CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Thirteenth session
Port-Louis, Republic of Mauritius
26 November to 1 December 2018

Nomination file No. 01406
for inscription in 2018 on the Representative List
of the Intangible Cultural Heritage of Humanity

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| A. State(s) Party(ies) |
| For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed. |
| Tunisia |
| B. Name of the element |
| B.1. Name of the element in English or FrenchIndicate the official name of the element that will appear in published material.Not to exceed 200 characters |
| Pottery skills of the women of Sejnane |
| B.2. Name of the element in the language and script of the community concerned, if applicableIndicate 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 |
|  المعارف والمهارات المرتبطة بفخّار نساء سجنان |
| B.3. Other name(s) of the element, if anyIn addition to the official name(s) of the element (point B.1) mention alternate name(s), if any, by which the element is known. |
| Tamlis تمليس Fakhâr Sejnane فخّار سجنان |
| 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 communities that bear the pottery skills of the women of Sejnane mainly consist of potters living throughout the Sejnane delegation, regardless of their ethnicity deriving from the tribes and sections of tribes that form the social fabric of the region.Female potters are organized in a traditional way, based on the extended family, which ensures a certain community spirit and minimizes expenditure and work, and also a modern way comprising cooperatives and groups whose aim is to promote their production.The women most renowned for their expertise in handmade pottery are numerous and well-known, even outside Sejnane: they include Jomaa Salmi, Sabiha Ayyari, Jannet Saidani, Dalila Ayyari and Hadda Bent Touhami Saidani, among many others.There are also agents attached to the various local, regional and national governments, and associations that are actively involved in safeguarding this element, in particular the Association for the Safeguarding of the Environment. |
| D. Geographical location and range of the element |
| Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating if possible the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories, and submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.Not to exceed 150 words |
| The village of Sejnane and the surrounding hamlets have become the most accomplished expression of handmade pottery. This community is located in Bizerte Governorate in the north-west of the country and 60km from the regional capital, in the Mogods mountain ranges, the territory of the former Berber confederation which bears the same name.Today, the element covers all the localities of the Sejnane delegation, namely El Guetma, El Ababsa, El Hania, El Mrifig, Essmayria, Haddada, Sidi Mechreg, Tamra, Dhouahria and, obviously, Sejnane itself.The tradition has also continued in several regions of Tunisia, including the Kroumirie and Mogods mountain ranges in north-west Tunisia, the Berber-speaking villages of Jebel Demer in the extreme south and the towns of Cap Bon and the Sahel.Handcrafted using the coil technique and then decorated with patterns of red ochre and the juice of lentisk leaves, this type of pottery continues today in the countries of the greater Maghreb, i.e. Algeria (Kabylia), Morocco (Rif), Libya and Tunisia.  |
| E. Contact person for correspondence |
| E.1. Designated contact personProvide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination. |
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| Title (Ms/Mr, etc.): | Monsieur |
| Family name: | Ben Soula |
| Given name: | Imed |
| Institution/position: | Institut National du Patrimoine/ Directeur de Département de l’inventaire et de l’étude des biens ethnographiques et des arts contemporains |
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| E.2. Other contact persons (for multi-national files only)Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above. |
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| 1. Identification and definition of the element |
| *For* ***Criterion R.1****, the States* ***shall demonstrate that ‘the element constitutes intangible cultural heritage*** *as defined in Article 2 of the Convention’.* |
| *Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.*[ ]  oral traditions and expressions, including language as a vehicle of the intangible cultural heritage [ ]  performing arts[ ]  social practices, rituals and festive events[ ]  knowledge and practices concerning nature and the universe[x]  traditional craftsmanship[ ]  other(s) ( ) |
| *This section should address all the significant features of the element as it exists at present, and should include:*1. *an explanation of its social functions and cultural meanings today, within and for its community,*
2. *the characteristics of the bearers and practitioners of the element,*
3. *any specific roles, including gender or categories of persons with special responsibilities towards the element,*
4. *the current modes of transmission of the knowledge and skills related to the element.*

*The Committee should receive sufficient information to determine:*1. *that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;*
2. *‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;*
3. *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’;*
4. *that it provides communities and groups involved with ‘a sense of identity and continuity’; and*
5. *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.* |
| 1. 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 |
| The art of pottery has existed in Tunisia for several millennia, but has taken two different directions over the course of history. The first is that of the major currents of civilization that have influenced it; the second is that of the historical hiatus that dates back to the earliest stages of pottery, the Neolithic age and protohistory, and has never died out. Sejnane pottery is a case in point. Women have continued to make terracotta artefacts in their homes, including cooking utensils, dolls and animal figurines inspired by their environment.The clay is usually extracted from wadi beds. Cut out in blocks, it is crushed on the working area, then purified and soaked in water, which gives it a certain plasticity due to souring. It is then kneaded and shaped with a proportionate amount of a degreasing agent (*tafoun*), traditionally obtained by grinding shards of broken pottery; today, some potters use brick powder. On a circular stand made from cow dung and earth (*ghàg*), the potter shapes the bottom of the piece, and then crafts the walls by placing clay coils one on top of the other. After smoothing, the pot is left to dry, and then polished with a snail shell before engobe is applied. Once fired on an open fire, the pots, which have a carinated shape, are decorated with two-tone diamond patterns, radiating out or concentric, drawn with red ochre and lentisk leaf juice, which is caramelized through a second firing, in the pure Maghreb and Mediterranean tradition. The patterns drawn are geometric, such as triangles, diamond-shapes, and simple or ciliated and comb-like chevrons, reminiscent of traditional tattoos and Berber weaving. |
| 1. Who are the bearers and practitioners of the element? Are there any specific roles, including gender or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words |
| In Sejnane, the craft of handmade pottery is exclusively female, as in other centres (Barrama, Sahel, Cap Bon, etc.), with the exception of El Hamma in southern Tunisia. All the stages of the pottery-making process, starting with the raw material and ending with the finished product, and mainly including the preparation, shaping and drying of the clay and the decoration and firing of the artefacts, are performed by women, who also sell the pots in the village and by the side of neighbouring roads. Potters may nevertheless be helped by their husbands and children during the school holidays, particularly for tasks that do not require great dexterity, such as extracting and preparing the clay, pounding shards for the degreasing agent, cooking lentisk leaves to produce juice for decorating the pots and fetching fuel for the open fire.Today, because of the higher awareness of this craft, it is the men who increasingly take care of the sale in and outside the village, supplying the merchandise either directly to shops or to the intermediaries who supply them. The practice of handmade pottery, which was traditionally a domestic and almost autarchic activity, is generating more and more kinds of small family businesses that involve women, men and children. |
| 1. 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 relating to women’s crafts and handmade pottery in Sejnane is passed on by means of the traditional and informal education system, in communities where every family wants its daughters to learn this art of firing as well as going to school. This type of training takes place through the network of community social relationships, based on kinship and proximity. This aspect of transmission has continued, but in a random way, due to the education of children and certain changes that have affected the craft. However, the bodies responsible for promoting this sector, such as the National Office for Crafts (Office National de l’Artisanat or ONA), are currently undertaking this task. The ONA is developing and delivering, as part of integrated training programmes, training courses for young women in the community who want to devote themselves to this activity, which was initially characterized as domestic and self-sufficient but has now become a lucrative occupation. Furthermore, some of them have received loans under very advantageous conditions to promote and market their products. In order to support these actions more effectively, the ONA has also created a centre to develop the abilities of the artisans, with the aim of guiding them and encouraging them to perfect their craft and improve their production.Apart from these traditional or official channels, associations in civil society also ensure transmission through resource women, veritable human treasure troves, who bear all the required knowledge and skills. |
| 1. What social functions and cultural meanings does the element have today for its community?

Not fewer than 150 or more than 250 words |
| Because they are the bearers of the element, the women of Sejnane occupy a prominent place in the community, since they generate appreciable additional income and help to perpetuate this ancestral tradition. Although the primary functional purpose of this craft has declined, it is gaining in value both artistically and economically, due to the appeal of its carinated but ever-changing shapes and its decorative geometric patterns, in which spontaneity is grafted on to rigorous and regulated traditional techniques. As well as the usual channels, handmade pottery is now sold at the side of roads and even in shops specializing in art objects. It is therefore the men who carry out the task of sales, making this craft a family-based economic structure where the roles are well defined, and which the children join during the school holidays. The element thus promotes family cohesion and raises awareness of the spirit of solidarity between female potters through contact, the sharing of skills and the carrying out of some tasks together, such as the extraction of the clay and the firing of the pots.The element also represents a tool for social integration, as it helps to bring together the entire local community around a shared tradition, conveying the values of communication, cooperation and solidarity.Today seen as the expression of collective cultural identity, the element conveys cultural norms based on the harmony between human beings and nature, and provides an ongoing source of collective creativity.With its well-known protohistorical roots and promotion in various forms, this female craft has become symbolic of all the communities of Sejnane, thus generating a feeling of pride, distinction, belonging and continuity. |
| 1. 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 aspect of the hand-made pottery of the Sejnane women that is inconsistent with existing international human rights instruments or the requirement of mutual respect among communities, groups and individuals, or that is not compatible with sustainable development. The children who contribute in one way or another to the process of making the pots do it outside of their school and leisure time, while being aware that it is family work that provides important extra income. Young girls, to whom the skills have been passed on through one of the training formulas, have often not been academically successful.The materials used (clay, ochre and kaolin) abound in the region, especially since they can be extracted by hand with just one or two rudimentary tools. The lentisk leaves whose juice is used to decorate the pottery are picked in small quantities without harming the trees, which grow in large numbers in the neighbouring hills. |
| 2. Contribution to ensuring visibility and awareness and to encouraging dialogue |
| For **Criterion R.2**, the States **shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity**’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity. |
| 1. 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 |
| The fact that Tunisia has undertaken for the first time to inscribe an element of ICH on the Representative List is in itself a significant event, long awaited by the country’s scientific and cultural community. Similarly, this potential inscription cannot fail to stimulate the interest of the general public in this traditional knowledge and therefore in other elements of traditional crafts in particular, and the ICH in general, thus enabling the communities concerned to take a fresh look at the crucial role played by the traditional skills that they bear in local development and the affirmation of their identity.The inscription will therefore show, at national and international level, the active role of women in the preservation of the ICH, using an approach that integrates cultural identity within the sustainable development project. It will be an exemplary action that can serve as a model for promoting other ICH elements in general, both culturally and socio-economically.  |
| 1. How can inscription encourage dialogue among communities, groups and individuals?

Not fewer than 100 or more than 150 words |
| The inscription will show how a craft practised by a group of women in a small locality can have a dynamic effect, stimulating contact between members of the same community and between communities that bear similar skills, both in Tunisia and in neighbouring countries.The women help each other to make terracotta artefacts in a social setting marked by family solidarity and cooperation between families. In addition, the potential inscription will strengthen inter-generational dialogue through uninterrupted transmission of skills. It will also promote mutual respect between the sexes by encouraging men to contribute more to this activity and by prompting other communities to look at their ICH.Recognition of the element as part of the cultural heritage of humanity will push communities to rediscover and revitalize their own ICH, creating a domain that encourages dialogue between communities, groups and individuals. It will also encourage intercultural dialogue between communities involved in women’s crafts at the Mediterranean level. |
| 1. How can inscription promote respect for cultural diversity and human creativity?

Not fewer than 100 or more than 150 words |
| Although it is commonly known for being Berber in origin, this ancestral craft depends on various cultural influences – Maghreb, Arabic and Mediterranean – that have permeated it. These skills, which hark back to the Neolithic period, have thus been enriched throughout history by a broad range of creative expression. In fact, the aesthetic dimension could be boosted even further due to the involvement of artists who, encouraged by the inscription, will help to foster human creativity in this sense.As it has been endlessly recreated by communities and individuals to meet the new demands of social life and changing tastes, the element has a notable creative aspect that could be strengthened by the possible inscription, raising public awareness of human creativity based on the potential of our heritage.Furthermore, Sejnane pottery will be of great interest as the expression of original skills and a practice rich in history and memory, as well as a valuable artistic product that attracts attention to this female art deriving from a particular culture, reflecting a creative ability specific to women and encouraging respect for cultural diversity, tolerance and consideration for the specific characteristics of others. |
| 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 |
| 1. 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 |
| Social surveys have shown that the work of the Sejnane potters makes a substantial contribution to household income, making it possible to meet children’s educational needs and to involve husbands, who are often unemployed, in additional work (extracting clay and transporting and selling the finished items). The viability and sustainability of the element are therefore ensured within its traditional structure. In spite of socio-economic changes, the women of Sejnane have focused on making terracotta artefacts, adapting to new, modern-day needs and fluctuations in demand and showing their capacity for innovation, while remaining within the traditional context of the operating process. This has made it easier to pass on pottery skills to younger generations, who can see the effects of these skills on their daily lives. Associations effectively help to safeguard the element through awareness-raising, documentation, promotion and enhancement. The actions developed in this regard include the « Laaroussa » project, which was implemented by the Art Rue Association between 2010 and 2013. The project brought together around 60 potters and Tunisian and foreign artists, in order to confront the element with expressions of contemporary art. The first phase helped to promote the skills of the female potters through their artistic contribution and the creation of a momentum around pottery production. The second phase focused on an exchange between two clay regions: Sejnane in Tunisia and Aubagne in France. Works produced by the potters of Sejnane were exhibited in Aubagne at the « Salon international spécialisé » (International Specialist Trade Fair), as part of the event entitled « Marseille-Provence 2013, capitale euro-méditerranéenne de la culture » (« Marseille-Provence 2013, Euro-Mediterranean Capital of Culture »). |
| *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:*[x]  transmission, particularly through formal and non-formal education[x]  identification, documentation, research[x]  preservation, protection [x]  promotion, enhancement[x]  revitalization |
| 1. How have the States Parties concerned 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 |
| Safeguarding efforts fall into three main areas: * Documentation and research

The element occupies an important place in scientific research, as evidenced by the extensive bibliography associated with it, some of which is mentioned in the nomination form (6.b). In addition to publications, the IP and the « Office National de l’Artisanat » (National Office for Crafts) have had collections of Sejnane for a long time, adding to them over the years and becoming a reference point for potters, researchers and the general public.- Awareness-raising and transmissionHeritage Month, which takes place between 18 April and 18 May, has always been a good opportunity to raise awareness of the value of the element and its transmission through activities targeting the general public, especially young people, such as chronological exhibitions, outreach conferences and interactive training workshops, where hand-built pottery has had a prominent place.Meanwhile, the Tunisian Post Office issued a stamp dedicated to the women of Sejnane on 23 March 2012, showing a *maajna* dish. Another stamp was issued on 16 March 2015, this time showing a couscous dish.- Promotion and enhancementAs well as reserving a high-profile space for Sejnane pottery at the annual craft fair, the National Office for Crafts is engaged in a process of technical and financial assistance for potters in order to enhance their abilities and improve their working environment, while helping them to market their products through the development of around ten sales outlets. It has also granted 274 potters low-interest loans. Similarly, the National Centre for Ceramics regularly organizes internships to improve firing and decorating skills.  |
| *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:*[x]  transmission, particularly through formal and non-formal education[x]  identification, documentation, research[x]  preservation, protection[x]  promotion, enhancement[x]  revitalization |
| 3.b. Safeguarding measures proposedThis 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. |
| 1. 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 |
| In order to further ensure the viability of the element, economic, scientific and educational, cultural, artistic and tourism measures will be launched by state institutions as well as non-governmental organizations and civil society associations.1- Education and transmission.- Introduce a kind of basic initiation into the techniques and aesthetics of Sejnane pottery decoration into the art education in schools, especially those in the Mogods region, as part of the Ministry of Education’s approach of linking education in general, and particularly history, heritage and the visual arts, to the local natural and socio-economic environment.- Strengthen inter-college and inter-school competitions concerning the element, using financial resources and an educational and technical framework, particularly in the context of cultural clubs operating in educational institutions in the region. Such actions will no doubt make it possible to provide new generations with an education highlighting this potential heritage and to raise awareness of the many values it conveys.- Strengthen the traditional family mode of passing on the element through a coaching programme to be provided by the technicians of the National Office for Crafts, in collaboration with potters in the region.2- Research and documentation- Encourage interdisciplinary research on the element on the basis of scientific achievements, providing appropriate frameworks and resources: seminars, symposia, surveys, workshops and exchanges of experiences and information.- Create a database of written and visual archives on the pottery skills of the women of Sejnane in the Department of the Inventory and Study of Ethnographic Goods within the National Heritage Institute, ensuring free access to the content.- Organize a travelling exhibition on the values of the element, based on the former museographical collections of the Bardo National Museum and national reserves held by the National Heritage Institute, and those of the National Office for Crafts.3- Preservation and protection- Adopt an excellence labelling project with the aim, amongst other things, of establishing standards of excellence, encouraging innovation and thus helping to make the element sustainable. - Continue to ensure the supply of materials essential to pottery-making (mainly clay), while continuing to use traditional extraction methods to prevent misuse of the environment.- Create a committee led by longstanding potters from the region, and technicians from the National Office for Crafts, to oversee, guide and disseminate the appropriate traditional techniques for Sejnane pottery, while enhancing its attractiveness by creating new shapes and enriching the base decoration.- Enrich the old museum collections of Sejnane pottery with new acquisitions that will serve as models and a frame of reference for young potters.- Promotion and enhancement- Encourage potters to develop their craft activity by helping them find new forms of association and work organization.It will therefore be necessary to create an economic dynamic around this heritage at the regional, national and international levels, and to find new marketing channels.- Inscribe the pottery of the women of Segnane as a rural, domestic and female activity on the list of the corpus of Tunisian crafts created and managed by the National Office for Crafts, while respecting the intellectual property of the potters in accordance with copyright legislation in force. This measure will help to safeguard these skills, because the corpus is designed as a group of reference manuals for younger generations of artisans and students of arts and crafts institutes (two volumes have been published on copper working and silver jewellery, a third is being developed on Kairouan carpets and the next will be on handmade pottery). - Grant technical and financial privileges and assistance to the potters of Sejnane, such as a 50% reduction in stand rental fees at the annual craft fair, and providing accommodation and transport for participating potters.- Make it easier for potters to access local and regional fairs so that they can exhibit and sell their products, by providing free stands.- Set up an interpretation centre in Sejnane dedicated to the pottery of the village and surrounding hamlets, where visitors can admire artefacts in a permanent reference exhibition, watch documentaries on the subject and possibly take part in demonstration and taster workshops. In the same vein and with the same objectives, a measure is being implemented within the framework of the « Sejnane, craft village » project that has already been launched with the development of a small training area and some pottery stalls.- Create a periodic community festival entirely devoted to the pottery of the women of Sejnane and its associated expressions, in order to revitalize these ancient skills and thereby contribute to social mobility around the intangible cultural heritage as a driver of sustainable development.- Develop a themed cultural tourism circuit called the « Pottery Circuit ». The planning of this project must be sure to cover the entire region and include the main handmade pottery production centres, such as Takelsa, Menzel Fersi, El-Jem, Barrama, El-Hamma de Gabès and the mountain villages of Jebel Demer in the south. Such a circuit would represent a major step forward for pottery in the Mogods and the north-west in general, and would help preserve the natural environment and the various elements that relate, directly or indirectly, to the practice of pottery (clay, forest, etc.). |
| 1. How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words |
| The Tunisian state aims to work in partnership with civil society and has undertaken to create conditions that favour the implementation of the measures described in 3.b. It has several competent structures that will support the proposed actions to ensure the protection of the element and its viability in an efficient and sustainable way.In this context, the NOC will play the leading role. Its main tasks will be to include the element in the corpus of Tunisian crafts, take part in the creation of the interpretation centre and organize periodic workshops and fairs. The NHI has the threefold task of museography, documentation and management of the reference collection, while the Agency for Heritage Development and Cultural Promotion is tasked with enhancing and promoting this craft by working on linking it to contemporary artistic creation. The National Tourist Office will ensure that a specialized agency designs the cultural tourism circuit and creates it so that it can be sold to tour operators that will offer it to a client base of enlightened visitors who want to discover other cultures.The majority of these initiatives will be supported by and implemented through the involvement of regional and local structures, particularly the Bizerte Regional Commissariat for Cultural Affairs.As well as administrative support, the government will allocate funds according to a budget commensurate with the planned actions. It will also provide technical support to all partners, both public and private, involved in the safeguarding effort, deploying a team of specialists who are already assigned to the NHI and responsible for protecting the ICH throughout the Tunisian territory.In the same spirit of commitment, it will make available to the community of potters, as well as the groups and individuals concerned, all archival documents, museum collections and academic scientific achievements related to the element. |
| 1. 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* |
| Regarded as partners in the planned safeguarding efforts, the communities, groups and individuals concerned have been invited to take part in the development of the various measures proposed. The involvement of the potters was ensured by the organization of a series of special meetings in Sejnane, which were coordinated by some of the potters in collaboration with the representatives of the relevant institutions, such as the NOC, the NHI and the Bizerte Regional Commissariat for Cultural Affairs. Their long experience in safeguarding the element in partnership with the potters encouraged the latter to actively engage in the discussions and put forward proposals, some of which were considered relevant and were reformulated for inclusion in the proposed measures.Meanwhile, the associations actively took part in several meetings on the subject between September 2016 and February 2017, sometimes submitting written contributions. The various groups and individuals are important collaborators who have tirelessly supported the many efforts made to implement the various projects and execute the various programmes launched. In this regard, they proposed several plans, supported by local and regional projects, aimed at safeguarding the element. They proposed stepping up the frequency of training workshops, holding regional days dedicated to pottery crafts, incorporating this heritage element into cultural tourism circuits, new development strategies and the legal protection of the product.Some associations will not be mere mediators, but will monitor the execution of projects under partnership agreements with the relevant bodies, as has frequently been the case in the past. They will also be represented on the steering committees for all projects.  |
| 3.c. Competent body(ies) involved in safeguardingProvide 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. |
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| Name of the body: | Maison de la culture Ibn Sina à Sejnane |
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| Other relevant information: | Name of the body : Délégation régionale de l’artisanat de BizerteName and title of the contact person : Imed CHAKROUN, Chargé de la délégation régionale de l’artisanat de BizerteAddress : Délégation régionale de l’artisanat de Bizerte, quai Khmais Tarnen, Bizerte, 7000Telephone number :+ (216) 99 053 186E-mail address : imedchakroun@yahoo.fr |

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| 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 processDescribe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages, including the role of gender. States Parties are encouraged to prepare nominations with the participation of a wide variety of all 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 elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.Not fewer than 300 or more than 500 words |
| This nomination, which was an embryonic idea that developed into an inscription project proposal, is the result of the experience of sharing, exchange and mutual engagement between all the stakeholders in the element. The increased visibility of the pottery skills of Sejnane, through the actions of civil society and the scientific studies completed, as well as the multiple exhibitions, has stimulated associations, artisans, intellectuals, etc. to call for the promotion of this heritage through potential inscription on UNESCO’s Indicative List of Intangible Cultural Heritage. To explain the procedures for preparing the file and the issues involved, ICH experts have begun discussions with stakeholders. After intensive contact with the local stakeholders concerned at the end of November 2015, during an event entitled « Creators for Life », the nomination was officially approved by the National Commission of the Intangible Cultural Heritage, created by the Ministry of Cultural Affairs and under its aegis, triggering a series of mobilization activities for the preparation of the file. A working committee was set up, representing associations, government structures, universities and experts.The official announcement of the project was welcomed by the public and was widely publicized, which facilitated the dissemination of information and encouraged many associations of the delegation of Sejnane and the Governorate of Bizerte to become more involved, organizing information and awareness-raising meetings.The potters were also heavily involved in the preparation of the file, providing valuable information about the skills they bear and the function that pottery serves within their families, and by performing demonstrations that were recorded on several occasions: between 19 and 20 November 2015, at the end of June 2016, in December 2016, and lastly in February-March 2017. They also led multiple workshops for children and young people and took part in chronological exhibitions.Meanwhile, the associations have been remarkably dynamic, with a strong sense of cooperation with experts and representatives of government authorities. They circulated a petition of support for the potters and launched a call for support for the nomination, signed by a large proportion of the population. The video and photos included in the file were created by the Association for the Safeguarding of the Environment in Sejnane, whose contribution has been both generous and effective.After being filled out by a small group which drafted it, the form was submitted for evaluation in two phases. The first was for the nomination team and some authorities in this area. In the second phase, the project was presented to the communities concerned to fill in any missing information, rework other information already formulated, and give their opinions on the whole nomination.The nomination process was completed on 18 March 2017 at the Sejnane Cultural House, during a festive event organized for the occasion. This meeting was marked by the strong presence of the potters who coordinated interactive workshops, and associations that held activities throughout the day that focused on the element: school competitions, pieces of theatre performed by high school students, music, popular dance, and the study of a literary text on hand-built pottery. This action by the associations was widely publicized and resulted in press articles, interviews and discussions on radio, on television and online. |
| 4.b. Free, prior and informed consent to the nominationThe free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.Not fewer than 150 or more than 250 words |
| The collection of declarations of consent and the petition of support has been entrusted to the associations. As soon as the nomination was announced, the communities concerned spontaneously rallied to show their support and pride in seeing this element become the first nomination for international recognition. This momentum extended beyond the village and the delegation, reaching the entire Bizerte Governorate of which Sejnane is a part. The communities have freely consented to the nomination of the pottery skills of the women of Sejnane and helped to create the consent and support documents attached to the file, which consist of the following:- Petition of consent and support signed by 105 potters.- Declaration of support and consent of the Art Rue Association.- Consent of the Association for the Safeguarding of the Environment in Sejnane.- Consent of the Solidarity Association in Sejnane.- Consent of the Rahma Association for people with disabilities in Sejnane.- Consent of the Association of Friends of the Library and Books in Menzel Bourguiba.- Consent of the Youth Centre in Sejnane.- Consent of the Municipality of Sejnane.- Consent of the El Khir association in Sejnane.- Consent of the Cultural Centre in Sejnane.- Consent of the Ambition Association in Sejnane.- Consent of the Ifriqiya Association in Sejnane.- Consent of the El Kawther Association in Sejnane- Consent of the National Association of Development and Tourism.- Consent of the Cultural Festival Association of Menzel Bourguiba.- Consent of the Association for Promotion of Information in Menzel Bourguiba.- Consent of Radio 8 in Menzel Bourguiba.- Consent of the Bizerte Cinema association. |
| 4.c. Respect for customary practices governing access to the elementAccess 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 no customs or taboos that limit access to the knowledge and skills related to the pottery of the women of Sejnane in any way. These women are, in fact, very open to sharing: they willingly pass on their skills to women in other communities, which explains why these skills have spread to the hamlets in the region, and they are also open to collaborating on projects that promote art with foreign parties, providing they are treated as women with full enjoyment of their civil rights, and participating with full awareness and pride in the local development effort, while affirming their cultural identity. |
| 4.d. Community organization(s) or representative(s) concerned*Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*1. Name of the entity
2. Name and title of the contact person
3. Address
4. Telephone number
5. E-mail
6. Other relevant information
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| Name of the entity: Association de Sauvegarde de l’environnement à SejnaneName and title of the contact person: Béjaoui Monji/ Président de l’associationAddress: Maison de la Culture, Sejnane, 7010, Tunisie.Telephone number: +(00 216) 97 273 580E-mail address: ases.sejnane@gmail.comName of the entity: Association l’ART RUEName and title of the contact person: Sofiane Ouissi/ Directeur généralAddress: 40, Rue Kouttab Louzir, 1007, TunisTelephone number: + (00 216) 29 212 001E-mail address:dreamcity.tunis@gmail.comName of the entity: Association de Sauvegarde de l’environnement à SejnaneName and title of the contact person: Faxzi Mzoughi/ Président de l’associationAddress: Bibliothèque pulique, rue Imam Sahnoun, Menzel Bourguiba, 7050Telephone number: +(00216) 97 677 577E-mail address: fawzimzoghi@gmail.com |
| 5. Inclusion of the element in an inventory |
| For **Criterion R.5**, the 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 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, 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 on an inventory-in-progress.Provide the following information: 1. Name of the inventory(ies) in which the element is included:

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| National Inventory of the Intangible Cultural Heritage in Tunisia |

(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:

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| National Heritage Institute |

(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating 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. 100 words).

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| The inventory is added to as new information is received, and develops over the years. Once the survey is completed, the inventoried element is systematically added to the database before being validated by experts from the National Heritage Institute and put online.The inventory team, some of whose members have attended training workshops organized by UNESCO, is in charge of processing each element, continuing to make changes to it, conduct the related promotional and enhancement activities and new writings and research on it, and updating the information accordingly. |

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

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| 7/001. The pottery skills of the women of Sejnane |

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

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| 28 June 2016 |

(vi) 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 roles of gender of participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

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| Surveys of Sejnane pottery in general were used as starting points in the identification of the element, after extensive documentation work carried out between 2005 and 2015 by the universities and the National Heritage Institute. The latter has been collecting all the information relating to the element, with a view to creating an inventory from January 2016.In addition to written references, audiovisual documents and archives, the group in charge of inventory was based on oral information received from local communities, including from potters and associations.The final phase of the inventory survey completed on 22 June 2016 was conducted by a researcher from the National Heritage Institute, an association and a student of heritage science from the region.Other associations and universities interested in heritage were involved during the data processing stage, sending additional information. It should be noted that interviews of both female and male potters were conducted, in a friendly, interactive setting. |

(vii) 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. 1. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. 4 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 translated if the language used is not English or French.
2. 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 translated if the language used is not English or French.

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

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| Inventory worksheet of the element in the original language (Arabic) with another worksheet translated into French.Lien:http://www.inp.rnrt.tn/index.php?option=com\_content&view=article&id=181&Itemid=124&lang=ar |   |

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| 6. Documentation |
| 6.a. Appended documentation (mandatory)The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.  |
| [x]  documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is other than English or French[x]  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[x]  10 recent photographs in high definition[x]  grant(s) of rights corresponding to the photos (Form ICH-07-photo)[x]  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[x]  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, 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. |
| - Au Pays d’une grande tradition millénaire. La poterie modelée des femmes de Sejnane, Catalogue de l’exposition ethnographique, INP, BLM, Karsuhe, 2005.- BALFET Hélène, «Les poteries des Aït Smaïl du Djurjura, éléments d’étude esthétique», Revue Africaine, Alger, 1955.- Balfet (H.), « Poterie artisanale en Tunisie », dans Cahiers de Tunisie, 1958- BAKLOUTI Naceur, Poteries modelées de Tunisie, Maison Tunisienne de l’Edition/ Institut National d’Archéologie et d’Arts, 1990.- BAKLOUTI Naceur, « L’esthétique de la poterie modelée, entre spontanéité et élaboration », dans Coutumes et décors de Tunisie sous le regard d’Ernest Gobert, ouvrage collectif Sous la direction du Muséum d’Histoire Naturelle d’Aix-En Provence, Cérès Editions, Tunisie, - BEN SLIMANE Souad, «Les femmes de Sejnane à l’honneur», journal La Presse de Tunisie, 18 aout 2012.- BEN ZINEB Sayda, «Le savoir-faire des poteries de Sejnane : projet Laaroussa», journal Le Temps, 18-06-2011.- CAMPS Gabriel, Corpus des poteries modelées, CRAPE, Alger, 1964.- CAMPS Gabriel, Monuments et rites funéraires protohistoriques, Arts et Métiers Graphiques, Paris, 1961.- Collectif, Sejnane, Au pays d’une tradition millénaire, Institut National du Patrimoine, Tunisie, Badisches Landesmuseum, Allemagne, 2005.- Couleurs de Tunisie, 25 siècles de céramique, Catalogue de l’Exposition Archéologique, IMA et INP, Paris, 1994.- GOBERT Ernest, «Les poteries modelées du paysan tunisien», Revue Tunisienne, 1940, pp. 119-193.- GUETAt Hayet, «Signes et symboles magiques des décors de la poterie modelées de Sejnane», Africa, Série Arts et Traditions Populaires, N°14, INP, Tunis, 2005.-GUICHARD Pierre, Par la main des femmes. La poterie modelée au Maghreb, Editions de la Maison de l’Orient et de la Méditerranée, 2015. - HANNACHI H., «Poterie de Sejnane : Sabiha, Jomaa et les autres», Le Quotidien, 10 septembre 2012.- KEBAIR Zeineb, «Signes et symboles de la céramique desMogod», Mémoire de Master en Sciences du patrimoine soutenu à la Faculté des Sciences humaines et sociales en 2014.- LOUHICHI Adnen et SKIK Nozha, Les poteries de Sejnane, des femmes et un savoir-faire, Editions Finzi, Tunis, 2007.- RIAHI F. Formes et fonctions de la poterie de Sajnane, mémoire soutenu à l’Institut technologique d’architecture, d’art et d’urbanisme, Tunis, 1977.- SETHOM (H.), L’artisanat de la poterie en Tunisie, dans Mémoires de la Société de Géograohie de Paris, T. I, 1961.- SKIK Nozha, La poterie modelée en Tunisie, un patrimoine ancestral, Ed. Institut National du Patrimoine, Tunis, 2009.- THEUWIS Alfons, « Figurines de Sejnane », IBLA, n°191, 2003, pp. 69-76.-TRABELSI B., «La poterie rurale et sa décoration à Takelsa et à Sajnane», mémoire soutenu à l’Institut technologique d’architecture, d’art et d’urbanisme, Tunis, 1977.- Van Gennep A., « Les poteries kabyles », Etudes d’ethnographie algérienne, E. Lerous, Paris, 1911- الأحمر المولدي، انتقائية التفكّك والنموّ في الأرياف التّونسيّة: التحوّلات الحديثة في الصناعات اليدويّة المنزليّة بسجنان، دار سحر للنشر، تونس، جانفي 2003 - بلغيث فاطمة، فخّار سجنان: من الدّلالات الأصليّة إلى الأبعاد التراثيّة، مذكّرة ماجستير تحت إشراف الأستاذ عبد الحميد لرقش، كلية الآداب منوبة/ تونس. - الكشوطي كمال، "الفخار الريفي في سجنان: اختزال في الأشكال وبلاغة في التعبير"، مجلّة المأثورات الشعبيّة ( قطر)، عدد 90، 2015  |
| 7. Signature(s) on behalf of the State(s) Party(ies) |
| The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination. |
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| Name: | Faouzi Mahfoudh |
| Title: | Directeur Général de l’Institut National du Patrimoine |
| Date: | 27 September 2017 (revised version) |
| Signature: | <signed> |

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