



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020
for possible inscription in 2021**

Instructions for completing the nomination form are available at: <https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

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

THE REPUBLIC OF SEYCHELLES

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

MOUTYA

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

MOUTYA

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.

NONE

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 Seychelles is a melting pot society and the creole community, which is by nature multi-racial, is particularly concerned about the 'moutya' which is one of our most popular traditional dances. Born out of the slave trade and plantation business in 18th century, the 'moutya' has evolved and has now become a symbol of a shared culture and cultural identity. 'Moutya' is practiced in the Seychellois Creole language, which is the mother tongue of Seychelles. There are several active 'moutya' groups at community level such as 'Bwa Ver', 'Fek Arive', 'Kamouflaz', 'Latanier', 'L'Echo', 'Mangliye', 'Masezarin', 'Tanmi', 'Vwazen' and 'Lafoli Kreol', which consist of drummers, singers and dancers. Today the 'moutya' audiences comprise of the majority of the population, from the young to the very old, participating in the performances and contributing to the safeguarding of 'moutya'.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The 'moutya' is practiced in the Republic of Seychelles which is situated in the Indian Ocean. It is practiced by Seychellois living mainly on the main islands of Mahé, Praslin and La Digue and outer islands which have a population of Seychellois workers. The 'moutya' is mainly practiced in the 'rural' regions on Mahé, furthest from the Capital of Victoria and is mostly popular in the coastal districts of Beau-Vallon, Anse Boileau, Port-Glaud and Anse Royale.

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 multinational 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.): | Ms. |
| Family name: | Cecile |
| Given name: | Kalebi |
| Institution/position: | Principal Secretary for Culture |
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| Other relevant information: | |

E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

N/A

1. Identification and definition of the element

For **Criterion R.1**, 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 intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

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

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

The Committee should receive sufficient information to determine:

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

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

- (i) Provide a brief 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

'Moutya' is a nocturnal dance, traditionally performed outside in open spaces around a bonfire. The sole musical instrument is the 'moutya' drum, a large drum with a narrow rim made of goat hide which is played mostly by men. The dance begins with the heating of the drums over a bonfire. As the drums are warmed, the male members of the crowd call out various 'themes', usually social commentaries, to which the female dancers respond with high pitched voices. In unison, they repeat the refrain, with variations on the main theme. With the beating of the rhythm from three drums; "denote" "vannen" and "bas", the men and women begin to dance on a moderate tempo of movement involving the gyrating of the hips and the shuffling of feet on dusty ground. The dancers come close but do not have physical contact. With the effects of alcohol,

mostly traditional local brews ("baka and "lapire"), both the lyrics and dance become more heated and erotic.

The songs, which were traditionally composed spontaneously, were originally used as a means of emancipation by slaves at the time of oppression. Through double meanings, they expressed their sufferings, retold everyday occurrences and gossip.

Today, the 'moutya' continues to be a form of expression of cultural identity, retaining the same dance form as it was traditionally. It is practiced at social gatherings, national and cultural events. It is mostly performed spontaneously within the community, at the end of the month, after payday.

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

Not fewer than 150 or more than 250 words

Bearers and practitioners of the 'moutya' dance are found mostly on the islands of Mahé, Praslin and La Digue. The 2019 inventory of 'moutya' practitioners carried out by the National Heritage Research and Protection Section (NHRPS), recorded ten (10) active 'moutya' groups in Seychelles and a total of eighty-four (84) practitioners distributed over the three main islands of Mahé, Praslin and La Digue. The inventoried practitioners include drummers, dancers, singers within groups, drum makers and recording artists with 'moutya' tracks or albums. Occasionally, women can also drum, but traditionally the men initiate the dance, the men start singing and then the women answer. Traditionally, only adults play the drums but nowadays the younger generation, mostly boys, partake in drumming.

Our old generation is responsible for protecting the integrity of the 'moutya'. The existing drum makers, drummers and dancers are responsible for transmitting the knowledge and skills to the younger generation within the community.

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

Not fewer than 150 or more than 250 words

The knowledge and skills are transmitted formally and non-formally. As it has always been the case, the 'moutya' dance, songs and also the crafting of the 'moutya' drum are transmitted orally from generation to generation, through performance, observation and imitation, the knowledge and savoir-faire passed on from existing practitioners and knowledge holders within the community.

Although the 'moutya' does not currently feature on the National Curriculum, some public primary schools have taken the initiative to include 'moutya' as one of the traditional dances taught during 'The Arts' classes or as an extracurricular activity. In addition, since January 2018, Mr. Patrick Victor, an established musician, has been conducting 'moutya' dance and drumming sessions at Beau Vallon, Anse Etoile, Glacis and Bel Ombre Primary schools.

The National Conservatory of Performing Arts (NCPA) conducts 'moutya' drumming holiday workshops for the school children and students from Primary to Post Secondary institutions, comprising of both boys and girls. 'Moutya' is also a common theme used in expressive arts at the Seychelles Institute of Art and Design (SIAD).

Research, documentation and dissemination of 'moutya' music and dance is also a means to ensure the transmission of the element. This information is available at the NHRPS, National Archives, National Museums, Creole Institute and Seychelles Heritage Foundation (SHF). The National History Museum also has a permanent exhibit on 'moutya'.

Different aspects of 'moutya', are transmitted through the local media; television, radio and print media, through documentaries, video clips, articles and debates.

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

Not fewer than 150 or more than 250 words

The 'moutya' is a socially inclusive form of entertainment at social gatherings and cultural events. It has throughout the years broken previously existing class barriers and serves as a unifying factor within the community. It remains to this day, a means of social expression where stories and news are shared, although the context of the songs has changed drastically now being more jovial compared to the issues related to social injustice, hardships and other sufferings originally lamented by our ancestors.

The 'moutya' provides the majority of Seychellois with a sense of cultural identity and it relates to our cultural values. Although its functions, like some of its key components, have evolved over the years with the ongoing socio-economic, political, legal and even environmental changes in society, one thing that has remained constant to this day is its ability to bring the community together; creating and promoting a sense of unity and togetherness, allowing every Seychellois to get involved; whether direct descendants of colonial masters or descendants of slaves, to establish some ties with their cultural heritage.

Furthermore, the lyrics of the 'moutya' itself serves as a historical record, giving us a vivid insight into key events, social conditions and day to day occurrences of our colonial past from the viewpoint of the slaves and their descendants. It is an alternative historical record from the official documented accounts of events as given by the colonial masters.

(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

'Moutya' is compatible with existing human rights instruments including the Universal Declaration of Human Rights to which Seychelles is a signatory party. Seychelles has also acceded to the 9 core human rights conventions. These instruments are domesticated and upheld in the third chapter of the Constitution of Seychelles, entitled the Seychellois Charter of Fundamental Human Rights and the Seychelles Human Rights Act that gives effect to it. In addition, human rights principles form the basis of national policies and goals.

'Moutya', provides a leverage to these existing human rights instruments, whether international or domestic. First of all, it is a means of promoting freedom of expression and advocating social and economic rights since 'moutya' practitioners have a platform to vent off their grievances. Furthermore, as it is inclusive in nature, with no ageism, sexism, racism or any other forms of discriminations associated with the practice, it upholds the right of everyone to freely participate in the cultural life of the community. In addition, the 'moutya' is used to promote mutual respect and good dialogue within and among communities.

Moreover, 'moutya' is compatible with sustainable development because the safeguarding and promotion of 'moutya' contributes directly to many of the SDGs under UN 2030 Agenda such as promoting peaceful and inclusive societies and reducing inequalities. It upholds primarily SDG target 10.2 which aims to empower and promote the social, economic and political inclusion of all and 11.4 which highlights the protection and safeguarding of the world's cultural and natural heritage.

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 would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

- (i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

The nomination process has increased the awareness of ICH in the community through stakeholder's workshops, obtaining community consent, radio and television interviews, press conference and articles in print media. Inscription of the element will add to this. Furthermore, it will create a greater sense of pride in our local ICH and encourage the community to take the lead in safeguarding all aspects of our ICH, not just the element inscribed.

Locally, the ICH adds to the sense of social cohesion and harmony in the community due to its inclusive nature. Its inscription will accordingly raise awareness regarding ICH as an element able to promote cultural diversity, dialogue and sustainable development on the local, national and international level.

The inscription of the element will also contribute to the recognition and better appreciation of practitioners and knowledge holders and therefore reinforce their role in the transmission of ICH.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

The inscription of 'moutya' will create awareness amongst all communities in Seychelles of the existence of the 2003 convention and the UNESCO ICH lists. A positive result of inscription will be a greater interest in the origins of the inscribed elements, their importance in terms of social cohesion and unity, as symbols of emancipation, as sources of cultural and historical references and their contribution to human creativity.

In addition, inscription will serve as a catalyst to persuade key decision makers to ensure that proper safeguarding measures are developed and implemented; and that necessary resources are allocated to the management (research, promotion and dissemination) of our intangible cultural heritage.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

At the international level, the inscription of the element will first of all increase the representation of ICH of humanity of African origin. Furthermore, as its origin is rooted in slavery, it will contribute to existing ICH on the history of slavery.

As the origin of the 'moutya' is within the Seychellois Creole community, its inscription will also contribute to the representation of the Creole culture on the Representative List and accordingly increase the visibility of this particular aspect of ICH.

In addition, inscription of the element will also serve as an example of the restoration of a heritage that has been oppressed and as a result lead to the reinforcement of cultural identity.

Finally, as 'moutya' songs are sources of cultural and historical references, the inscription of the element will be able to show the intrinsic value of oral tradition as a source of oral history.

- (ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

Dialogue among communities, groups and individuals will be encouraged at multiple levels.

First of all, inscription of the element will increase awareness and visibility of ICH among the Seychellois community, prompting further dialogue in regards to the status of our ICH.

It will also create a wider platform and new opportunities for cultural exchanges between artists, researchers and other resource persons of different cultures and backgrounds especially between Creole communities. At regional and international levels, artists from Seychelles have always interacted with artists from Rodrigues, Mauritius, Reunion, Martinique and other Creole communities especially during the creole festivals. The 'moutya' is often performed during social gatherings within our diaspora communities such as in Australia and United Kingdom, whereby Seychellois communities and other Creole communities, such as Mauritians, come together to celebrate their shared creole culture.

Furthermore, ties with countries with a shared history of slavery will also be enhanced.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

The 'moutya' dance, songs and even the making of the 'moutya' drums bears testimony to human creativity. The 'moutya' songs consist of a spontaneous composition of daily occurrences through an exchange between the male and female composers. The making of the drum also requires creativity, from the preparation of wood and goat skin to rim making. Traditionally the drum makers used locally made glue consisting of either flour or rice. The 'moutya' dance, the shuffling of feet and gyrating of the hips, is a form of dance choreography.

Even though, the majority of the population of Seychelles are the descendants of the first European settlers, African slaves and Indian merchants, each have their own cultural background. The 'moutya' is a common source of socio-cultural identity towards which the community gravitates and which is shared with other migrant communities as well as visitors from all corners of the world.

3. Safeguarding measures

For Criterion R.3, 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 communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

The viability of the 'moutya' is being ensured by the communities, groups and individuals by practicing the 'moutya' itself, making 'moutya' drums and facilitating the transmission of knowledge, all of which are fundamentally community driven with support from State institutions. More active groups are being created at community level, thus increasing the frequency and distribution of performances. Artists within the community continue to compose new 'moutya' songs and revive old compositions. The local radio stations also play 'moutya' songs and the television stations broadcast documentaries and video clips.

Training of young people in drumming and how to dance the 'moutya' are being done both formally and non-formally by State institutions such as the National Conservatory of Performing Arts (NCPA), the Beau Vallon and Takamaka public primary schools and by individuals within the community. This is done with the support of practitioners and knowledge holders from the community.

In addition, inventorying and research are fundamentally dependent upon communities' participation as the source of knowledge on 'moutya'. Furthermore, advanced research (university level) studies on 'moutya' is being carried out by Seychellois and foreign students and individuals, increasing data on the element.

Some past initiatives includes the 'moutya' performances at cultural gatherings such as 'Bazar Labrin' (weekly), 'Bazar O Van' (monthly) and Creole Festival by various community groups. The Seychelles Musician Association (SeyMas), organized the popular 'Dimans moutya' ('Moutya' Sunday), 'Sware otour dife' (night around the bonfire) and a 'moutya' festival (July) from 2013 to 2018.

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) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?*

Not fewer than 150 or more than 250 words

First of all, the Government of Seychelles has established and continues to support the Department of Culture and its associated institutions; National Heritage Research and Protection Section (NHRPS), National Museums, National Archives, National Conservatoire of Performing Arts (NCPA) and National Troupe. It has also created and supported cultural agencies including the Seychelles Heritage Foundation (SHF), the Creole Institute, the National Arts Council (NAC) and the Creative Industries and National Events Agency (CINEA). These institutions have contributed to the safeguarding of the country's ICH including 'moutya'. For example, the NCPA have organized drumming classes for children and young adults during school holidays and the NHRPS have conducted research, documentation, publication, workshops and inventories related to 'moutya'.

In addition, through the National media, it has encouraged people to safeguard the element. It has also encouraged 'moutya' within the community by preserving cultural spaces where the element is practiced.

The Regulations of 1935 prohibited drumming after 9.00pm within specific areas on the main islands of Mahe, Praslin and La Digue. Nonetheless, it did not prevent the Creole Community from practising the dance as the law was not fully implemented. The Constitution of the Republic of Seychelles of 1993 as well as the 2004 cultural policy of Seychelles, which is being reviewed, provides a certain level of protection for ICH in Seychelles. The Government of Seychelles ratified the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2005. The Government repealed the Drums Regulations of 1935 on the 30th August 2018.

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 ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

The Government of Seychelles is currently seeking to enhance the safeguarding of the 'moutya' dance by revising the National Culture Policy of 2004, and establishing a comprehensive Heritage legislation, National Archives Conservation legislation and Museum policy. This exercise will prioritise the sustainability of the element, maintaining as much of its traditional values as possible, with provisions made to prevent over commercialisation and decontextualisation which can have negative impact on safeguarding the 'moutya'. Communities will be encouraged and empowered to take the lead in the safeguarding of their ICH with the support of the State.

The National Heritage Research and Protection Section (NHRPS), created in 1980 within the Department of Culture has the mission of collecting, researching, documenting, disseminating and promoting the Seychelles' tangible and intangible heritage. It conducts research in the oral traditions, undertakes inventories of both the intangible and tangible cultural heritage in order to enrich the existing database. The NHRPS will continue with research projects on 'moutya', periodically update existing 'moutya' inventories and work on new ones where necessary, publish and disseminate research materials. It will continue to raise awareness on the safeguarding of ICH and the 'moutya' through the media and community workshops. The NHRPS will work with the community to establish and implement a long term safeguarding plan for 'moutya'.

To ensure that moutya does not lose its traditional form entirely and to facilitate transmission, the Department of Culture will continue to work with resource persons within the community to establish guidelines on how to dance the 'moutya', drumming techniques and the making of the 'moutya' drum.

The 'moutya' is currently being taught in a few primary schools as part of the extracurricular activities or part of Arts classes. Programmes will be set up to encourage all schools, at all levels to include 'moutya' as one of the traditional dances taught. In addition, the National Conservatory of Performing Arts (NCPA) will continue with its drumming classes during the school holidays. Other cultural agencies such as the Seychelles Heritage Foundation (SHF), which has the responsibility of managing heritage clubs in Seychelles, and the National Arts Council (NAC), will also be encouraged to offer similar programs, with the aim of ensuring the transmission of the element.

The Department of Culture will ensure that the safeguarding measures for the 'moutya' dance features on the annual workplans of all relevant cultural institutions and accordingly monitor their implementation. In addition, the Department will ensure that ICH continues to be included in cooperation agreements with other countries and multilateral organisations and facilitate cultural exchanges between Seychellois practitioners and knowledge holders of similar elements from other countries. It will also continue to encourage and provide support for researchers including research at PhD level by local and international students and individuals in order to increase existing data and documentation on the element.

The National History Museum will maintain and update the permanent exhibition on the 'moutya' to show the evolution of the element over time and its value as a living heritage of the Seychellois people.

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

Not fewer than 150 or more than 250 words

The Government of Seychelles will support the implementation of the proposed safeguarding

measures through funding, revision or establishment of legislations and policies, and through international cooperation initiatives.

A number of the proposed safeguarding measures such as research, publications, workshops and will be led and supported by the staff of State institutions within the Department of Culture, Cultural institutions such as Seychelles Heritage Foundation, other Ministries and Departments such as the Department of Environment, the Department of Agriculture, Department of Local Government and State schools. All of these institutions are financed and supported by the State.

The Government of Seychelles is committed to providing communities with appropriate funding and support to ensure the viability of the element using a broad and inclusive approach. The Government will continue to facilitate and provide financial and technical assistance to practitioners participating in festivals overseas and will continue to support the organisation of events locally and nationally.

Through the National Arts and Culture Fund (NACF) and Arts grants provided under the National Arts Council (NAC), the Government will continue to support relevant projects by individuals and groups that will benefit the community.

The Department of Culture will be responsible for drafting and implementing legislations and policies related to the safeguarding of ICH. It will also continue to support programs set up for the implementation of the 2003 Convention.

Finally, the Department of Culture and the Department of Foreign Affairs will be responsible for negotiating cooperation agreements with other countries and international organisations.

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

Not fewer than 150 or more than 250 words

Since the initiation of the project, several meetings have been held with stakeholders including 'moutya' performers, 'moutya' drum makers, knowledge holders, heritage professionals, legal representatives, and representatives of relevant government ministries and agencies such as those responsible for community development, education and relevant organizations in the private sector. This allowed opinions, concerns and suggestions to be heard and discussed. At the consultative meeting with stakeholders on the 16th September 2015, a SWOT analysis was conducted to analyze the viability of the element, the different threats and opportunities. Solutions were proposed for each identified issue such as transmission, documentation and others related to the safeguarding of the element. Those proposals formed the basis for the safeguarding measures proposed above.

The original proposals were reviewed during the revision of the nomination dossier. On 19th February 2020, as part of the revision of the nomination dossier, key resource persons from the community including 'moutya' practitioners; men and women of varying ages, were consulted in a focus group setting and they were encouraged to propose SMART safeguarding measures.

The review process heavily involved women. Likewise, the drafting team composed mainly of women, due to the fact that the vast majority of trained heritage professionals in Seychelles are women.

The safeguarding plan for the element will be finalised and implemented by the National Heritage Research and Protection Section (NHRPS). The community will be involved in both processes in order to encourage community ownership and participation.

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 Research and Protection Section (NHRPS)

Name and title of the contact person: Miss Berthilda Walter

Address: Maison Esplanade
Department of Culture
Victoria
Mahe
Seychelles

Telephone number: +248 2724954/ +248 4321333

Email address: berthilda.walter@gov.sc / baebyann@yahoo.com

Other relevant information:

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, 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 preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

The community has been involved throughout the nomination process.

In 2013, consultations were initially made with key stakeholders including Seychelles Music Association (SeyMas) representative musician Ralph Amesbury, musicologist Norbert Salomon, historian Tony Mathiot and heritage professionals at National Heritage Research and Protection Section to discuss the process for preparing the dossier and the roles of each stakeholder as well as other individuals who should be brought on board.

A committee made up of seasoned performers; Jessie Freminot (vocalist/ dancer), Brian Matombe (vocalist/drummer), Marietta Matombe (dancer), musicologist, historian, heritage professionals (Marcel Rosalie, Gabriel Essack, Julienne Barra, Sophia Rosalie, Mosianne Jeremie, Joshinta Horter, Berthilda Walter and Therese Barbe) and Urny Mathiot (photographer) was formed to discuss the required documentations (video/ photographs) for the nomination dossier. A film production managed by brothers Johnny Volcère (dancer) and Roger Volcère (musician) was chosen and served as youth representatives on the committee.

Key Knowledge holders such as Patrick Prosper, Jerry Souris, Jovanie Ally, Jude Ernesta and Hilary Seth were accordingly interviewed and consulted on numerous occasions.

The stakeholders' workshop on the 16th September 2015 on Mahé saw the participation of various stakeholders both male and female, from different sectors of society; individual performers, drum makers and knowledge holders, historian, representatives of the Ministry of Education, Fire services, Department for Community Development, Seychelles Tourism Board (STB), Creole Institute, Museum, National Arts Council, researchers in the cultural domain and

musicians amongst others. The workshop was organized in collaboration with SeyMas. The stakeholders had the opportunity to participate actively in the process of preparing the nomination dossier, voicing out any concerns and suggestions. They participated fully in the SWOT analysis to assess the viability of 'moutya' (music/dance) and propose realistic safeguarding measures for the element which are included in the form.

The nomination dossier for 'Moutya' as well as the National ICH inventory was discussed on national radio and any Seychellois who felt that they had something to contribute were invited to do so. The ICH inventory was accordingly compiled and is being updated with the participation of various community members; practitioners and knowledge holders as well as heritage and culture professionals.

The drafting team, comprising of heritage and culture professionals, the majority being researchers from the National Heritage Research and Protection Section, held a focus group discussion with resource persons in the community consisting of past and current practitioners as well as drum makers on Wednesday 12th February 2020 as consultation for the re-submission. On the 14th February 2020, a site visit was also organized by the drafting team at a primary school where children are being taught the 'moutya'. The team had the chance to interact with the children and asked for their views in regards to the nomination. Researchers such as Mrs. Penda Choppy, Director Creole Language & Culture Research Institute at the University of Seychelles, who has carried out some research on 'moutya' in relation to Seychellois Creole Oral literature, was also consulted.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of 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 in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Attached to this nomination form are 'consent letters' signed by various people within the community. Consents were given by people of different ages and background. Particular attention was paid to the participation of people of all gender. This demonstrates that consent was sought and granted by the concerned community. The consent 'letters' were handed out mostly after capacity-building workshops, meetings with stakeholders and distributed to individuals in the community from practitioners and knowledge holders to artists, researchers, academics and students amongst others. The 'letters' are in both English and Seychellois Creole. The written consents are by a group of school children being taught the 'moutya' dance at Beau Vallon Primary School.

The community has been consulted throughout the whole nomination process from 2013 up to 2020. Since February 2013, by means of meetings, workshops, articles in the print media and radio and television interviews or programs, the community has been made aware of the 2003 UNESCO Convention, the UNESCO Representative list and the need to safeguard all our ICH including the 'moutya'.

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 specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

There is currently no customary restrictions governing access to 'moutya'. Any person, Seychellois or not, from any background have the opportunity to learn and participate in the 'moutya' dance. Although the knowledge regarding 'moutya' ; how to dance the 'moutya' , 'moutya' songs, how to make and play the 'moutya' drums is primarily transmitted from generation to generation, 'moutya' is not taboo, is practiced openly and is easily accessible to everyone.

Public access is limited and restricted only for 'moutya' performed at private functions. Otherwise, everyone is welcomed to join in.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

Name of the entity: Seychelles Music Association(SEYMAS)

Name and title of the contact person: Mr. George Payet (Chairman)

Address: National Arts Council (NAC), Maison de Arts, Place de la République, P.O.Box 1383, Victoria, Mahé

Telephone number: +248 2636582

Email address: SeyMusic2020@hotmail.com/ geopayet@hotmail.com

Name of the entity: KANMOUFLAZ GROUP

Name and title of the contact person: Mr. Norville Ernesta

Address: Mont Buxton, Mahé

Telephone number: +248 2579586

Email address: N/A

Name of the entity: BWA VER GROUP

Name and title of the contact person: Mr. Jeff Bibi

Address: La Digue

Telephone number: +248 2536693

Email address: N/A

Name of the entity: FEK ARIVE GROUP

Name and title of the contact person: Mr. Elvis Seraphine

Address: Anse Etoile, Mahé

Telephone number: +248 2769698

Email address: N/A

Name of the entity: LATANIER GROUP

Name and title of the contact person: Mr. Allen Lesperance

Address: Baie St Anne, Praslin

Telephone number: +248 2514052

Email address: N/A

Name of the entity: MANGLIYE GROUP

Name and title of the contact person: Mr. Christian Philoe

Address: Baie St Anne, Praslin

Telephone number: +248 2562823

Email address: N/A

Name of the entity: MASEZARIN GROUP

Name and title of the contact person: Ms. Molly Ladouce

Address: La Digue

Telephone number: +248 2591241

Email address: N/A

Name of the entity: MAZENGA GROUP

Name and title of the contact person: Mr. Maxime Toussaint

Address: Anse Boileau, Mahé

Telephone number: +248 2629835

Email address: N/A

Name of the entity: TANMI GROUP

Name and title of the contact person: Mr. Joseph Sinon

Address: Perseverance

Telephone number: +248 2712398

Email address: josephsinondeseychelles@gmail.com

Name of the entity: VWAZEN GROUP

Name and title of the contact person: Mr. Channel Kilindo

Address: Beau Vallon, Mahé

Telephone number: +248 2508525

Email address: N/A

5. Inclusion of the element in an inventory

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

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

Provide the following information:

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

National Inventory of the Intangible Cultural Heritage of Seychelles : The Seychellois Creole Community.

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

National Heritage Research and Protection Section (NHRPS) of the Department of Culture, is the institution responsible for maintaining and updating inventories of ICH in Seychelles.

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

National Heritage Research and Protection Section (NHRPS), National Inventory of the Intangible Cultural Heritage of Seychelles: The Seychellois Creole Community, Page Number:225-232 Element Number:5 Name of Element: 'Moutya' Dance

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

November 2010

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

'Moutya' dance is one of the elements included in the National Inventory of ICH of Seychelles for the Seychellois Creole Community compiled by the National Heritage Research and Protection Section (NHRPS) since 2010. The inventory is regularly updated and is being maintained by the NHRPS. The most recent inventory update for 'moutya' dance was carried out in December 2019.

Practitioners, Knowledge holders, researchers, artists, makers of musical instruments, and community organizations participated in the identification of the element, in the compilation and revision of the inventory with the guidance of researchers from the NHRPS.

The updated 'National Inventory of the Intangible Cultural Heritage of Seychelles: The Seychellois Creole Community' is not currently available online. The Section of the inventory on 'Moutya' is attached. The inventory will be made available on the Department of Culture's website in the near future.

Several workshops and activities has been organized over the years in regards to the compilation of the inventory. A community-based ICH inventorying workshop was held in

November 2018. The workshop was one of four workshops funded by UNESCO. This facilitated the updating of the National Inventory.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The 'National Inventory of the Intangible Cultural Heritage of Seychelles : The Seychellois Creole Community', is updated annually, as and when new information are collected in the community.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The National Heritage Research and Protection (NHRPS) has been working on inventories to identify and collect relevant information about ICH. The inventories are regularly updated whereby additional information are collected in the community and information on existing elements are revised to reflect changes and new elements are added if any. New information and photographs are added and the list of practitioners are revised as new groups are created amongst other changes.

NHRPS has worked alongside various communities to engage them in the safeguarding of the Seychelles' ICH. The communities which are the custodians of heritage and main beneficiary of any safeguarding efforts are actively involved with the inventories. The Cultural District Award launched in 2013 further enhanced the capacity of the communities to recognize, promote and safeguard their heritage and participate in the inventorying of heritage, both intangible and tangible at district level.

In 2018, the NHRPS organized a community-based inventorying workshop in collaboration with UNESCO. Various stakeholders in the community were represented and at the end of the workshop they were given equipment needed for documenting ICH in their community. The information collected will be used to update the national inventories.

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

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

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

The National Inventory of ICH of Seychelles: The Seychellois Creole Community is not currently available online. Please find attached the exact copies of texts concerning the element in the inventory as well as the Inventory of 'Moutya' Practitioners.

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 activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the 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 the community concerned 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;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

'Dance the Moutya', Seychelles Bulletin, June 30, 1973.

'Ladans tradisyonnèl Sesel', Seychelles News bulletin, 14th September, 1985.

'Regard sur la tradition populaire Creole', Seychelles Weekend Nation, 22 Avril 1989.

'La Musique creole traditionnelle de l'océan Indien', Festival Kreol 1990.

Musique traditionnelle de l'Océan Indien. Discographie, établie par Chantal Nourrit et William Pruitt; vol. 2: Seychelles. Paris: Radio-France Internationale, Centre de documentation Africaine, 1981). (Radio-Thèmes 2)

Diallo, Abdourahamane, et al (1982) Sanson Moutya (Moutya songs), Mahé: Culture Division.

Choppy, Marie-Thérèse, (2004) 'Women in theatre in Seychelles', Southern African Theatre Initiative (S.A.T.I) workshop ,Addis Ababa.

Choppy, Penda. (2006) The Seychelles Moutya as a theatre prototype and historical record. Available at:

<http://www.pfsr.org/uncategorized/the-seychelles-moutya-as-a-theatre-prototype-and-historical-record/>

Mahoune, Jean-Claude Pascal. (2007) Traditional Dances/Games of the Republic of Seychelles, Seychelles Ministry of Tourism and Culture. Available at:

<http://www.pfsr.org/seychelles-traditional-dances-games/traditional-dancesgames-of-the-republic-of-seychelles/>

Bollée, Annegret and Rosalie, Marcel. (2014) Parol ek memwar, Récits de vie des Seychelles, Bamberg: Kreolische Bibliothek.

'Moutya – Facebook of the olden times?', (2016) Today Newspaper. Available at:

<http://www.pfsr.org/moutya/moutya-facebook-of-the-olden-times/>

Choppy, Penda. (2017) Attitudes to Slavery and Race in Seychellois Creole Oral Literature Postcolonial Literature. Doctorate Thesis. UNIVERSITY OF BIRMINGHAM. Available at:

<https://pdfs.semanticscholar.org/a576/1bd65390e4e26a90843d7b653d5c295cb62d.pdf>

YouTube Video: The Islanders - Moutya

<https://www.youtube.com/watch?v=Qlkf5PMBWQY>

[Empty box]

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

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

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

Name: Ms. Marie-Reine Hoareau

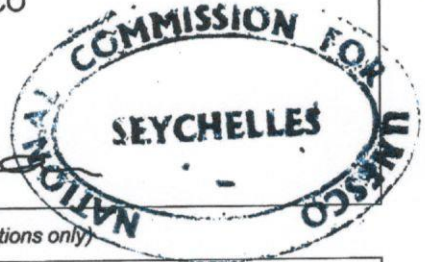
Title: Secretary General

Seychelles National Commission for UNESCO

Date: 16/03/2020

Signature:

Marie-Reine Hoareau



Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

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