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NOMINATION FORM ICH-02

FOR INSCRIPTION ON THE REPRESENTATIVE LIST IN 2010

A. State(s) Party(ies)
For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.
India
B. Name of the element
(i) Name of the element in English or French
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).
Sankirtan, ritual singing, drumming and dancing of Manipur
(ii) 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.i). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.
মণিপুৰী সংকীৰ্তন
(iii) Other name(s) of the element, if any
In addition to the official name(s) of the element (B.i) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).
N.A
C. Characteristics of the element
(i) 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.
This tradition of music and dance is practiced and performed by the Hindus of Manipur.

(ii) 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.

This art is practiced in the province of Manipur in the North East of India and also in the province of Assam and other places where Manipuris are settled.

(iii) 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.)

Not to exceed 100 words.

a) Oral traditions and expressions including language as a vehicle.

Oral traditions form an important part of Sankirtana. Narratives were based on literary texts in Bengali, Brijboli and Sanskrit. Nowadays the performances are in Manipuri language.

b) Performing arts

Nata Pala, Ariba Pala and Manohar Sai are the main with many offshoots like Dhumel, Shayan, Holi Pala, Khubak Isei and many others.

c) Social practices, rituals and festive events.

(i) Common worship and offering (ii) Seasonal religious festivals (iii) Ritualistic performances punctuating the life of a person of the people.

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.

Not to exceed 200 words.

Sankirtana is the artistic manifestation of Manipuri worship. To the Manipuris Sankirtana is the visible form of God. Woven within the framework of sacrosanct rituals and ceremonies the art consists of narrative singing and dancing. Always performed in a Mandala (circular area) inside a Mandapa (hall) attached to a temple or erected in a courtyard. The rituals and formalities are strict and even the audience are seated according to set rules. It employs musical instruments like drums and cymbals. The artistes play these instruments and dance at the same time. An artiste spends a life-time specializing only in one aspect.

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.

Not to exceed 1,000 words.

Manipuris have always worshipped their gods through dance and music. When Vishnu worship started in the fifteenth century, the artistes developed their arts to worship him. The concept of Sankirtana came from outside, but the nature and practice was indigenous to Manipur. This evolution came to its pinnacle in the eighteenth century giving birth to the world famous Ras Leela and Nata Sankirtana.

Involving the whole society as either a performer or a patron, Manipuri Sankirtana is unique in many ways. King Bhagyachandra conceived the Nata Sankirtana and was himself a great performer. Even the most humble commoner could perform with the royals if they had the requisite talent. While Nata Sankirtana is popular and is performed all over Manipur, the older Ariba Pala Sankirtan and Manohar Sai Sankirtan are almost extinct because of lack of social patronage.

Sankirtana is synonymous with worship and is part of all religious rituals. It can be a general worship. It can be a part of a seasonal festival like Holi - the festival of colours, Shayan during the winter months and Khubak isei during the chariot festival of Lord Jagannath. It also sanctifies important landmarks of one's life, like ear-piercing ceremony in childhood; sacred thread ceremony in early youth, marriage at the prime of youth and Shradh - the Hindu ritual after death. In a Manipuri wedding the bride and groom do not go around fire as seen in other Hindu communities. To them a Sankirtana is equivalent to divinity and thus they do all the rituals of marriage including the going around inside the Sankirtana, as it takes the place of fire. The narratives are mostly from the Krishna legend. Every sequence of the recital symbolizes a certain aspect of divinity.

Women's Sankirtana also plays an important part in the society. The musical style of both the

masculine and feminine Sankirtanas are quite similar but the rendering and associated dances are different. Good Sankirtana artistes are booked all the year round. As it is a highly respected art with social security, many people with artistic talent try to become Sankirtana artists. Although the whole society is actively involved one should not mistake Sankirtana for a community dance or music as one would commonly understand. It is a highly sophisticated art performed by the most respected professionals. Musically it is an acknowledged major form of Indian music. Usually sung at high pitch, the way of singing and musical ornamentations are typical to the style.

The season of the year also dictates certain norms of the performance. Even the time of the day divided into eight, dictate what and how one should perform at a given occasion and time. The artistes never fix their fees, and ritualistic offerings during the performance including cash and cloths, form their earning. Even during training, the Guru never fixes a fee for teaching.

Traditionally it is on the Guru Shishya Parampara or teacher-disciple relationship, on the lines of father and son. We now have institutionalized training side by side. Performance takes place in the Mandala (a circular area) within a Mandapa (performance hall) attached to a temple or constructed in a courtyard while the audiences seat all around. The unusual dignity, the flow of aesthetic and religious energy felt in this traditional ambience cannot be duplicated in any other kind of performance theatre.

Performers follow a very strict routine like entering from a specific area, bowing to the deity, to the audience and taking their place. Arangfams, professionals specialized in the rituals ceremonially offer sacred objects like incense, lamp, sandal paste and flowers sanctifying the artistes. The same is offered to the audience who are also bound by the rules of the ceremony. Even the seating arrangement follows a strict code. The audience should not walk away from the Mandapa or enter the arena at certain points of the rendering until it is over. Since Bhakti or devotion for God is the basic mood, there are emotional moments when the audience is moved to tears and prostrates before the performer, both sharing a moment of ecstasy.

Various instruments used in the Sankirtana include different drums and cymbals. The drummers are both musicians and dancers as they dance while playing their instruments. This instrument is capable of a wide range of tones ranging from the softest whisper to a reverberating thunder, enriching the experience of the narrative. The conch blower plays two conches at the same time at specific moments to produce the sacred sound and enhance the mood of Sankirtana.

There are performance ethics the artistes must follow. They never complain if the offering is not up to their professional standing. Once they accept an engagement, they must honour it even at the expense of losing some other more lucrative offer.

There is an institution called the Pala Loisang attached to the temple of Govindji, which adjudicates on any dispute regarding the correctness of the art, discipline of the artiste or any matter relating to Sankirtana. Formerly it was under the direct authority of the king and now it is looked-after by the temple board. The importance of this office seems to have lost its earlier power but the society still respects it. In a Sankirtana there are two drummers and around ten singer cum dancers. Dhumel Sankirtana is a drums ensemble carried out by fourteen drummers. There are four Dhumels meant for different occasions.

Although it is a group performance, all the Sankirtana artistes are booked separately and they do not work as a permanent group. Many of them could even be meeting for the first time. It is a wonder how they always manage to give a flawless collective performance of such a complex art. The two drummers also come from different places but they always synchronize perfectly doing complicated drumming and dancing without any previous planning.

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.

Not to exceed 1,000 words.

Sankirtana as a visible and vibrant living art has survived the vicissitude of time through five centuries. Such a tradition provides identity to the community as a civilized society. It also reaches out to other human societies befriending them with the process of mutual appreciation of each other's arts.

The greatness of this art in bonding the people together for so many centuries is a phenomenon, which can be a natural way of creating a relationship amongst people and nations. Sankirtana has evolved itself through changing and challenging times and has proved to be resilient to survive and exist without losing its basic identity. It is a good example of a self-generating process both from outside and inside, making it immune to any untoward influence. Manipur had seen outside invasions time and again including a world war, exposing itself to overwhelming presence of aliens and their cultures, but this land came out unscathed culturally - indeed an excellent example of preservation of an ancient civilization.

The way the whole society has been involved in its preservation has been the greatest asset for its survival and further progress. This model could be applied to any other civilization to effect preservation of a living culture and provide education in art preservation in the most natural manner suitable to any time and clime.

Spoken and unspoken message of art and culture as envisaged in such art forms surpass thousands of spoken words in delivering the message of the essence of human civilization. Such art forms, which have created a well-balanced cultural ecology, can be model for various places and many minds may be inspired to work out some comparable process to preserve such cultural treasures in a way suitable to their environs. Exposing it to the outside world far away from Manipur, other cultures and people will get an opportunity to see and learn about a living ancient art and not a dead anthropological specimen from some other age.

On the other hand, we are living at a time when no part of the world can be shielded from outside influences. It is high time we took note of the unavoidable cultural storms bombarding the sensibilities of nations. We have to take note of such a situation and jealously safeguard such priceless intangible heritage lest these may disappear forever. This warning is valid because even in Manipur some of the old intangible treasures like Ariba Pala and Manohar Sai face severe threat.

Sankirtana is a case of a vibrant ancient performing art with its unique organic relationship with the people remaining unknown to the rest of the world. Stage performances outside are selective pieces tailored to entertain audiences, bereft of the feeling and character of Sankirtana. By exposing it in its original format, including the traditional performance space and ambience including rituals, the outside world will become aware of the art's umbilical relationship with society and also appreciate Sankirtana in the real sense of the term. Inscription of this element is the only way to achieve this, as the entertainment world will be interested only in the crowd-pleasing aspect completely leaving out the spirit of the art, which kept it alive for centuries.

Because of its uniqueness and cultural differences, Sankirtana is still unfamiliar and strange even in many places in India. Thus, at the national level too it is necessary to acquaint the people with this art, which will contribute towards cultural integration of the country.

At the international level, this art will open up a new area of communication with an ancient art, which has survived undiminished through centuries, thriving and evolving within its cultural parameters. With due exposure to the world with physical presentations, lectures, books and effective use of both print and electronic media an effective dialogue can be established reflecting cultural diversity worldwide testifying

human creativity both horizontally and vertically.

With proper understanding and appreciation of Sankirtana people of the world will naturally discover how the natives of the culture get so involved in this art. This will pave the way for mutual respect among communities and people. Educationally students in other parts of the world will find the information about Sankirtana and its inextricable relationship with society a new experience, enriching their awareness of human civilization. For students of sociology and cultural anthropology there will be plenty of materials to research on.

Living at a time of unavoidable globalization inscription of Sankirtana will ensure exposure of a forgotten art in its proper manner and protect it from un-representation, misrepresentation and under-representation all of which can be harmful to the art.

Despite the fact that Sankirtana is thriving in Manipur, the artistes have a sense of resentment,

as their art is not getting proper recognition outside their land in the way other comparable forms are. For a serious art like this, it is not possible to achieve that kind of circulation commercially. Inscription of it will provide the much-needed recognition it deserves

and make the artistes feel a sense of belonging to the rest of the world with a sense of pride. If a world body like the UNESCO gives recognition, the artistes as well as the society concerned will be encouraged to preserve what they have been guarding so jealously for centuries.

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.

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.

Not to exceed 500 words.

Sankirtana of Manipur is a living art tradition and the social support it has enjoyed has been the main safeguard which has kept the art undiminished through centuries. Because of its religious nature Every Manipuri Hindu is involved in the Sankirtana either as a performer or patron.

The Government of India through its Ministry of Culture has been adopting various schemes for the protection of this art. These include financial assistance to professional groups and individuals, grants to research projects, award of fellowships and scholarships to talented artistes.

The Jawaharlal Nehru Manipur Dance Academy established in 1954 is a national institute of Manipuri dance and music. Sankirtana is one of the main subjects taught in this institution. Some of the best teachers of this art are employed here to impart training. This Academy has been organizing various festivals both inside and outside the state with financial assistance from the Sangeet Natak Akademi. The Academy has published numerous books on both theory and practice of Sankirtana covering all the three aspects – Pung, Cholom and Eshei. The Sangeet Natak Akademi has bestowed Akademi Awards to more than thirty gurus of Sankirtana. This has proved to be a great encouragement to the practitioners of this art.

There are also other smaller teaching institutions spread all over Manipur imparting training in Manipuri performing arts including Sankirtana. Many teachers are also continuing the guru-shishya parampara meaning direct teacher-student relationship on the lines of father and son relationship.

The Manipur State Kala Akademi Imphal established in 1972 as an agency of the State Government has

also been doing the work of safeguarding Manipuri Sankirtana by organizing festivals, publishing books, and also giving awards to prominent artistes. This Akademi has also been supporting research works by experts, lectures and workshops etc. The Directorate of Art and Culture of the Government of Manipur is also an agency promoting Sankirtana.

The Pala Loishang, a traditional authoritative body of the arts attached to Sri Govindajee temple, is an institution looking after the sanctity and discipline regarding the art and artists of Sankirtana. In a true sense, the tradition of Sankirtana has been maintaining its purity because of the safeguarding measures exercised by this Loishang.

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.

Not to exceed 1,000 words.

The proposed safeguard measures are as follows:

- i) Documentations of all existing great masters in the field, their training style, performances etc.
- ii) To make awareness of significance of the art form among general public
- iii) Intensive training programme in the field particularly in near extinct – Ariba Pala, Manohar Sai etc may be taken up.
- iv) Organization of festival of Sankirtana of all kinds in Manipur and outside the state in the original format which includes the following:
 - Taal Phangnaba festival
 - Rasa Phangnaba festival
 - Basak Phangnaba festival
 - 64 Rasa Phangnaba festival
 - Sankirtana with Ahoratri
 - Dhumel festival – Maha Dhumel, Nityai Dhumel, Goura Dhumel and Devi Dhumel
- v) Encouragement to researchers in their research project and publication of books
- vi) Translation of existing texts in three important components of Sankirtana of Manipur from Manipuri language to other languages
- vii) To strengthen the power and functions of Pala Loishang of Sri Sri Govindajee temple with financial support to their works
- viii) To give financial support to the artisans in the field of instrument making – Pung and Kartal
- ix) To organize extensive training programme for making of instruments
- x) To include the training in Sankirtana in the academic institutions of Manipur.
- xi) To organize seminars and symposia on the topic of Sankirtana traditions of Manipur

Estimated Cost

During the previous financial year a sum of Indian Rupees one crore fifty lakh (Rs 1.50 crores) approximately has been spent for Sankirtana. For implementation of safeguard measures presently proposed, an amount of Rupees five crores (Rs 5.00 crores) with an increase of 20% each year may be required.

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.

Not to exceed 250 words.

As Sankirtana is part of the lives of the Hindu people of Manipur, the communities are extremely conscious of its heritage and manage to support and continue the tradition.

The individual gurus, institutions and organizations established by provincial state engaged in training and performances, conduct regular activities and participate in national and international events. Apart from the institutions funded by Government, some groups and individual performers and gurus are also engaged in promotional activities for Sankirtana.

The art form is spread and popular in the provincial of Manipur and also in Assam and Tripura where the Manipuris are settled. The tradition was nurtured by the rulers, the members of the royal family also participated directly in the propagation and development of Sankirtana. Several leading gurus and artists have instituted centres for promotional activities of Sankirtana.

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.

Not to exceed 250 words.

The State Party which means the Government of India and its various organs and institutions in this context, has affirmed its commitment, more than ever before towards the preservation of this heritage. The Government of India through its Department of Culture, the Sangeet Natak Akademi and other institutions under its command, has adopted policies and programmes to safeguard this element and preserve it as a treasured heritage of the nation. The Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal a national institution for Manipuri traditional performing arts form set up by Sangeet Natak Akademi in 1954 demonstrates amply the commitment of the state. Further, after declaration of Kuttyattam, Vedic Chanting and Ram Lila as Master Pieces of Oral and Intangible Heritage of Humanity by UNESCO, the Government of India has launched a special Planned Scheme for preservation of ICH in India, which is managed by the Sangeet Natak Akademi. If the proposed element Sankirtana of Manipur is inscribed on the representative list of UNESCO, it will receive special substantial support under this special scheme. It may be added for information that the Sangeet Natak Akademi has set up a National Centre of Kuttyattam in Kerala in 2007.

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".

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 nomination process of Sankirtana on behalf of the State Party – i.e. Government of India has involved the entire Manipuri Hindu Community and its practicing fraternity. The community has been taken into confidence by involving them into the entire process in which they affirmed their faith and consent and extended their active support. For making the documentation for nomination, Guru R.K. Singhajit Singh, scholar and exponent of Manipuri dance and music was

engaged. For making documents, he consulted the following :

1. Jawaharlal Nehru Manipur Dance Academy, Imphal a constituent unit of Sangeet Natak Akademi
2. Manipur State Kala Akademi, Imphal
3. Pala Loishang of Shree Govindajee Temple Board, Imphal
4. Ariba Pala Association, Imphal
5. Manohar Shai Sabha, Imphal
6. Guru Gulapi Nata Sankirtana Academy
7. Guru S. Thanil Singh, Guru L.Lakpati Singh, Guru E. Chaobhal Singh, Guru N. Shyamchand Singh, Guru Ksh Thouranishabi Devi, Guru Y. Gambhini Devi, Guru Y. Ranjana Devi, Guru A. Tombinou Devi

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

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.

In the practice of Sankirtana of Manipur, customary restriction does not exist. They are transmitted as the totality of a religious art and also an expression of the community spirit. So, in both the process of transmission and performance secrecy or obscurity governed by customary practices does not find any place. So there will not be any hindrance in implementing the plans under the inscription.

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 included in Sangeet Natak Akademi (SNA)'s National Inventory.

SNA, an autonomous institution under Ministry of Culture, Government of India, has been active in promotion, preservation and support of Indian arts, in association with communities, performers, and institutions since 1952.

SNA and its regional centres, including the Jawaharlal Nehru Manipur Dance Academy, Manipur, work directly with the communities- documentation, research and dissemination activities are carried out with the help of community representatives as resource persons. Community members are invited by SNA to participate and hold workshops/seminars and cultural festivals.

SNA's vast archives have in case of the item, approximately 40 hours of video(which includes 25 solo artists and 18 group performances), 22 hours of audio(which includes 15 solo artists and 4 group-performances) and 5000 Colour and Black & White Photographs.

In addition, a systematic inventorisation in conformity with Articles 11 and 12 of the Convention has been set up in SNA, which includes details of community participation, consent of the community etc. This was made with the help of direct involvement of the communities and the organisations working in the field. Each entry carries a letter of consent from the relevant communities. The inventory is regularly updated.

The Item 'Sankirtan, ritual singing, drumming and dancing of Manipur' is included in SNA's National Inventory following the process specified in Article 11 and 12 of the Convention and appears on the Sangeet Natak Akademi website (may be viewed at <http://sangeetnatak.gov.in/sna/national-inventory.htm>)

Documentation

All documentation that is provided should add value to the nomination file by offering information about the element, its role within its community, its viability and any challenges it faces. If the element is inscribed, such documentation will also be used to achieve the Representative List's purpose of ensuring visibility for intangible heritage. Photographic, sound and audiovisual documents should be submitted according to the technical specifications in the Annex below. Supplementary materials (within the maximums set out below) may be submitted, and will be helpful in allowing visibility activities, but they will not be considered in the process of examining or evaluating the nomination.

a. Required and supplementary documentation

	Primary materials	Supplementary materials
Photos	10 recent photographs (required for evaluation)	Maximum 30
Video	edited video (maximum 10 minutes) (strongly encouraged for evaluation and visibility)	Maximum 60 minutes
Audio	-	Maximum 60 minutes
Maps	-	Maximum 3
Books	-	Maximum 3

Regrettably, materials in excess of the maximum quantities listed in the "Supplementary materials" category cannot be accepted by UNESCO. In sending materials, clearly distinguish the primary materials from any supplementary materials you may wish to include. None of the materials will be returned to the submitting States.

b. Cession of rights including registry of items

Primary materials must be accompanied by a non-exclusive cession of rights document granting worldwide rights to UNESCO to use the materials (see Form ICH-07). The ICH-07 form must be submitted in English or French, without alteration of any kind to the text and be signed by an authorized signatory. The cession of rights must include a registry of the items submitted, describing for each item:

1. identifier (file name and/or reference)
2. copyright information, including creator's name
3. date of creation
4. caption (in English or French)

Supplementary materials should, whenever possible, also be covered by a non-exclusive cession of rights to UNESCO, including the same identifying information.

c. List of additional resources

Submitting States may wish to list the principal published references, using standard bibliographic format, as well as websites or multimedia resources providing supplementary information on the element.

Not to exceed one page.

1. Pala Loishang of Shree Govindajee Temple Board, Imphal
2. Ariba Pala Association, Imphal
3. Guru Gulapi Nata Sankirtana Academy, Imphal
4. Manoharshai Sabha, Imphal
5. Guru R.K. Singhajit Singh, Guru S. Thanil Singh, Guru L. Lakpati Singh, Guru E. Chaobhal Singh, Guru L. Ibohalmacha Singh, Guru Ksh Thouranishabi Devi, Guru Y. Gambhini Devi, Guru Y. Ranjana Devi

Contact information**a. Contact person for correspondence**

Provide the name, address and other contact information of the person responsible for correspondence concerning the nomination. If an e-mail address cannot be provided, the information should include a fax number. For multi-national nominations provide contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination (request for additional information, etc). For multi-national nominations, also provide contact information for one person in each State Party.

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: mail@sangeetnatak.gov.in, Website: <http://www.sangeetnatak.gov.in> or www.sangeetnatak.org

b. Competent body involved

This section should provide the name, address and contact information of the competent body (agency, museum, institution, or manager) with responsibility for the local management and safeguarding of the element.

1. 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: mail@sangeetnatak.gov.in, Website: <http://www.sangeetnatak.gov.in> or www.sangeetnatak.org
2. Jawaharlal Nehru Manipur Dance Academy, Imphal
A Constituent Unit of Sangeet Natak Akademi
Imphal, Manipur
Tel: 91-385-2449119

Fax: 91-385-2440863	
c. Concerned community organization(s) or representative(s)	
Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, who are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.	
1.	Pala Loishang of Shree Govindajee Temple Board, Imphal
2.	Ariba Pala Association, Imphal
3.	Guru Gulapi Nata Sankirtana Academy, Imphal
4.	Manoharshai Sabha, Imphal
5.	Guru R.K. Singhajit Singh, Guru S. Thanil Singh, Guru L. Lakpati Singh, Guru E. Chaobhal Singh, Guru L. Ibohalmacha Singh Guru Ksh Thouranishabi Devi, Guru Y. Gambhini Devi, Guru Y. Ranjana Devi
Signature on behalf of the State Party	
The nomination should conclude with the original 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.	
Name:	Helen Acharya
Title:	Acting Secretary, Sangeet Natak Akademi
Date:	13th January 2012
Signature:	