



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

**CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE**

**INTERGOVERNMENTAL COMMITTEE FOR THE
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

**Fifth session
Nairobi, Kenya
November 2010**

**NOMINATION FILE NO. 00340
FOR INSCRIPTION ON THE REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE IN 2010**

A. STATE(S) PARTY(IES)
<i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i>
India
B. NAME OF THE ELEMENT
B.1. Name of the element in English or French
<i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i>
Kalbelia folk songs and dances of Rajasthan
B.2. Name of the element in the language and script of the community concerned, if applicable
<i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i>
Kalbelia Naach

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

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C. CHARACTERISTIC OF THE ELEMENT**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

Kalbelia community of snake charmers living in India's desert state of Rajasthan practises this art form.

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

Once widely distributed across India's Thar desert in the state of Rajasthan, the Kalbelias are now found predominantly in the districts of Jodhpur, Jaisalmer, Jalore and Barmer, and in the cities of Jaipur and Pushkar.

C.3. Domain(s) represented by the element

Identify concisely 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. (This information will be used primarily for visibility, if the element is inscribed.)

- (i) Performing Arts (Dance and Music);
- (ii) Knowledge and practices concerning nature and the universe;
- (iii) Traditional craftsmanship;
- (iv) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (v) Social practices, rituals and festive events.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

Kalbelia Songs and Dances are an expression of the Kalbelia community's way of life as snake handlers of the yore. The women in flowing skirts dance to the beat of the 'khanjari,' a

percussion instrument, and the 'poongi,' a wind instrument. These instruments are made by the Kalbelias themselves from natural materials. On the occasion of Holi (the festival of colours), the Kalbelias perform a special dance. It is remarkable that in today's context, the Kalbelia's traditional music and dance has evolved into a creative and contemporary version that enthralls audiences worldwide. The music of the 'poongi' has a sinuous quality, which makes a dancer swirl and dance like a serpent. The songs also portray the creative and poetic acumen of the Kalbelias. The Kalbelias are reputed to compose lyrics spontaneously and improvise songs impromptu during a performance. The vast repertoire of songs covers all the rites of passage in their life. Though their traditional livelihood of snake handling is relegated to history now, the Kalbelias have preserved their cultural practices and established an identity for themselves through their performing arts.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: "The element constitutes intangible cultural heritage as defined in Article 2 of the Convention". A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention's definition of intangible heritage. 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 and cultural functions and meanings today, within and for its community,*
- b. *the characteristics of the bearers and practitioners of the element,*
- c. *any specific roles or categories of persons with special responsibilities towards the element,*
- 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 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.

The Kalbelias are an itinerant community who ascribe their origin to Guru Kanni Pavji (one of the masters of the mystical Nath Sect) who granted them the gift of handling snakes.

In traditional rural society, Kalbelia men would carry cobras in cane baskets from door to door in the village while their women would sing and dance and beg for alms. In so doing, they passed on mythological stories that revered the cobra and advocated non-killing of the reptile. So, if a snake inadvertently entered a home, then a Kalbelia would be hastily summoned to catch and take the serpent away through non-violent means, such as music, without killing it.

Kalbelias have traditionally been a fringe group existing at the periphery of the mainstream society. Largely, the Kalbelias live in spaces outside the village where they reside in makeshift camps called 'deras.' With their belongings on the back of donkeys, and with a few hunting dogs of the 'Lohari' breed, the Kalbelias used to move their 'deras' from one place to another in a circuitous route repeated over time. With the experience and received wisdom of generations,

the Kalbelias have acquired a unique understanding of the local flora and fauna, and are aware of herbal remedies for various diseases. This is also an alternative source of income for them.

With the Wildlife Act in place, the Kalbelias have moved away from their traditional profession of snake handling. Now, their performing arts are a major source of income for them. Fortunately, their art forms have received widespread recognition within and outside India, and their economic status has improved. However, performance opportunities are sporadic and the whole community is not involved in it on regular basis. Hence, many members of the community work in the fields, or graze cattle to sustain themselves. Nonetheless the entire community is today known for its performing art tradition.

The Kalbelias have a great tradition of song and dance which is a strong marker of their identity. Women sing and dance while the men play on musical instruments. The music and dance of the Kalbelia have a distinct relation to their earlier profession as snake charmers. The Poongi is the traditional wind instrument that the Kalbelia men play to a specific tune to capture snakes. Nowadays, women dancers wear black flowing skirts with tinsel and mirror work and they try to replicate the rhythmic movements of a serpent's body through their dance. Poongi, a two feet long wind instrument used by Kalbelia musicians, is unique to them. They make the 'poongi,' from locally grown gourds that impart a plaintive tonality to their music. Giving rhythm to the 'poongi' is the 'khanjari' - a percussion instrument made of wood and hide. Besides these, there are other instruments including the 'ghuralio' – similar to the harp but unique to the Kalbelias.

When the Kalbelias go around the village from door to door, they sing from their wide repertoire of songs about the rites of passage in life. It is noteworthy that the highly entertaining Kalbelia songs also disseminate mythological knowledge to the people through stories. They have many traditional dances like the 'Loor', which is performed during the festival of Holi. During this joyous festival of colours, groups of Kalbelias perform in village squares and streets while playing with colours with the community. Moving from house to house, the Kalbelia men play the one-sided drum called the 'chang' or the 'daph,' while women sing and dance. Most of the 'Loor' dance songs are full of fun and gaiety. 'Matku' is yet another traditional dance performed by the Kalbelias routinely. In this dance, the dancer's upper torso is used more actively with flowing hand gestures.

The men are traditionally attired in colourful 'safas' or turbans, white 'kurtas' and 'dhotis' (shirt and unstitched lower garment) and embroidered footwear called 'mojdies.' The women's traditional costumes consist of a 'ghaghra' (pleated skirt) and a 'choli' (full-sleeved upper garment) that comes down till the knee.

Other significant features of their make-up are the use of traditional tattoo designs and 'kajal' or kohl. Over a period of time, the Kalbelias have improvised on their costumes and jewellery. They have begun using new make-up techniques and have added more instruments to their music. The 'ghaghra' or the pleated skirt is enlarged manifold by using eleven meters of cloth. The 'ghaghra' along with the upper garment called 'jhumpher' is richly embroidered with mirror work and embellished with silver thread.

Similarly Kalbelia jewellery has also undergone creative modification. They also use an embroidered colourful waistband called 'pattro' decorated with small mirrors and cowry shells. There are colourful bangles, and 'phoondi' - tassels worn by women.

This creative process of change has made the Kalbelia dance more vibrant and vigorous in its steps. The dancers have added many acrobatic features into their dance, like bending backwards to pick up a ring from the ground with their eyelids, and so on. Dancers spin in circles with swirling skirts to the beat of a percussion instrument, taking the dance to a crescendo.

The Kalbelias have re-invented their dance form very creatively for the continuity and preservation of the tradition, to attract audiences, and to overcome their poverty. The Kalbelia song and dance forms are a matter of pride for the community, a marker of their identity. They were on the margins of the society but they persisted with their cultural practices, innovated and carried them out with faith; and now they are recognized artists of a great talent and repute.

The Kalbelia songs and dances are transmitted from generation to generation by direct observation and participation from childhood. Their songs are a part of an oral tradition and no texts or training manuals exist.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) 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".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.

Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

Inscription would benefit the Kalbelias by providing them with an opportunity to interact with itinerant communities round the world. One of the effects of inscription would be that the Kalbelia community that stands marginalised would get more social visibility within Rajasthan, outside, in other parts of the country and abroad. The inscription would add to their dignity and enhance the self-esteem of this community as the carrier of a valuable cultural tradition that is recognised by the world. This would also initiate a more open dialogue between the Kalbelias and the other communities residing in the rural areas that have traditionally considered them marginal and low in status. This kind of inscription would unite one marginalised art form with the other, and give voice to all such communities globally. This inscription would help in forging a strong network of communities world over to come together to make a common cause for recognition. As a collateral benefit of inscription, other similar folk forms will also be revived.

In popular consciousness, the Kalbelia art form is primarily understood as an entertaining medium of song and dance. However, if inscribed the rich repository of traditional knowledge, social practices, aesthetic perceptions and the worldview of the Kalbelias which is based on the inter-connectedness of the human and the natural worlds would be highlighted. It would not only bring to light the rich and the vibrant tradition of the Kalbelias but would also be an acknowledgement of the worldview and the knowledge system of the community. The inscription would not only help retrieve the narrative and musical repertoire but also the entire wisdom tradition based on the interaction of the community with nature, making the community and the state become aware of its importance. This in turn would help strengthen measures to document, preserve and disseminate knowledge about them and their traditional knowledge base.

The music and dance of the Kalbelias is a remarkable story of an ancient culture surviving in the post-industrial information age. The Kalbelia performing arts are a unique example of community's successful attempt at preserving and revitalizing its cultural heritage and identity through a creative intervention and adaptation to contemporary socio-cultural context. If inscribed, the collective power of the media would help in providing greater visibility for the art form at a global level in its representation of the social, cultural, spiritual and historical aspects of a unique folk community struggling with vanishing livelihoods. The enhanced national and global visibility, financial support, and recognition of Kalbelia Dance as representative of world heritage will make the community more aware of the value and the meaning of the dance as the bearer of the community's identity, and as an independent dance form. This, on the one hand, would lead to the preservation of this age-old tradition, and on the other hand, would introduce growth, inter-cultural dialogue and creative innovations.

Due to the paradigm shift in the rural settings, the Kalbelias are increasingly losing their traditional travelling lifestyle and living a more settled existence. Their traditional role in rural society has also diminished. Singing and dancing are their only tradable skills by which they earn a living. If the Kalbelia dance form is given more prominence and attention through inscription on the representative list, there will be more concerted efforts in promoting their art. The Kalbelias will get an opportunity to interact with other funding agencies to nurture their art form in creative ways. Kalbelia youth, who are now forced to find employment as unskilled labour, will find a platform to re-enter into their world of performing arts, to showcase their dance

form with traditional aesthetics and values intact.

Under the patronage of the Government of India and the State Government of Rajasthan, the Kalbelia Dance has been receiving some support for its promotion. These efforts will get a boost because of the inscription. With inscription, the Kalbelia dance form will get a national identity and worldwide attention. This will greatly enhance the prestige of the community and its practices. The inscription will bring to light on a global platform the vibrancy and richness of cultural practices of an otherwise marginalised community. Such recognition would lead to a better understanding of diverse cultural practices, promote mutual respect and facilitate inter-cultural dialogue among and between different communities.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

In March 2007, the State Government of Rajasthan decided that it would open a 'Kalbelia School of Dance' in the state capital Jaipur for the conservation and regeneration of this dance form. In November 2007, the Jaipur Development Authority allotted 5 'bighas' (12,500 sq m) of prime land near Amer Fort in Jaipur for the construction of this school. An architect has been appointed, and the draft constitution of the school has been prepared in consultation with Gulabo Kalbelia, a famous Kalbelia dancer.

The Ministry of Culture, Government of India and the Central and State Departments of Tourism are encouraging the Kalbelia Dance in different cultural festivals at national and international levels. The State Tourism Department has always given prime importance to the Kalbelia song and dance forms in all their cultural festivals. The Zonal Cultural Centres of the Government of India have also played a significant role in giving a much wider exposure to the Kalbelia dance and song by taking it to diverse audiences.

The national and state Sangeet Natak Akademies (Dance, Drama and Music Academies), have been also promoting the Kalbelia performing arts by providing them opportunities to perform on different cultural occasions and events. The Rajasthan Sangeet Natak Akademi has done extensive documentation of their music and songs, which are currently being digitised for a wider dissemination. The Akademi organizes an annual folk festival, 'Lokanuranjan Mela', where different Kalbelia groups are invited to perform. In June 2009, the Akademi also organized a special summer camp at Jodhpur to teach the Kalbelia dance form to youngsters from other communities.

There is much patronage coming from the private sector too. The Kalbelia performers are invited to weddings and functions in heritage resorts and big hotels. It is a major tourist attraction as well.

Rupayan Sansthan, a prestigious folklore institution of Rajasthan has also done extensive documentation work on the Kalbelias.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

Following are the measures that are proposed over the next five years for the safeguarding of this unique age-old tradition:

1. Identification, documentation and preservation:

Despite the fact that Kalbelias have a more settled and sedentary life now, many of them still travel a lot in search of work.

- One of the first measures that would be taken is an exclusive survey of their population. This baseline data will help identify those families that continue their tradition of music and dance.
- The survey would run simultaneously with all forms of documentation, and collection of traditional artefacts for creation of Kalbelia Cultural Centre and Archive.
- Once the families are identified, concerted efforts would be made to promote their art by forming individual dance groups, providing financial assistance by way of regular stipends so that these groups can practise and develop their artistic skills without any constraint or financial anxiety.
- A rich resource digital data bank of Kalbelia performing groups and their music would be created.

Approximate Cost : INR 20,00,000 (43365.04 USD)

2. Conservation through creating a Kalbelia Cultural Centre and Archive:

- An Ethnographic Museum of Kalbelias run by the community itself would be established in the Thar desert in Rajasthan, which is their homeland. A 'dera' (replica of a Kalbelia settlement) could be recreated and the Kalbelias could be invited to come and stay there on a rotational basis and hold workshops and training camps for interested artists from outside the community, and from other parts of India and abroad.
- Here, opportunities would be provided to creatively interact with other dance and music forms to innovate and develop their skills as artists.
- The community would also showcase their costumes, jewellery, hairstyles, musical instruments, and camp artefacts at the Kalbelia Cultural Centre and Archive.
- Under the aegis of the Kalbelia Cultural Centre and Archive, textile and fashion designers would be invited to work with the Kalbelia artists, who then could learn how to use bead jewellery and needlework skills in an innovative manner to make their work appeal to a larger market. This would also generate income for the Kalbelias, with the Kalbelia Cultural Centre and Archive taking up the responsibility for marketing these items to the customers.

- A library and digital archive would be created with listening and viewing facilities at the Kalbelia Cultural Centre and Archive.

Approximate Cost : INR 40,00,000 (86730.08 USD)

3. Transmission and dissemination:

A) Festivals:

- An annual Kalbelia Carnival would be held every year at the state level - a festival celebrating the world and the way of life of the Kalbelias.
- In the third year, there would be a national-level festival in New Delhi. The skills enhanced with three years of festivals and workshops would be demonstrated in this festival.
- A specially instituted body of experts, scholars, folklorists, and anthropologists along with the Kalbelias themselves would organize the state-level carnival every year. Such a carnival

would give them an opportunity to interact with each other and with the state authorities, as also to showcase their unique talent to a large audience.

- In the long run, the artists would also be taken to different national and international festivals to give them exposure, and to create awareness and provide a platform for intercultural dialogue amongst diverse communities.

Approximate Cost : INR 25,00,000 (54206.30 USD)

B) Training workshops:

- Workshops would be organised where scholars and folklorists can work on various aspects of the socio-cultural life of the community. This would help understand the Kalbelia way of life and formulate long term policy planning for the development of the community and its cultural tradition on the one hand, and on the other hand, help promote cultural tourism and enhance opportunities for the Kalbelias.

- The scholars would interact with the community members and write articles and books to document and create awareness across the world.

Approximate Cost : INR 20,00,000 (43365.04 USD)

C) Schools and fellowships:

- The Government of Rajasthan's Kalbelia School of Dance where work is in progress, would be provided with financial and technical assistance.

- A special residential school will be opened for Kalbelia children with free lodging and boarding facilities.

- This school would also provide formal education along with honing their traditional skills, so that employment opportunities can be generated for the community members.

- Besides, in a longer run, more training centres would be created across the state of Rajasthan.

- Fellowships would also be provided to senior artists so that they can pursue and disseminate their knowledge and art traditions.

Approximate Cost : INR 40,00,000 (86730.08 USD)

Total costs for the plan spread over five years are approximately INR 1.45 crores (314396.53 USD).

The bodies responsible for executing the above stated measures are as follows:

1. Ministry of Culture, Government of India.
2. Indira Gandhi National Centre for Arts (IGNCA), New Delhi, India.
3. West Zone Cultural Centre, Udaipur, Rajasthan, India
4. Jawahar Kala Kendra, Jaipur, Rajasthan, India
5. Rajasthan Sangeet Natak Akademi, Jodhpur, Rajasthan, India
6. Rupayan Sansthan Jodhpur, Rajasthan, India
7. Kalbelia Gayan Vikas Sansthan, Chopasni Village, Jodhpur, Rajasthan, India
8. Sangeet Natak Akademi, New Delhi.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

The tradition has been passed down from generation to generation over centuries and the community hasn't given up its cultural heritage despite financial and other constraints. Within the community of the Kalbelias, there are many eminent performers such as Gulabo in Jaipur, Kalu Nath, Appa Nath, Shesh Nath and others in Jodhpur who have formed individual groups to preserve and showcase the Kalbelia performing arts all over India and also abroad. These

groups have formed registered societies that are actively working with the government and other agencies to promote the music and dance of the Kalbelias. These Kalbelia troupes are extremely interested in showcasing their arts, which they have adopted as their main profession. They acknowledge that their performing art has given the Kalbelias a global identity and some measure of financial security. The Kalbelias are more than willing to cooperate with initiatives to strengthen and safeguard their unique cultural heritage.

Special mention must be made of Rupayan Sansthan, a non governmental body working in the field of cultural heritage, which provides an opportunity to the Kalbelias to come and make their 'deras' or camps within their campus for long periods of time. It also undertook a systematic documentation and study of their art and culture. That work is being continued by many freelance researchers and folklorists.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

The Government of India and the State Government of Rajasthan are both committed to furthering the cause of the Kalbelias by promoting them in various tourism and cultural festivals. Different cultural institutions under the State like the West Zone Cultural Centre, Udaipur (WZCC), Sangeet Natak Akademi, Jodhpur, and Jawahar Kala Kendra, Jaipur are doing documentation work and regularly providing the Kalbelias with opportunities to perform. WZCC also plans to create a website giving complete information on their dance, music, songs, musical instruments and jewellery along with the social customs and other aspects of their lifestyle. In addition to this, the Government of Rajasthan is in the process of establishing a Kalbelia School of Dance. West Zone Cultural Centre, Udaipur proposes to organise a theme-based festival of Indian itinerant communities to showcase their talent.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: '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 in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

During the preparation of the nomination for the representative list of UNESCO, there were extensive interactions with a very wide range of Kalbelias across the state of Rajasthan. Contacts were established with Kalbelia groups from Jaipur, Jodhpur, Jaisalmer, Jalore and Barmer areas, and their opinions were incorporated in the nomination dossiers. Out of the many individuals contacted, the prominent ones are the following: Gulabo Kalbelia from Jaipur, Kalunath and Appanath from Jodhpur, Parasnath Kalbelia from Jalore, Kishanath Kalbelia from Barmer. Similarly, government agencies like Jawahar Kala Kendra in Jaipur, Rajasthan Sangeet

Natak Akademi in Jodhpur, and non-government institutions like Rupayan Sansthan in Jodhpur, and individual researchers and academics like Mr. Mahonar Lalas and Kuldeep Kothari were contacted to give relevant information and suggestions for the nomination dossier. The consent letter attached clearly states the active participation of community in the nomination process.

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

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

As enclosed, in the written form. For purposes of nomination, the WZCC team met a gathering of Kalbelia elders called 'Panchayat' (a group of prominent persons of the society) in Jodhpur and briefed them about the purpose and process of nomination. Renowned Kalbelia groups present in the Panchayat gave their free, prior and informed consent to the nomination which is attached with this form.

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, 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.

Proper care has been taken to preserve the rituals, customs and the spirit of the performance, adhering to the tradition. There is no technical limitation or restriction from the groups and communities practising the Kalbelia dance form, in this regard.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: "The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12".

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

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

Kalbelia Folk Songs and Dances are included in the inventory of the Indira Gandhi National Centre for the Arts, a national repository of Indian arts and culture, under the Ministry of Culture, Government of India. IGNCA which has been active in this field since 1987, it currently has a repository of over 200 ICH forms, with over 26000 hours of audio-video material, 28000 hours of

audio recordings, 200,000 still images, 4000 ethnographic objects, and over 200 publications on the subject.

In addition a systematic inventorisation in conformity with Articles 11 and 12 of the Convention has been recently commenced in the year 2008, which includes details of community participation, textual description of the item, still photographs, consent of the community etc. The inventory was made with the help of direct involvement of the community and Zonal Culture centres and other NGOs working among the communities. Each entry carries a letter of consent from the community. The exercise of building and updating of the inventory is an ongoing process. Kalbelia was inscribed on this inventory in August 2009.

IGNCA works directly with the communities in local areas and all documentation, research and dissemination activities are carried out with the help of community representatives as resource persons and with full support, consent and active participation of the community. Members of the community are invited to IGNCA to participate in workshops/seminars and cultural festivals. They are encouraged to hold artist workshops and hold exhibitions. Besides, the IGNCA has three regional centres, Varanasi in North; Bangaluru in South; Guwahati in Northeast who directly work with the communities in the field of cultural heritage.

Kalbelia Dance is also on the inventory of West Zone Culture Centre established in 1986 under the Government of India. This inventory is an informal list, where entry is made after documenting the art form with the consent and support of the community. The centre is working for dissemination of folk arts at the regional level. It has direct dialogue/interaction with the Kalbelia community residing in the area of this Zonal centre. Since its inception, the centre has been organizing cultural festivals where the Kalbelias are invited to participate.

DOCUMENTATION

a. Required and supplementary documentation

Required documentation provided.

b. Cession of rights including registry of items

Required cession of rights provided.

c. List of additional resources

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CONTACT INFORMATION

a. Contact person for correspondence

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c. Concerned community organization(s) or representative(s)

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4. Secretary, Rupayan Sansthan Jodhpur, Rajasthan, India
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5. Kalbelia Gayan Vikas Sansthan, Chopasni Village, Jodhpur, Rajasthan, India
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SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Ms. Roopa Srinivasan

Title: Director (Finance), Ministry of Culture, Government of India

Date: 25 August 2009

Signature: <signed>