



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. 00337
FOR INSCRIPTION ON THE REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE IN 2010**

<p>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></p>
<p>India</p>
<p>B. NAME OF THE ELEMENT</p>
<p>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></p>
<p>Chhau dance</p>

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

This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.

In Oriya Script : RD_ଢ଼Q ¹

In Bengali Script : ଛୌନାଢ଼

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.

The Chhau region is a tribal tract of eastern India and had as its original inhabitants, indigenous tribes like the Santhal, Munda, Ho, Oraon, Gond, Bhuiyan, Bhumij and Kol to name a few. Over a sustained period of time, spanning many centuries people from other parts of the country settled here. This led to an intermingling of the local tribal culture with that of the migratory population. The communities that now constitute a large part of the present day population are mostly of this mixed descent and are associated with Chhau as Gurus/ Ustads or teachers, performers, musicians, instrument makers, mask-makers and costume/ ornament makers. These are detailed as under:

I. The dance aspect is mainly practised by the communities known as Mundas, Mahatos, Kalindis, Pattnaiks, Samals, Darogas, Mohantys, Acharyas, Bhols, Kars, Dubeyas, and Sahoos.

II. The musical accompaniment is provided to Chhau Dance by people of communities known as Mukhis, Kalindis, Ghadheis, Dhada. They are also involved in the making of the instruments.

III. As masks form an integral part of Chhau Dance in Purulia and Seraikella the craft of mask-making involves communities of traditional painters known as Maharanas, Mohapatras and Sutradhars.

¹ Note of the Secretariat: unreadable characters in Oriya (non-UNICODE font)

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.

Prevalent in the tribal belt of the bordering areas of the provinces of Orissa, Jharkhand and West- Bengal in Eastern India.

- Seraikella Chhau of Jharkhand state
- Mayurbhanj Chhau of Orissa state
- Purulia Chhau of West Bengal state

At present, some performers and teachers belonging to these traditional communities have migrated to urban centres where they are teaching the art to students from different places.

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.)

(a) Performing Arts

(c) Social Practices, Rituals and Festive Events

(e) Traditional Craftsmanship

Chhau is a performing art of dance and music which is intimately connected to Chaitra-Parva, the festival of spring celebrated in April every year. This has a special significance to the art through the rituals connected with it. The festival lasts for thirteen days in which the whole community participates. The usage of stylized masks is an important component of Seraikella and Purulia Chhau dance. This requires skilled craftsmanship which has also evolved as an art in itself and is being preserved by its community.

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.

Chhau is a major dance tradition of eastern India practiced as three distinct styles in the regions of Seraikella, Mayurbhanj and Purulia. Masks are an integral part of the dances of Seraikella and Purulia.

Chhau dance has a significant role in the celebration of the spring festival Chaitra Parva, being intimately connected to its rituals. It is a people's art as it involves the entire community. Performed by male dancers of families of traditional artists, or those trained under Gurus or Ustads (masters). It traces its origin to indigenous forms of dance and martial practices. Khel (mock combat techniques), chalis and topkas (stylized gaits of birds and animals) and uflis (movements modeled on the daily chores of a village housewife) constitute the fundamental vocabulary of Chhau dance. The knowledge of dance, music and mask-making is transmitted orally.

It is performed in an open space called akhada or asar and lasts through the night. The dancers perform a repertoire that explores a variety of subjects: local legends, folklore and episodes from the epics Ramayana/ Mahabharata and abstract themes. The vibrant music is characterized by

the rhythm of indigenous drums like the dhol, dhumsa and kharka and the melody of the mohuri and shehnai.

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.

Chhau is a major dance tradition of eastern India. It enacts episodes from epics Mahabharata, Ramayana, Puranas, traditional folklore, local legends and abstract themes through the idiom of dance and a music ensembles that consists primarily of indigenous drums. It is seen in its distinct styles in Seraikella, Mayurbhanj and Purulia that are neighbouring areas of the states of Jharkhand, Orissa and West Bengal respectively. Chhau of Seraikella uses masks. Its technique and its repertoire was developed by the erstwhile nobility who were both performers and choreographers. Mayurbhanj Chhau is performed without masks and has a technique similar to Seraikella. The Chhau of Purulia retains the spontaneity of folk art. It is also performed with masks. The population is largely agricultural, though with urbanization and an increasing pressure on land, people have come to depend on other means of livelihood, mainly as unskilled labour in small towns. Predominantly Hindus, their religious beliefs, festivals and rituals have been influenced by the pre-existing tribal customs.

The Chhau Dance in its traditional context is intimately connected to the festivals and rituals of this region. Important among these is the Chaitra Parva held in the month of April. The month of Chaitra in the Hindu calendar celebrates the advent of spring and the beginning of the harvesting season. Thirteen days of dance-like rituals of Jatra Ghat, Mangla Ghat, Kalika Ghat and Brindabani are dedicated to Shiva and Shakti as the source of all cosmic creation. These culminate in a vibrant festival of dance. Support of the erstwhile rulers made it an important event. In present times, the festival is supported by funding provided by the provincial government. Any paucity in funds is fulfilled by garnering support from local sponsors. All the arrangements for this festival are done by an organizing committee that is constituted by the

people themselves and has representation from all sections of the society.

Various communities, according to their occupations were responsible for different aspects of the dance. This division, though blurred with time is still to be seen in activities like instrument-making, music, mask and headgear-making. While royal patronage was extended to the Chhau of Seraikella and Mayurbhanj, the Chhau of Purulia was sustained and developed by the people themselves. This whole exercise promoted popular participation and fostered a sense of commitment to the art that is still palpable among the people of these regions.

Chhau traces its origin to indigenous forms of dance and martial practices. Important among these was the Paika tradition. Paikas were soldiers brought up by the native rulers of Orissa. The Parikhand khela (play of the sword and shield) in Seraikella Chhau and the ruk-mar-naach (meaning the dance of attack and defence) in Mayurbhanj Chhau clearly point to these martial moorings. The basic stances of Chowk and Dharan are common and have an inherent strong martial character. Some of the dancers that excelled in these techniques, for example the Parikhars in the Seraikella tradition were invited to perform at social/religious ceremonies.

The natural beauty of this region inspired these communities to live in harmony with nature. Stylized gaits called Chalis and Topkas resemble movements of animals and birds. The daily chores of village housewives were imitated as movements called Uflis or Upalayas. These, together with the martial techniques, constitute the fundamental vocabulary of Chhau.

Chhau is traditionally performed and taught by the male members of the community. The training is by a Guru or an Ustad (teacher) in an open arena called Akhada. Chhau dance is also a family tradition. The transmission of knowledge pertaining to its various aspects of dance, music and mask-making is done orally.

Rhythm is vital to the rendering of Chhau. Some of the rhythms of Chhau from the repertory of drummers playing at births, deaths and other life-cycle ceremonies in households of this region. The drummers themselves double as accompanists in the dance-a perfect example of social life enmeshed with a local performing art. The composition of the rhythm is so structured that it is independently capable of expressing the emotive content of the dance. Echoed through the reverberating sounds of a dhol (a cylindrical drum), a dhumsa (a large kettle drum) and a Kharka or chad-chadi, it constitutes the dominant part of the accompanying music ensemble.

The melody is interwoven and is provided by reed pipes like the mohuri, turi-bheri and the Shehnai. Though vocal music is not used in Chhau performances, the melodies are based on songs from the folk tradition of the Jhumur devotional songs of the Kirtan, traditional songs from Orissa and classical Hindustani ragas.

The Seraikella and Purulia styles of Chhau are performed with masks. The dancer aims to animate the mask through the movements of the body. The masks give a larger-than-life feel to the characters and imbue them with a mythical quality. They are invariably integrated with ornate headgears that give them a resplendent touch. An open face with make-up detailing the attributes of a character replaces the mask in the Chhau of Mayurbhanj.

The performance traditionally takes place through the night in an open air arena called Akhada or Asar which is sanctified and decorated. The audience is seated in a circular manner all around the Akhada. The dance is preceded by a traditional rhythm played on the drums known as Jatraghat in Seraikella, Rangbaja in Mayurbhanj and Judon in Purulia. This is a ritual offering for an auspicious beginning to the patron deities and creates the proper aesthetic mood for the performance. Chhau is an integral part of the core culture of these communities and contributes greatly towards their identity. This is the reason that despite poor economic conditions it is still being sustained by the people of this region.

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.

The tradition of Chhau dance reflects a composite culture of the contiguous regions of Seraikella, Mayurbhanj and Purulia in eastern India. The legacy of Chhau has been passed down orally from one generation to another and the communities remain the sole custodians of the knowledge of its dance, music, instrument/mask-making, costume design etc.

Chhau Dance in its practice and performance is a symbolic representation of the lives of the communities within which it was nurtured. Their social customs, religious beliefs, folklore, mythologies, natural environment and even their routine occupations are essayed through its movement, vocabulary, the thematic content of its repertoire, its melodies and rhythms as well as the masks and costumes. It takes from many diverse traditions and needs the collective participation of different sections of the community for both its practice and performance.

Because of its deep connection to the lives of the people of this region Chhau dance is given immense importance in the rituals of Chaitra-Parva a significant festival celebrated in the month of April. Its history and evolution as a performing art is enmeshed with the history and growth of communities in this region.

In present times, increase in industrialization, economic pressures, and the large presence of television entertainment are driving people and communities at large to lead isolated lives, often disconnected from their roots. Collective participation that strengthens communities is also being diminished. Traditional folklore and its teaching methodologies are in danger of being lost.

Inscription of Chhau as an ICH element will help focus attention on these issues. This inscription will encourage the participatory communities to actively participate in the preservation and development of the form. The support of international organizations like UNESCO through such recognition will encourage re-starting of an inquiry into the roots of their tradition, and to bring to light, valuable information from the past. It will help strengthen communities and encourage dialogue between them, thus inculcating respect for diverse beliefs and practices, all of which form the bedrock of promoting cultural diversity, which is particularly relevant in Chhau given the numerous communities involved in various specific aspects of the form.

On the national level, Chhau Dance receives visibility through festivals and programmes that are organized throughout the country by the provincial and State Governments. Such events however, do not reveal its importance as a living representation of the particular culture associated with it. Inscription as an ICH element will awaken the inquiring spectator to look into a different culture and a unique way of life. It will help in the understanding of value systems, of beliefs and of rituals that help societies to live in harmony and with respect to their natural surroundings

Even though the vocabulary of Chhau developed within the folds of a very traditional community, it is capable of evoking universal appeal through its outer kinesthetic expression. Its technique and language of the body in expressing emotions is being used by the artists of contemporary dance and theatre within India and abroad. An increased awareness of this will result in creating more performance opportunities to traditional Chhau artists and create a space for interdisciplinary interaction.

The inscription will increase awareness at the international level in a sustained manner. The

element will attract attention of scholars, researchers, dancers and theatre workers across the world as a subject of study. International organizations that fund research work and study of art and culture will become aware of Chhau Dance tradition and will facilitate and encourage study. This, in the context of Chhau is essential as there is currently very limited research work available on the subject.

The inscription would thus not only revitalise the Chhau Dance but would also help regeneration of other art forms at local and global levels. It would also help forge strong networks of performing communities, world over, to come together to make a common cause for recognition and safeguarding.

Chhau Dance echoes in its specific context the universal concepts of intangible cultural heritage. It has through its evolution, absorbed varied and diverse traditions. The culture of Chhau is unique as it binds people of different strata of society who have diverse social practices, beliefs, professions, languages.

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.

Sangeet Natak Akademi, National Academy of Music, Dance and Drama was established by the Republic of India as its first safeguarding measure to protect and conserve India's vast tangible and intangible cultural heritage of its diverse cultural expressions in forms of music, dance, drama in 1952. The Government of India developed its 7 Zonal Cultural Centers and Cultural, local and provincial bodies.

Ministry of Culture, Government of India has adopted several safeguarding measures for performing arts including Chhau Dance such as assistance to professional groups, individuals, building grant to cultural organizations, financial assistance for research projects, award of scholarships to young workers and Senior/Junior fellowships to outstanding artists.

The Provincial Government has set up the Government Chhau Dance Centre in 1960 in Seraikella and the Mayurbhanj Chhau Nritya Pratisthan at Baripada in 1962 as the abolition of the princely states made it difficult for the local communities to sustain the traditions. These institutions conduct training activity involving local gurus, artists, patrons and representatives of Chhau institutions as also sponsor performances within the country and abroad. The annual spring festival Chaitra Parva which is significant to Chhau Dance is also funded by the provincial Government.

For safeguarding Chhau Dance, Sangeet Natak Akademi, has formulated special schemes including the scheme of grants to cultural institutions under which institutions working on Chhau Dance in the provinces of Orissa, Jharkhand and West Bengal have been funded for conducting various promotional activities. Eminent scholars and practitioners have conducted research on Chhau Dance with the financial support of the Akademi for their project as well as publications.

The Akademi awards are the highest National recognition conferred by the President of India for artists in the field of Performing arts. The Award includes a purse money of Rs. 50,000/- , a Tamrapatra and a Shawl. 11 artists in the field of Chhau Dance have received the said honour.

A significant measure adopted by the Sangeet Natak Akademi has been the setting up of a National Centre for Chhau Dance. This idea was mooted in its seventh five year plan under the

scheme of establishment of National Centers for specialized training in dance and music. In the year 1992 a survey and a detailed study was undertaken for setting up the centre for teaching, training and performance for Seraikella, Mayurbhanj and Purulia Chhau Dance. Accordingly a project of support to Chhau Dances was launched in the year 1994 which includes several training programmes of dance, music and mask making. It provides performance opportunity to the artists, undertakes works of documentation/research on Chhau Dance.

The presentation of Chhau Dance has been a regular feature in all major dance festivals organized by the Akademi, other Government bodies like the seven Zonal Cultural Centers and the Department of Culture/Akademi's of the state provinces also present Chhau Dances in the important cultural events through out the country. The Indian Council for Cultural Relations has been sponsoring Chhau Dances in most of the major international events and festivals of India organized through out the world.

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.

The National Institute of Chhau Dance has been visualized as a complete support plan for preservation and sustenance of Chhau dance of Seraikella, Mayurbhanj and Purulia by Sangeet Natak Akademi under its scheme of establishment of National Centers for specialized training in dance and music. The plan also includes special training programmes, creates performance opportunities for the trained artists through sponsorship in national and international dance festivals and also provides for the expansion of its repertoire in other rural areas and enrollment of new trainees in its training activities related to dance, music and mask-making.

The inscription of the element in the Representative List of ICH, while increasing the visibility and accessibility of the art form of Chhau, may, in turn, heighten the risk of infiltration of other elements in the form and exert pressure for over-aestheticisation which, if unchecked may risk displacement of the form from its original contexts and meanings. This can be however monitored with the help of traditional Gurus and experts who can evaluate and assess the course of development of the art form.

The tasks envisaged for the National Centre is to supervise and co-ordinate various activities, training programmes; carry out work of surveys, research and documentation for application in the field; undertake studies in regional folk/tribal forms of music and dance which may contribute to the enrichment of the Chhau dances and to provide performance support to the artists for all the three regions of Chhau namely Seraikella, Mayurbhanj and Purulia.

The proposed safeguard measures aims:-

- a. to reinvigorate the process of learning and performing through adequate input of financial support;
- b. to ensure speedy transmission of the learning from the serving old gurus and artists to the younger generation;
- c. to initiate and support the work of research, documentation & preservation of the grammar, techniques, training methodology, accompanying music, repertoire, costumes, and the masks.
- d. to provide immediate sustenance and some measure of financial security for the future to trained artists, who are the present day performers in the age group of 20 to 40 so that they may be encouraged to take up the art seriously and professionally;
- e. to identify and support individual artists of the younger generation, who may be capable of providing artistic leadership as teachers, performers or scholars in the near future;
- f. to provide financial assistance to impoverished senior artists in the age group of 50 to 60.

For the fulfillment of the above objectives, it is proposed to strengthen the ongoing activities and support measures adopted by the Akademi under its various schemes. Funds allocated for 'Chaitra Parva', the spring festival may be enhanced as it is traditionally associated with the performances of Chhau Dance and involves community participation.

National level Chhau Dance festivals may be organized in different regions of the country involving the eminent practitioners as also artists from the younger generation. The proposed events will go a long way in fulfilling the need and requirements of the artists.

To build up techniques, training method and repertoire of the dance styles and the musical component related to the Chhau Dance of Mayurbhanj, Seraikella and Purulia. Organizing lecture-demonstrations, seminars and conferences for interaction with the gurus, experts, and scholars with a view to expand the academic work in the field of Chhau Dances by inviting researchers and scholars for theoretical studies may be achieved through organization of regular seminars and conferences. The seminar would provide a regular platform for interaction of artists, art historians, critics and writers as well as those responsible for the tasks of formulation of policies and programmes in the field of Chhau Dance.

Enhancement of performance subsidy to the artists associated with Government bodies in all the three regions. Establishment of a Museum for Chhau Dances is required as the tradition of Chhau traces its origin to the 13th Century AD. Documents such as old manuscripts, inscriptions, musical instruments, old masks, headgears, ornaments, costumes and properties may be acquired and adequately preserved in the Museum. This may also disseminate information on the Chhau Dance. The Museum thus could be a learning/resource center reflecting the traditions of this art.

A Special programme exclusively for masks and its headgears making is also proposed with a view to identify alternative measures for preservation of the masks, identification of low cost raw material and also working out methods towards generating income for the craftsmen through sale. An exhibition of Masks, headgears, ornaments, costumes etc. may be organized annually in different parts of the country to increase its visibility. Funding the work of documentation, survey and workshops with focus on specific subjects such as training methodology, techniques of mask making, costumes design etc. may also be undertaken.

It is also proposed to enhance grant to voluntary organizations engaged in training and performance, as well as raising the financial support to old artists as 'Guru Dakshina'. Since traditionally, the knowledge of Chhau Dance has been transmitted as an oral tradition from one generation to the other, the support plan of the Sangeet Natak Akademi therefore also provides for organization of interactive workshops and refresher courses for teachers and students. During the previous financial year a sum of Rs. 1.10 Crores was spent by the National Centre for Chhau Dance under the Sangeet Natak Akademi towards the remuneration/scholarship to the beneficiaries, sponsorship of artists in cultural programmes and events organized by the Akademi and other agencies/provincial Governments. For implementation of additional proposed safeguards including the infrastructural expenses, it is estimated that an amount of Rs 10.00 Crores for a period of 5 years will be required.

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.

On the basis of extensive survey/research by the Sangeet Natak Akademi in the regions of Chhau Dance, it was observed that the economic backwardness of the area had a direct impact on the artists of Chhau and their art. The survey brought to notice that the society is found to be extremely conscious of its heritage and this made the local people contribute through their personal 'Chanda' or donations and raise funds from the nearby industries, businesses and

manage to support and continue the tradition of dance performances.

The institutions and organizations established by the provincial states engaged in training and performances conduct regular activities and participate in national and international festivals and events. Apart from the institutions funded by Government, some groups and individuals are also engaged in promotional activities for Chhau Dance.

A noticeable fact is the spread of the dance style and its apparent popularity in the nearby villages in the Districts of Seraikella, Mayurbhanj and Purulia. The tradition of Chhau Dances in these regions was nurtured by the rulers, the members of the royal family who participated directly in the propagation and development of Chhau Dance. They also funded the organization of Chaitra Parva or the spring festival which has special significance to Chhau Dance. Several leading gurus and artists have instituted centers for the promotional activities of Chhau Dance in Seraikella, Mayurbhanj and Purulia and are involved in the project of support of Sangeet Natak Akademi.

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.

Shortly after India's independence, the Government of India set up specialized bodies like Sangeet Natak Akademi (SNA) to preserve and promote its precious heritage of artistic traditions. The 1980's saw a further demonstration of the Government's commitment in this regard in the setting up of seven Zonal Cultural Centers. Further, after declaration of Kuttyattam, Vedic Chanting and Ram Lila as Masterpieces of Oral and Intangible Heritage of Humanity by UNESCO, the Government of India launched a Scheme for preservation of ICH in India. If Chhau Dance is inscribed on the Representative list of UNESCO, it will also receive support under this Scheme.

The scheme of establishment of national centers of dance and music was mooted in the mid '80s as part of a major national effort in the field of art education under which setting up of a National Centre for Chhau Dances was also decided. The work of this Center commenced with the launching of detailed projects of documentation, survey and research on the Chhau Dances of Seraikella and Mayurbhanj. A survey was conducted in over 60 villages and towns and a number Chhau artists were identified for support.

SNA's large archival collection of Audio/Video recordings and photographs, forms the basis of several training programmes involving about 150 artistes including Seraikella and Mayurbhanj forms who are being supported for over a decade. The beneficiaries of these programmes have been presented in major events organized by the SNA and other bodies.

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.

The artist community of Seraikella (Guru Jainarin Samal, Guru Makardhwaja Daroga, Guru Avnikant Mohanty), Mayurbhanj (Guru Hari Naik, Guru Alak Niranjana Bisoi, Shri Ramakant Sen, Shri Loknath Das, Shri Ramchandra Das) and Purulia (Guru Jagaru Mahato, Shri Chinibas Mahato, Shri Jiru Kumar, Shri Dhananjay Mahato) extended support in the preparation of this document. Many of the leading Gurus and Craftsmen were consulted and they provided relevant information, advice and guidance to the researchers and technicians. The artists engaged as Gurus, teachers, musicians, mask makers and trainees under the project of support to Chhau dance of Sangeet Natak Akademi extended full cooperation in the demonstration required for the preparation of the document. Mr. Shashadhar Acharya, Chhau exponent provided the artistic direction for film on Chhau. Ms. Shagun Butani, Chhau, artist researched and compiled the material for Sangeet Natak Akademi.

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.

Consent enclosed from practitioners and members of the performing communities of the Chhau Dance who impart training and conduct performances and ensure its transmission on a regular basis under the aegis of the institutions mentioned in the consent 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.

With respect to Chhau Dance customary restrictions do not exist. It is entirely a community art but it is also practiced as a performing art outside its native setting. Both in the process of its transmission and performance secrecy or obscurity governed by customary practices does not exist. Therefore, the plan of implementation under the inscription will not be affected.

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.

The item is inscribed on Sangeet Natak Akademi's inventory comprising both the audio and video documentation.

At present the total archival material on Chhau (from 1954 to 2008) in Sangeet Natak Akademi includes : Approx 62 hours of video, including 43 solo artists/18 groups, Approx 21 hours of audio, including 17 solo artists/7 groups and a large number of still photographs in color and black & white.

Sangeet Natak Akademi's inventory has been drawn up in conformity with Article 11 and 12 of the convention on safeguarding of ICH. The building of this inventory is an ongoing process updated from time to time. Academy's Centres located in Baripada and Saraikella have collected information in the field, relevant data and information pertaining to the Chhau community. These

centres are governed by the Sangeet Natak Akademi and also work in collaboration with agencies of Provincial Government in providing support to the members of the performing artists and ensuring participation of the members of the community in all stages of research and documentation.

Chhau is also included in the inventory of the Indira Gandhi National Centre for the Arts (IGNCA), a national repository of Indian arts and cultural heritage, under the Ministry of Culture, Government of India. IGNCA which has been active in this field since 1987, currently has a repository of around 200 ICH forms, with over 26,000 hours of audio-video material, 28,000 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. This 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. It was last updated 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.

DOCUMENTATION

a. Required and supplementary documentation

	Primary materials	Supplementary materials
Photos	10 number of photographs	
Video	1 DVD with documentary film (10 minutes) Chhau Dance-	
Maps		<ul style="list-style-type: none"> Map of India showing the provinces of Orissa, Jharkhand and West Bengal. Map showing the regions of Chhau in the provinces of Orissa, Jharkhand and West Bengal.
Books		December 1968, Issue of MARG on the Chhau Dances of India (Photocopy, issue is out of Print)

b. Cession of rights including registry of items
Required cession of rights provided.
c. List of additional resources
<p>Bibliography:</p> <ol style="list-style-type: none"> 1) Seraikella Kharsawan through the ages By Shri Tikayat Nrupendra Narayan Singh Deo 2) Seraikella Chhau By Shri Jugbhanu Singh Deo 3) Marg Issue (December 1968) on the Chhau Dances of India. 4) Mayurbhanj Chhau Dance By Shri Dharendra Nath Pattnaik 5) Purulia Chhau by Dr. Ashutosh Bhattacharya. 6) An Introduction to Chhau Dance of Mayurbhanj By Shri Kanhu Charan Biswal

CONTACT INFORMATION
a. Contact person for correspondence
<p>Secretary Sangeet Natak Akademi National Academy of Music, Dance and Drama Rabindra Bhawan, Ferozshah Road, New Delhi – 110001 Tel: 23387246-48,23382495 Fax: 91-11-23385715 E-mail: sangeetnatak@bol.net.in, Website: http://www.sangeetnatak.org</p>
b. Competent body involved
<p>Sangeet Natak Akademi National Academy of Music, Dance and Drama Rabindra Bhawan, Ferozshah Road, New Delhi – 110001 Tel: 23387246-48,23382495 Fax: 91-11-23385715 E-mail: sangeetnatak@bol.net.in, Website: http://www.sangeetnatak.org</p>
c. Concerned community organization(s) or representative(s)
<ol style="list-style-type: none"> 1. Chhau Kendra (Project) C/O Ward no. 2, District Seraikella Kharswan Jharkhand – 833219 2. Chhau Kendra (Project) C/O Chhau Nritya Pratishthan District Mayurbhanj Baripada, Orissa 3. Mayur Art Centre Bhubaneshwar 4. Binapani Rupchan Chhau Dance Troupe Village and Post: Dava Torang P.S Bagmundi, Dist. Purulia (West Bengal) 5. Kaneya Lal Maharana (Mask Maker)

Ward no. 5, District Seraikella Kharswan
Jharkhand – 833219

6. Mangala Mukhi (Musician)
Ward no. 2, Seraikella
District Seraikella Kharswan
Jharkhand – 833219
7. Bighnaraj Dhada
Rangiam, P.O Gangaraj
Vai – Kucheimayurbhanj, Orissa
8. Government Chhau Dance Centre,
Seraikella.
Jharkhand.
9. Kedar Art Centre
Seraikella,
Jharkhand
10. Trinetra Chhauh Centre
Seraikella,
Jharkhand
11. Acharya Chhau Nritya Bichitra
Seraikella,
Jharkhand

SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Roopa Srinivasan

Title: Director, Ministry of Culture, Government of India, New Delhi

Date: 25 August 2010

Signature: <signed>