinet also refers it to a performance he observed as '*chéga*' or '*tchéga*', the music of black people.

During slavery *sega tipik* was a way to externalize the physical pain and moral repressions, it had a cathartic function. *Sega Tipik Morisien* was a cry from the soul of the slaves attempting to transcend the miseries of repressed freedom. It also expresses a yearning for forgotten homelands as well as the universal desire for joy and happiness. Whenever possible slaves gathered to sing their misery and dance, to forget their inhuman living conditions.

Formerly, *Sega Tipik Morisien* was also performed during funerary rites and to communicate with ancestors. This "Ritual *Sega*" started to be organised in the courtyards during *Sega* nights (sware *Sega*), and became a 'backyard music' secluded in the private space as these rituals were not accepted by Roman Catholic Church. From the 1975 recordings of story teller Nelzir Ventre, they were still being performed in the yard with guests present as he spoke of rituals and magical (sorcery) practices. However, this "Ritual *Sega*" is no more practiced.

After the abolition of slavery, *Sega Tipik Morisien* songs and dances were considered as a deviant behaviour. It was also perceived negatively by the free or coloured population. *Sega Tipik Morisien* musicians and singers were called 'tcholo' or 'nwar moutcha' as stated by Fanfan.

By the end of the 19<sup>th</sup> century, many settlements of ex-slaves and Liberated Africans emerged in coastal districts, far from the sugar plantations. In these regions, *Sega Tipik Morisien* started to be organised in the courtyards during *Sega Tipik* nights (*Sware Sega Tipik*), and became a 'backyard music' secluded in the private space. *Sega Tipik Morisien* was mainly organised in front of the house or in front of the shop (boutik) during *Sega Tipik* nights, as Josiane Kasambo, the doyenne of female *Sega Tipik Morisien* singer recounts. As far as she can remember, *Sega Tipik Morisien* was performed in front of one's house and was called the *Sega Tipik divan laport*.

From the 1950s, *Sega Tipik Morisien* began to enter the main stream and open to every social

	<p>class. A historic moment took place on 24<sup>th</sup> October 1964, when ‘La nuit du Séga’ (The Segá Night) was held at Le Morne Village. This was the first public demonstration of <i>Sega Tipik Morisien</i> that finally gave official recognition to the Traditional Mauritian Segá. It was from then that Mauritius discovered Ti-Frer, 64 years old, singing <i>Fidelia</i> and <i>Roseda</i>; other emblematic figures such as Michel Legris and Fanfan also became popular. As from then, <i>Sega Tipik Morisien</i> was being commercialised in Mauritius across the island in hotels.</p> <p>Presently, <i>Sega Tipik Morisien</i> is performed during folkloric festivals, national events like National Day celebrations, the commemoration of the Abolition of Slavery and Music Day and in hotels. The traditional instruments are still being used and the lyrics have been adapted to contemporary Mauritian context.</p> <p><i>Sega Tipik Morisien</i> performance is an occasion to meet, share, and socialise, creating moments of gatherings furthering social cohesion and regulation around shared cultural practices.</p>
2.0	<b>CHARACTERISTICS OF THE ELEMENT</b>
2.1	<p>Associated tangible elements;</p> <p>1- Musical instruments:</p> <p><i>Ravann</i>: This is both a member of the membranophone family and that of idiophones. The <i>ravann</i> is a percussion instrument of some 60cm in diameter and 5 cm thickness. The musician is usually either seated on the ground either with the knee to the ground so that the other leg serves as support for the instrument. The left wrist (if the musician is right-handed), placed on the upper part of the <i>ravann</i>, ensures that it is stable while leaving the hand free to make short beats termed <i>fwet</i> (whip), with the little finger and the ring finger and sometimes the middle finger. The right hand hits the middle with full force or at the edges with various strokes.</p> <p><i>Maravann</i>: A rectangular box mad of sugarcane flowers, wood or iron with seeds inside. The instrumentalist makes use of the sound value of the seeds moving inside the empty cavity, when it is shaken: the <i>maravann</i> is held horizontally and is shaken from left to right.</p> <p><i>Triyang</i>: The <i>triyang</i> (triangle) is an idiophone. It consists of an steel or iron rod bent to the form a triangle with an opening at one end. Another steel or iron rod is hit against it. The rod varies in thickness according to the intensity of the sound desired. While playing, the instrumentalist holds the triyang in the left hand. The technique can be summed up in two movements: holding the triyang with the left hand and hitting the horizontal part with the rod. Reducing pressure the left hand increases the intensity of the sound.</p> <p>Other crafted instruments like the bob are also used sometimes in in the creativity process instruments like guitar; bongo and others are also added. However, the base remains the three initial instruments.</p>

2.2	Associated intangible elements; Ways of playing the ravann Making of instruments Old expressions and words in Creole Reminiscence of slavery, suffering and plantation chores.	
2.3	Language(s), register(s), speech level(s) involved;	Creole language.
2.4	Perceived origin.	African and Malagasy origins, Mauritian adaptation
3.0	<b>PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT</b>	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;	Michel Legris, 83 yrs, Male Fanfan, 83 yrs, Male Marclaine Antoine, 64 yrs, Male Mimose Ravaton, Female Josiane Kasambo, 74 yrs, Female Serge Lebrasse Group L'Esprit Ravann Group Abaim
3.2	Other participants (e.g., holders/custodians);	Family members and friends of the professionals
3.3	Customary practices governing access to the element or to aspects of it;	
3.4	Modes of transmission;	Dance Observation and imitation Playing instruments – informal teaching by elders to the young ones, family tradition transmitted to younger generations Making instruments – teaching to the you younger ones
3.5	Concerned organizations (NGOs and others).	ABAIM (Beau Bassin), Association La Pointe Tamarin (Tamarin), Lespri Ravann (Cité Vallijee)
4.0	<b>STATE OF THE ELEMENT: VIABILITY</b>	
4.1	Threats to the enactment; <ul style="list-style-type: none"> <li>- Few producers of music albums are keen to produce Traditional Sega music albums.</li> <li>- Mastery in the making and playing of traditional musical instruments is lacking.</li> <li>- The growing influence of modern music and technology may threaten the authenticity of <i>Sega Tipik Morisien</i>.</li> <li>- <i>Industrial synthethic production of instruments may threaten the craftsmanship of authentic instruments</i></li> </ul>	
4.2	Threats to the transmission;	Modernisation and aging of the practitioners may lead to failure of transmission
4.3	Availability of associated tangible elements and resources;	- Instruments are still being made in the traditional way, e.g. the ravann and the maravann by artists like Michel Legris, Menwar amongst others and groups like Lespri Ravann and Abaim amongst others.

		<p>Products used for instruments are natural (goat skin, wood, sticks) and environment friendly and are available plentifully in the country.</p> <p>-</p>
4.4	Viability of associated tangible and intangible elements;	
4.5	Safeguarding measures in place.	<p>There are several safeguarding measures already in place since the 1980's on individual and group basis that is at the level of the community itself. The state has also started implementing several safeguarding measures.</p> <ul style="list-style-type: none"> <li>• The oldest one was set up in the 1980s by the Grup Abaim at Cité Barkly, an underprivileged housing estate.</li> <li>• MOU between Le Morne Heritage Fund and the Group ABAIM, for the training of youngsters in Sega Tipik Morisien Tipik.</li> <li>• Furthermore, the collection of heritage music has been undertaken by Grup Abaim, an album together with an explanatory booklet on Sega Tipik Morisien Tipik and its accompanied instruments was produced in 2013.</li> <li>• Others are Lespri Ravann in Cité Vallijee and the Art &amp; Music Centre at La Pointe Tamarin which provide training to youngsters.</li> <li>• Documentation and preservation of the main characteristics of this element are being ensured inter alia, by a manual on ravann, published by Menwar in 1999. Many authors have published books on Sega Tipik Morisien to ensure its viability like: <ul style="list-style-type: none"> <li>- <i>Méthode de ravanne</i>: Ways of playing the "ravanne", traditional music instrument by Menwar</li> <li>- <i>Séga, Témoignages anciens et récent, Ile Maurice</i> by E. Richon, amongst others</li> </ul> </li> <li>• Video clips produced by individual artists are broadcast on regional TV channels (Kanal Austral and Noot TV), Sega Tipik Morisien songs on local public and private radios and local TV (Senn Kreol) to propagate the element.</li> <li>• Sega Tipik Morisien concerts organised in hotels, private parties and in public events are regularly organised to keep the art form</li> </ul>

		<p>lively. Music and song contests further offer a means to acknowledge local groups thus ensuring continuous viability of the element.</p> <ul style="list-style-type: none"> <li>• Preservation is ensured through the promotion of Kreol language, the medium of Sega Tipik Morisien Tipik through the creation of the Kreol Speaking Union and the introduction of Kreol as a subject and a teaching medium in schools. Furthermore, books on Sega Tipik Morisien music and artists have been published by the NMCAC which also hosts a permanent exhibition of musical instruments.</li> <li>• Festival Internationale Kreol is an annual event since 2007 where a Sega Tipik Morisien Tipik performance is held at Le Morne during the first week of December (Rs 500k). The Festival Internationale kreol also provides a platform to broaden the visibility of the Sega Tipik Morisien Tipik.</li> <li>• Assistance scheme (Rs 300k) provided annually by the MAC since 2007 for local artist (including Sega Tipik Morisien Tipik) for the production of CD productions.</li> <li>• The MAC provides an International Grant Scheme (Rs 1 Million) for local artists representing Mauritius at International Festivals. Due consideration is given to the Sega Tipik Morisien Tipik which is always portrayed as the national performance of Mauritius. (Michel Le Gris, Serge Le Brasse etc).</li> <li>• National Day celebrations, the commemoration of the Abolition of Slavery and Music Day are national events organized by the MAC and where the Sega Tipik Morisien Tipik is traditionally performed.</li> <li>• The MAC has set up Centre de Formation Artistic (artistic training centers) in several regions of the country; Mahebourg, Goodlands, Plaine des Papayes and Vacoas, where youngsters are trained to play the ravanne and compose music.</li> <li>• The MAC sponsors the distribution of traditional musical instruments on a yearly basis at an estimated cost of Rs 1.5m.</li> <li>• The NMCAC has a permanent display of ICH pertaining to the Sega Tipik Morisien Tipik and typical Mauritian art forms.</li> </ul>
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		<ul style="list-style-type: none"> <li>• The white paper from the MAC, favors the setting up of a federation by the local artist and is even ready to assist them with the initial setting up of the federation.</li> <li>• State recognition of Serge Le Brasse-MBE (Sega Tipik Morisien Tipik singer) <i>To confirm with Serge Le Brasse</i></li> <li>• Commemorative Statue of Ti Frere (Sega Tipik Morisien Tipik artist) at Jardins de la Compagnie, Port Louis.</li> <li>• Sofe Ravanne competitions (Sega Tipik Morisien competition favoring new talents) organized by the national television, the MBC.</li> </ul>
5.0	<b>DATA GATHERING AND INVENTORYING</b>	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	- Community Workshop on Intangible Heritage, University of Mauritius, 9 November 2012. Consent form with National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation;	<p>Fanfan, Practitioner  Michel Legris, Practitioner  Marclaine Antoine, Practitioner  Serge Lebrasse, Practioner  Josiane Cassambo, Practioner  Mimose Ravation, Practitioner  Menwar, Practitioner  Grup Lespri Ravann, Parctitioner  Daniella Bastien, Practitioner and anthropologist  Fanie Précourt, Ethnomusicologist</p>
5.4	Date and place of data gathering;	<p>Meeting with practitioners and stakeholders on:  April 2010  04 March 2011  08 March 2011  13 September 2011  19 October 2011  10 December 2012  24 October 2012  09 November 2012  15 December 2012  04 February 2014  07 February 2014  14 February 2014</p>
5.5	Date of entering data into an inventory;	first time th element was entered in the inventory was ...but data has been added regularly as it was collected and finally inventory went for public

		access on .... The data was further revised and updated in ...
5.6	The inventory entry compiled by:	Daniella Bastien (UoM) and Vanecia Andon (NHF)
6.0	<p><b>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</b></p> <ul style="list-style-type: none"> <li>- Fanie Précourt, <i>Le séga des Mascareignes</i>, ed. Kreol Art, 2007.</li> </ul> <p>Audiovisual materials :</p> <ul style="list-style-type: none"> <li>- « La ravanne racontée par Menwar », December 2012. Trailer available <a href="http://vimeo.com/11350260">http://vimeo.com/11350260</a></li> <li>- « Josiane Casambo », Portrait d'artiste, September 2012</li> <li>- Jean Clément Cangy, <i>Le séga, des origines à nos jours</i>, 2012</li> <li>- Recordings of Nelzir Ventre- 1975 (property of Marclaine Antoine)</li> <li>- Recordings of Zanfan Ti Riviere (Kasambo family- 1980)</li> </ul> <p>The Nelson Mandela Centre for African Culture also has the following materials in their Archives:</p> <ul style="list-style-type: none"> <li>- Press cuttings concerning the Segga Tipik Morisien are available for consultation at the Centre.</li> <li>- Recordings of Interviews with Fanfan and Michel Legris, Nelson Mandela Centre for African Culture</li> <li>- <i>Pages Africaines de l'Île Maurice</i> (1987): a compilation of press articles on Mauritian folklore of African origin by Mr Marcel Didier.</li> <li>- <i>"Ti-Frère, poète du quotidien"</i> (1993): a study of the life, music and songs of Alphonse Ravaton, known as Ti-Frère, typical Segga Tipik Morisien singer by Colette Le Chartier.</li> <li>- <i>Méthode de ravanne</i> (1999): Ways of playing the "ravanne", traditional music instrument by Menwar (Stéphano Honoré).-<i>"Revi Kiltir Kreol"</i>: An annual publication providing an academic and research analysis of Creole cultures in Mauritius and the Indian Ocean region.</li> <li>- A Permanent Exhibition of Musical instruments including the following traditional instruments: <i>Ban ek Baton, Banbou, Laserp, Maravann, Ravann, Triang and Tanbour.</i></li> </ul>	

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## News

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### CABINET DECISIONS - 08 MARCH 2013

#### Latest Cabinet Decisions

1. Cabinet has taken note that the Lindau Nobel Laureate Meeting Council has selected two young Mauritian researchers, namely Miss Naziah Bibi Jaufeerally, MPhil/Phd student at the University of Mauritius, and Miss Aazraa Oumayyah Pankan, MEng in Chemical Engineering student at the University of Nottingham, Malaysia, to attend the Lindau Nobel Laureates Meeting on Chemistry to be held from 30 June to 05 July 2013 in Lindau, Germany.

Following a proposal of Dr the Hon Navinchandra Ramgoolam, GCSK, FRCP, Prime Minister, Professor Robert Huber, Nobel Prize Winner, had agreed to Mauritius sending young researchers to the Lindau Nobel Laureates Meeting which aims at bringing together young scientists from all over the world to meet and interact with Nobel Laureates. The Meeting is inspired by the guiding principle **Educate. Inspire. Connect.** and focuses alternately on a different discipline.

2. Cabinet has taken note that a Bilateral Air Services Agreement has been signed between the Government of the Republic of Mauritius and the Government of the Republic of Maldives. The Agreement provides, amongst others, for the designated airlines of Maldives, i.e., the Island Aviation Services Ltd (Maldives) and the Mega Global Air Services (Maldives) pvt. Ltd (Mega Maldives), and Air Mauritius to operate seven frequencies weekly in each direction and on specified routes; and the designated airlines to exercise fifth freedom traffic rights on agreed routes to a maximum of two frequencies weekly, i.e., for Maldives, between points in Maldives and Beijing as the intermediate and beyond points, and for Mauritius between Mauritius and Seychelles as intermediate point and between Mauritius and any one point in Asia as beyond point.

3. Cabinet has taken note of arrangements being made by the Ministry of Housing and Lands to put up about 1,600 housing units and 474 serviced lots in different regions of the country. The projects would cost more than Rs2.1 billion. The Ministry of Housing and Lands has also made arrangements to rehabilitate existing infrastructure within various NHDC housing estates to the tune of about Rs400 million.

4. Cabinet has taken note that the Ministry of Health and Quality of Life and the Teaching Eye Surgery Foundation, Geneva, Switzerland, would sign a Memorandum of Understanding providing for collaboration and capacity building for surgeons, doctors and nurses in the field of ophthalmology. The Foundation has donated an Ultra Sound Machine and an Optical Coherence Tomography Machine of a total value of more than Rs5.5m.

5. Cabinet has taken note that the Minister of Labour, Industrial Relations and Employment would promulgate the Occupational Safety and Health (Work at Height) Regulations to provide, inter alia, for the safety and health of, and to prevent accidents and bodily injuries to employees working at heights. The regulations also provide for the proper planning, selection of appropriate equipment, training, and supervision by competent persons of employees working at heights.

6. Cabinet has taken note of the first inventory of Intangible Cultural Heritage, prepared by the National Heritage Fund in collaboration with the University of Mauritius, for submission to UNESCO for inclusion in the UNESCO Representative List of Intangible Cultural Heritage of Humanity. In line with the UNESCO Convention on Intangible Cultural Heritage, States Parties are obliged to submit inventories of the Intangible Cultural Heritage present in their territories. One hundred and seventeen elements have, in a first stage, been identified to form part of the inventory and classified under the following five domains -

- (a) Oral traditions and expressions;
- (b) Performing arts;
- (c) Social practices, rituals, and festive events;
- (d) Knowledge and practices concerning nature and universe; and
- (e) Traditional craftsmanship and occupations.

7. Cabinet has taken note that the Ministry of Industry, Commerce and Consumer Protection, in collaboration with the Ministry of Commerce, Industry and Textiles of the Republic of India, proposes to develop a Driving Industry towards Sustainable Human Capital Advancement Programme for export-oriented clothing enterprises in Mauritius. The Programme is a process-based code aimed at supporting clothing factories to establish and implement social and environmental policies and principles, and to attain a competitive edge in the global market.

NATIONAL HERITAGE FUND ACT 2003

PROPOSED SCHEDULE

*(Section 2)*

INTANGIBLE CULTURAL HERITAGE OF THE REPUBLIC OF  
MAURITIUS

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*MAURITIUS*

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**DOMAIN 1: ORAL TRADITIONS AND EXPRESSIONS**

**Category 1. Folk Sayings**

*Element 1. Proverbs*

**Category 2. Guessing Games**

*Element 1. Riddles*

*Element 2. Enigmas*

**Category 3. Traditional Narratives**

*Element 1. Folk Tales*

*Element 2. Legends*

*Element 3. Myths*

**Category 4. Allegorical Stories**

*Element 1. Parables*

**Category 5. Comical Stories**

*Element 1. Grandmother's Stories*

**Category 6. Songs**

*Element 1. Lullabies*

*Element 2. Child Songs*

**Category 7. Verbal Compositions**

*Element 1. Recitals*

## **DOMAIN 2: PERFORMING ARTS**

### **Songs and Dances**

- Element 1. Bhojpuri Folk Songs [Geet Gawai]*
- Element 2. Heritage Songs [Sante Patrimwann]*
- Element 3. Traditional Sega [Sega Tipik]*
- Element 4. Boll room Sega [Sega Salon]*
- Element 5. Protest songs [Sega Angaze]*
- Element 6. Modern Sega [Sega Modern]*
- Element 7. Fusion Sega [Sega Fizion]*

### **Category 2. Story telling with performance**

- Element 1. Stories as counted by Nelzir Ventre and Fanfan*

## **DOMAIN 3: SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS**

### **Category 1. Health and Well-being**

- Element 1. Traditional ways of keeping personal hygiene*
- Element 2. Traditional healing treatment*

### **Culinary Traditions**

- Element 1. Traditional eating practices*
- Element 2. Traditional techniques of food processing*
- Element 3. Traditional recipes*

### **Games and Athletics**

- Element 1. Traditional games*

## **DOMAIN 4: KNOWLEDGE AND PRACTICES CONCERNING NATURE AND THE UNIVERSE**

### **Category 1. Use of nature for subsistence**

- Element 1. Traditional hunting, fishing and gathering practices*
- Element 2. Traditional agricultural and farming practices*

## **DOMAIN 5: TRADITIONAL CRAFTSMANSHIP AND OCCUPATIONS**

### **Category 1. Household Crafts**

- Element 1. Fatak Broom making [Fabrikasion Balie Fatak]*
- Element 2. Grinding tool making [Fabrikasion Ros kari]*
- Element 3. Vacoas bag weaving [Vannri sak ek sapo an vako]*
- Element 4. Broom and brush making [Fer Balie koko ek bros]*
- Element 5. Embroiderer, dressmaker, doll maker [Modis]*
- Element 6. Mattress making [Matlasie]*
- Element 7. Weaving [Vannri]*
- Element 8. Traditional cow dung flooring [Masoner/lipeke]*
- Element 9. Rubber slippers making [Fabrikasion savat karotsou, chaupa]*

### **Category 2. Artistic Crafts**

- Element 1. Pottery [Potri]*
- Element 2. Sculpture [Skilptir]*

### **Category 3. Economic Crafts**

- Element 1. Charcoal maker [Sarbonie]*
- Element 2. Lime mortar making [Travay laso]*
- Element 3. Traditional fishing [Lapes]*
- Element 4. Shoemaking [Kordonie]*
- Element 5. Salt-making [Mare Salan]*
- Element 6. Tomb maker [Tonbalist]*
- Element 7. Gunny bag making [Ranz Sac Goni]*

### **Category 4. Maritime Crafts**

- Element 1. Making fish traps [Ranz kazie]*
- Element 2. Boat building [Ranz Pirog]*
- Element 3. Marine Carpenter [Sarpantie marine]*

### **Category 5. Musical Crafts and making musical instruments**

- Element 1. Making of bench and stick [Ban ek Baton]*

## **DOMAIN 1: ORAL TRADITIONS AND EXPRESSIONS**

### **Category 1. Folk Sayings**

Element 1. *Proverbs*

### **Category 2. Guessing Games**

Element 1. *Riddles*

Element 2. *Enigmas*

### **Category 3. Traditional Narratives**

Element 1. *Folk Tales*

Element 2. *Legends*

Element 3. *Myths*

### **Category 4. Allegorical Stories**

Element 1. *Parables*

### **Category 5. Songs**

Element 1. *Lullabies*

Element 2. *Child Songs*

### **Category 6. Verbal Compositions**

Element 1. *Recitals*

## **DOMAIN 2: PERFORMING ARTS**

### **Category 1. Songs and Dances**

Element 2. *Sega drum [Sante ek Danse Sega Tanbour]*

Element 3. *Accordion Songs and Dance [Sante ek Danse Akordeon]*

Element 4. *Romance [Romans]*

Element 5. *Bean Song [Sante Zariko]*

Element 6. *Drinking Song [Sante Bwar]*

Element 7. *Patriotic Song [Sante Patriotik]*

## **DOMAIN 3: SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS**

### **Category 1. Health and Well-being**

- Element 1. *Traditional ways of keeping personal hygiene*
- Element 2. *Traditional healing treatment*

### **Category 2. Culinary Traditions**

- Element 1. *Traditional recipes*

### **Category 3. Games and Athletics**

- Element 1. *Traditional Games*

## **DOMAIN 4: KNOWLEDGE AND PRACTICES CONCERNING NATURE AND THE UNIVERSE**

### **Category 1 Use of nature for subsistence**

- Element 1. *Traditional agricultural and farming practices*
- Element 2. *Traditional fishing practices*

## **DOMAIN 5: TRADITIONAL CRAFTSMANSHIP AND OCCUPATIONS**

### **Category 1. Household Crafts**

- Element 1. *Charcoal making [Fabrikasion sarbon]*
- Element 2. *Broom making [Ranz Balye]*
- Element 3. *Mattress making [Ranz Matla]*
- Element 4. *Traditional home making [Ranz lakaz traditionel]*

### **Artistic Crafts**

- Element 1. *Plaiting [Fer Tress]*
- Element 2. *Making straw hats [Ranz Sapo Lapaye]*
- Element 3. *Bamboo basket [Panye bamboo]*
- Element 4. *Rope making [Ranz Lakord]*

### **Maritime Crafts**

- Element 1. *Making fishing line out of aloe fibres [Ranz lalign laloes]*

### **Musical Crafts and making musical instruments**

- Element 1. *Accordion Diatonic [Akordeon diationik]*
- Element 2. *Bambou Rap*

## DOMAIN 1: ORAL TRADITIONS AND EXPRESSIONS

### Category 1. Folk Sayings

Element 1. *Expressions*

### Category 2. Allegorical Stories

Element 1. *Parables*

### Category 3. Songs

Element 1. *Child Songs*

## DOMAIN 2: PERFORMING ARTS

### Category 1 Songs and Dances

Element 1. Sega drum [*Sega Tanbour*]

Element 2. Romance [*Romans*]

Element 3. Composition for *Bal dan la kres* [*Kompozision pou bal dan la kres*]

Element 4. Dance for *Bal dan la kres* [*Danse pou Bal dan la kres*]

## DOMAIN 3: SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS

### Category 1 Health and Well-being

Element 1. *Traditional healing treatment*

## DOMAIN 4: KNOWLEDGE AND PRACTICES CONCERNING NATURE AND THE UNIVERSE

### Category 1. Use of nature for subsistence

Element 1. *Traditional agricultural and farming practices*

## **DOMAIN 5: TRADITIONAL CRAFTSMANSHIP AND OCCUPATIONS**

### **Category 1. Household Crafts**

- Element 1. *Charcoal making [Fabrikasion sarbon]*
- Element 2. *Wax and honey making [Fabrikasion lasir ek dimiel]*
- Element 3. *Soap making [Fabrikasion Savon]*
- Element 4. *Making Traditional Houses [Ranz lakaz traditionel]*
- Element 5. *Making of coir rope [Ranz Lamaraz]*

### **Category 2. Artistic Crafts**

- Element 1. *Toy making [Ranz Zouzou]*

### **Category 3. Economic Crafts**

- Element 1. *Use of coconut*
- Element 2. *Blacksmith [Forzron]*

### **Category 4. Maritime Crafts**

- Element 1. *Making midrib [Ranz Golett]*

### **Category 5. Musical Crafts and making musical instruments**

- Element 1. *Jerry can [Jaykan]*
- Element 2. *Triangle [Triang]*

## DOMAIN 1: ORAL TRADITIONS AND EXPRESSIONS

### Category 1. Folk Sayings

Element 1. *Expressions*

### Category 2. Traditional Narratives

Element 1. *Folktales*

### Category 3. Songs

Element 1. *Child Songs*

### Category 4. Verbal Compositions

Element 1. *Message Songs*

## DOMAIN 2: PERFORMING ARTS

### Category 1. Songs AND Dances

Element 1. *Sega Chagos- [Sega Sagos]*

Element 2. *Songs from Chagos- [Sante Sagosyen]*

## DOMAIN 3: SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS

### Category 1. Health and Well-being

*Traditional healing treatment*

## **DOMAIN 5: TRADITIONAL CRAFTSMANSHIP AND OCCUPATIONS**

### **Category 1. Household crafts**

- Element 1. *Building Straw huts [Ranz Lakaz lapay]*
- Making coconut broom [Ranz Balye koko]*

### **Category 2. Artistic Crafts**

- Element 1. *Coconut woven basket [Kapas]*
- Element 2. *Making comb with coconut [Ranz Peyn seve ar koko]*

### **Category 3. Economic Crafts**

- Element 1. *Local production*
- Element 2. *Wood charcoal making [Fabrikasion sarbon]*
- Element 3. *Coconut rope making [Ranz Bastin]*
- Element 4. *Candle making [Ranz Labuzi]*

### **Category 4. Maritime Crafts**

- Element 1. *Making fishing lines and nets*