

III. Intangible Cultural Heritage Inventory

Inventorisation is a major challenge for safeguarding intangible heritage. Conventional collections management systems, site surveys and mapping methodologies are inadequate for dealing with living heritage elements. Documentation can easily induce freezing the element of the transliteration process captures it in time and space.

Drawing from the current discussions on the implementation of the UNESCO 2003 ICH Convention, we need to examine the concepts of the element in drafting of the 2003 Convention and its Operational Directives. The different examples of elements that cultural organisations have dealt with in the safeguarding of intangible heritage in culturally and linguistically diverse contexts need to be identified, and to understand the meaning of an 'element' in a cultural organisation. It depends on the cultural organisations that how they deal with intangible heritage elements that have multiple source communities or carrier and transmitter communities that are at times transnationals.

Cultural organisations have diverse contexts and are driven by their core missions. What is appropriate for elements of intangible cultural heritage in inventorying, listing, safeguarding and raising awareness need to be discussed at large with the community.

How do we transform our approaches and practices, addressing the safeguarding of intangible heritage, to incorporate or rather integrate inventorisation, creating database, establish safeguarding strategies and active citizenship and public education programming are more important than merely collecting the data. These thematic considerations are required to be focussed in future while making the inventory at national level. The similar elements in different countries or contexts need to be addressed as per the actual trends, categories and examples of the elements inscribed on the Representative, Urgent Safeguarding and Best Practice Lists.

In the field of ICH, several formats for inventory-making already exist, especially in the area of crafts, traditional music, dance, manuscripts, and traditional knowledge about nature, undertaken by public institutions, private entities, NGOs or individuals. There are also some attempts for State-wise or local inventory of cultural heritage. However, the purpose, scope and quality of these inventories are often varied, and consequently there is no comparability among the databases. Even when there is an effort to make a standard format, there is a lack of human resources to undertake actual collection of data. In many instances, inventories are not thorough or simply lack complete information because of the time-consuming nature of the work. The vastness of the Indian Territory and the abundance of its heritage are often an inhibiting factor for many institutions to undertake an inventorying exercise. Further, when there are registers and archives, such data are often stored in a closed circle and, except for the academic purpose; do not always serve the interest for the purpose of developing inventory.

So far most visibly and in most identical form, Indira Gandhi National Centre for the Arts (IGNCA) has uploaded the Intangible Cultural Heritage Inventory on its website. The list of the items and format of inventory are as follows: (Please refer to Annex)

No.	Name of Element	Detail(PDF)	Consent(PDF)	View	View
1	Buddhist Chanting of Ladakh: Recitation of Sacred Buddhist Texts in the Trans-Himalayan Ladakh Region, Jammu and Kashmir, India.	Description	Consent	Images	Video
2	Chaar Bayt: A Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India	Description	Consent	Images	Video
3	Dashavatar: Traditional folk theatre form, Maharashtra and Goa, India.	Description	Consent	Images	Video
4	The Festival of Salhesh, Bihar, India	Description	Consent	Images	Video
5	Hingan: Votive Terracotta Painted Plaque of Molela, Rajasthan, India.	Description	Consent	Images	Video

6	Kalbelia: Folk Songs and Dances, Rajasthan, India	Description	Consent	Images	Video
7	Chhau Dance	Description	Consent	Images	Video
8	Kolam: Ritualistic Threshold Drawings and Designs of Tamil Nadu, India	Description	Consent	Images	Video
9	Lama Dances of Sikkim: Buddhist Monastic Dances, Sikkim, India.	Description	Consent	Images	Video
10	Mudiyettu: Ritual Theatre and Dance Drama, Kerala, India	Description	Consent	Images	Video
11	Nacha: Folk Theatre, Chhattisgarh, India	Description	Consent	Images	Video
12	Patola: Double Ikat Silk Textiles of Patan, Gujarat, India.	Description	Consent	Images	Video
13	Phad: Scroll Paintings and Their Narration, Rajasthan, India.	Description	Consent	Images	Video
14	RathwaniGher: Tribal Dance of Rathwas, Gujarat, India	Description	Consent	Images	Video
15	Sankheda Nu Lakh Kam: Lacquered turned wood furniture of Sankheda, Gujarat, India.	Description		Images	Video
16	Sankirtan of Manipur	Description	Consent	Images	Video
17	Sattriya Music, Dance and Theatre	Description			Video
18	Shadow Puppet Theatre Traditions of India	Description		Images	Video
19	Thatheras of Jandiala Guru: Traditional brass and copper craft of utensil making, Punjab, India.	Description	Consent	Images	Video
20	Veena and its Music	Description	Consent	Images	Video
21	Ritual Fairs and Festivals of the Gaddi Community.	Description	Consent	Images	Video
22	Ramman: Religious Festival and Ritual Theatre of the Garhwal Himalayas	Description			Video

23	Qawwali	Description	Consent	Images	Video
24	Practice of turban tying in Rajasthan	Description	Consent	Images	Video
25	Kalamkari Paintings	Description	Consent	Images	Video
26	JangamGāyan	Description	Consent	Images	Video
27	Chettikulangara Kumbha Bharani Kettukazhcha	Description	Consent	Images	Video
28	Ranmāle	Description	Consent	Images	Video
29	Durga Puja in West Bengal	Description	Consent	Images	Video
30	Nautanki	Description	Consent	Images	Video

Source: http://www.ignca.nic.in/ich_inventory.htm

The IGNCA has put all the information in standardised form. As this inventory mentions about the art form, consent from the community, images and video, so it is going to be an exhaustive and detailed inventory in the country.

Since 2011, The Sangeet Natak Akademi is the Nodal agency endorsed by Ministry of Culture Government of India for Intangible Cultural Heritage (ICH). As the first step in the making of a National Inventory of Intangible Cultural Heritage (ICH), on its website offers collective ICH database of a variety of well-known institutions and organisations engaged in culture. The National database of Intangible Cultural Heritage also has a link to the current and on-going nomination, documentation, attachments and audio-visual materials of each of the chosen elements in its entirety. Each element is supported by the requisite documents by the community engaged in the work of preservation and promotion of each. It is indeed the result of the participating bodies' demand to be placed on the UNESCO Representative List. The respective ICH elements are also part of a larger database culled from regional institutions located all over India and are a product of the community's knowledge of their micro and macro profiles garnered over their intimate association with this knowledge gained over hundreds and even thousands of years. But there is no specific efforts have been made to develop a standardized format of National Inventory which could be followed at national level.

Besides that there are many other Governmental and Non-governmental organisations such as Zonal Cultural Centres and Department of Culture at state level which are maintaining the list of ICH forms in their region.

There is an urgent need to draw up inventories on aspects relating to intangible cultural heritage, protect tradition-bearers in efforts of preservation and sustenance of relevant aspects of heritage. India needs to revisit its cultural policy in the light of the current global interest in intangible heritage and pool in the efforts of documentation by providing/catalysing resources, support training and transmission. Many of the existing efforts by different groups, institutions and individuals across India need to be fostered and re-evaluated for making a national inventory. It is a shared responsibility that cannot be left only to the government but to be organized through a collaboration of local effort, coordinated academic resource support and catalysed by visionary social responsibility.

In terms of significance, priority and benefit to the community and the world at large, a national inventory is required to document the multifaceted aspects of India's intangible cultural heritage.