REPRESENTATIVE LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2022
for possible inscription in 2023

Instructions for completing the nomination form are available at: https://ich.unesco.org/en/forms

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

INDIA

B. Name of the element

B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

GARBA OF GUJARAT

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

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

ગુજરાતી ગારીયા/ગુજરાતી ગર્ਬા

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

*In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.*

GARBO

C. Name of the communities, groups or, if applicable, individuals concerned

*Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.*

Not to exceed 150 words
Garba, the ritualistic and devotional dance essential to the festivities surrounding Navaratri and other joyous occasions, was once performed only by women in their homes and in temple courtyards. Over the last few decades, it has expanded to include participation from local communities who are actively involved in conceptualization, planning, organizing, and partaking in the event. Celebrated across India and the world where the Gujarati diaspora resides, the festivities and participation are open to all.

In rural areas, farmers, pastoralists, tribal communities, and others organize and participate. Similarly in urban areas young adults, men and women are involved in organizing and celebrating the event.

Although, a Hindu festival, Garba is also marked by the participation of non-Hindu communities, believers, and non-believers. From children to senior citizens, members of the transgender community, those with special needs, across communities and religions, visitors from across India and overseas all participate in the festivities.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Garba is celebrated throughout the State of Gujarat for the nine days of Navaratri. From villages and small towns in the desert area of Kutch and North Gujarat, to the villages and towns that lie along its long coastline; from the larger cities like Surat, Vadodara, and Ahmedabad, to smaller cities like Bhavnagar and Jamnagar, Garba is celebrated everywhere with equal joy and devotion. The performative and visual celebration of Garba takes place within homes and temple courtyards, public spaces in villages, urban squares, streets, and large open grounds. Garba thus becomes an all-encompassing participatory community event.

Beyond the nine days of the Navaratri festival, Garba is also performed at social and cultural events like weddings, childbirth, and other joyous occasions.

The wider diaspora of the Gujarati community residing in other parts of India and overseas continue to participate Garba on Navaratri and other celebratory occasions.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Ms.
Family name: Pandeya
Given name: Lily
Institution/position: Joint Secretary, Ministry of Culture, Government of India
Address: 334-C, Third floor, Shastri Bhawan, New Delhi-110001
Telephone number: +91 11 23381198
Email address: lily.pandeya@gov.in
Other relevant information:
E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Not Applicable

1. Identification and definition of the element

For Criterion R.1, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- [x] oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- [x] performing arts
- [x] social practices, rituals and festive events
- [x] knowledge and practices concerning nature and the universe
- [x] traditional craftsmanship
- [ ] other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

a. an explanation of its social functions and cultural meanings today, within and for its community;
b. the characteristics of the bearers and practitioners of the element;
c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
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 the 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.

(i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Garba is a ritualistic and devotional dance that is performed throughout Gujarat on the occasion of Navaratri. The Hindu festival of Navaratri is celebrated for nine days in the autumn month of Ashwin, calculated as per the lunar calendar. The festival is dedicated to the worship of the feminine energy or Shakti. The cultural, performative, and visual expressions of this feminine energy are expressed through the Garba dance.

A perforated earthenware pot lit with an oil lamp/Garbha Deep, or an image of the mother goddess Amba is placed in the centre around which the Garba dance takes place. The dancers move around the pot in an anti-clockwise circle using simple feet movements while singing and clapping hands in unison. Accompanied by the traditional dhol/drum, and other musical instruments, the movements start and end with the dancers facing the inside of the circle. While
dancing, each dancer circles around their own axis without any physical contact with others, whilst continuing to maintain the larger circle. Starting with slow circular movements, and gentle clapping, the tempo slowly builds up to a frenzied whirling. In the past, only women performed Garba but now others also join the circle. Men, children, adults, senior citizens, and members of other religious communities all join the festivities dressed in traditional attire. From celebrations in villages to celebrations in large public spaces with orchestral support, singers, sound & light systems, and site decorations, Garba is a festival where people from all walks of life are actively involved in conceptualizing, planning, organizing and partaking in the event.

(ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

The practitioners and bearers of Garba are broad and inclusive. Earlier the dancers were only women but now it is inclusive of men, the young and senior citizens, all castes, communities, and individuals across all socio-economic background, thus widening the bearers and practitioners considerably. Social groups, YuvaK Mandals/youth clubs, caste groups, apartment complexes, and clubs in cities and villages are all included as practitioners and bearers as impromptu groups that organize Garba performances. Since the past few decades, individuals and groups with special needs have also been participating. Devotees of feminine energy/Shakti worshipped within temple premises and homes are also a part of the practitioners and bearers. The priest/Brahmin who officiates the worship in the temple or at home is included in the list as well. Included too are the members of the trans-gender community who form a part of the ritual worship of the feminine energy/Shakti. Accompanying musicians ranging from an individual dholl/drummer to large musical ensembles; along with poets and writers of traditional and contemporary Garba songs, are also part of the practitioners and bearers of Garba. Organizers of the event from the villages to urban areas are also included in the list. Equally important is the artisan community of potters, blacksmiths, and carpenters who create ritual objects associated with Garba each year, that include the earthen pot lit with an oil lamp/Garba-deep, and canopy/Mandavadi. The decorators of spaces dedicated to Garba form the larger circle of practitioners.

(iii) How are the knowledge and skills related to the element transmitted today?

The knowledge and skills of Garba are transmitted both orally and in a documented form. The oral tradition is transmitted across generations both in the urban and rural areas by practice, performance, imitation, and observation. It is believed that the movements and music is transmitted even to a child in the womb when the mother-to-be dances the Garba - this is called Garbh-Sanskar or the handing-down of the Garba. Young children follow the steps mirroring the movements and songs of parents and other family members.

The community of artisans who craft the objects for Garba pass on their skills orally and through practice. The knowledge of traditional music and instruments associated with Garba is passed on through inter-generational learning via visual, aural, and kinetic experiences. Many schools and universities offer professional courses in dance and music, costume and ornament design, landscape planning, sound and light design which contribute to Garba creations. They also conduct extracurricular activities and hold Garba functions and competitions. NGOs, Government agencies, dance choreographers, and musicians conduct 2 to 3 weeks of intense workshops annually.

A sizable amount of research, documentation, and publications are available on Garba which ensure active transmission. Local, State as well as national television, print, and radio highlight Garba through documentaries, videos, articles, interviews, and discussions. A large amount of
audio and visuals are available on the digital platform too. Students conduct research on the practice and scholarly papers have been published on the Garba of Gujarat.

(iv) What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words

Over the decades Garba has been an integral, multivalent component of Gujarati culture in India and among the Gujarati diaspora across the globe. Garba continues to be a vibrant living tradition. In addition to being a Hindu religious ritual, Garba fosters social equality by diluting socio-economic, gender, and rigid sect structures. It continues to be inclusive and participative by diverse and marginalized communities; strengthening community bonds. Furthermore, the contemporary social functions of Garba are inclusive of the diversity present in the population and across genders and age groups; expressing unity, eliciting joy and collective celebration. Reaffirming faith and expressing devotion, Garba connects communities, transmitting values of heritage and rituals between generations. For many, Garba is offered to invoke blessings and deepen a sacred connection with the omnipresent feminine energy and celebrate womanhood.

The cultural significance of Garba exists in the fact that it is redefined by every generation through new performative styles, contemporary lyrics and changing fashion trends while keeping the circle of feminine energy/ Shakti of Garba intact. Thus, it remains a living tradition. It is acknowledged by one and all that the core element of Garba is a continuous unbroken circle that is life-affirming. The festival also enables a return to one’s cultural roots and offers a space to revive cultural experience and identity. Gujaratis across the world relive their nostalgic memories through Garba.

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words

The living tradition Garba, respects and values human rights, diversity, and inclusiveness. Performed for the worship of feminine energy/Shakti, Garba allows all participants the freedom of expression through songs and movement, to bring out emotions freely without being judged. This circular group dance has at its core, unity in diversity, equality across the caste, creed, and economic strata of the society. Many songs of Garba describe human emotions and relationships, nature, rivers, mountains and seasons which are in full compliance with the principles of Intangible Cultural Heritage. Listening and learning these songs, from childhood, during Navaratri and various other occasions and cultural events, year after year, inculcates the spirit of cohesive existence with nature and humans in the active participants and the onlookers too.

Without the barriers of caste, creed, age, community, religion, economic status, or gender, all come together, singing, dancing, and creating the energy in the Garba from the past to the present.

Every aspect of the Garba is within existing international human rights instruments and fulfils the requirement of mutual respect among communities, groups, and individuals, and aspects of respect for nature and issues of sustainable development.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed
element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

The inscription of Garba of Gujarat on the UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity will have a significant impact across Gujarat in ensuring the tradition’s visibility as well as awareness of its importance as cultural heritage. It will instil a sense of pride among its bearers and practitioner sand will highlight the urgency to safeguard it for future generations. The adaptive and democratic nature of the living tradition of Garba will support innovation without losing the essence of the form. Its nomination will create awareness about the community’s heritage and inspire young adults to disseminate and transmit inherited knowledge to the next generation. It will lead to recognition and added appreciation of practitioners and their knowledge, further encouraging their role in ICH. It will also highlight associated traditions, such as interconnected crafts, traditional food, sartorial elements, and folk instruments.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

The inscription of the element on UNESCO’s Representative List will have a significant impact across India and will ensure the tradition’s visibility and recognition as a living cultural heritage. Its spirit of universality and oneness will be spread across India as will its recognition of feminine energy.

The celebration of Garba by the Gujaratis living across India will receive recognition from others and will lead to increased participation across gender, religion, age, and caste.

The inscription of Garba will highlight salient features of the element thereby increasing the inter-community dialogue and respect for cultural diversity. Further, the inscription will allow a wider exchange of performing groups and practitioners within the country and enhanced dialogues among experts, universities, schools, and cultural bodies regarding the significance of Garba and the ICH Convention.

In addition, the associated crafts, music, and other related aspects will also receive recognition.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

The inscription of Garba on the UNESCO list of Intangible Cultural Heritage of humanity will highlight across the globe the aspect of feminine energy/Shakti and its inclusive nature of celebration - both as a ritual and as a socio-cultural phenomenon. The Garba, Circle of Energy, professes at its core universal humanistic values such as inclusiveness, freedom, equality, and power to the marginalized. Through performances and participation in international folk festivals, teaching and promoting the spiritual meaning of the circle, research and publications, and encouraging people to experience it, the understanding and visibility of Garba as well as the diversity of intangible cultural heritage will be strengthened.

The large global Indian diaspora will be prouder of their cultural traditions and will share Garba with the world thus encouraging participation to promote the ethos of ICH.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription of Garba will lead to dialogue in many ways among communities, groups and individuals as Garba in its practice is inclusive of all genders, ages, and communities. This inclusion of the element will further encourage awareness of its diversity of practice from large to
small communities, from village to urban areas, further nurturing dialogue and exchange across Gujarat’s subcultures. Moreover, Garba as ICH will highlight the significance of the tradition’s rural roots, which will encourage dialogue between elite urban societies and folk communities. This dialogue would be invaluable in working towards a more equitable society.

Inscription of Garba will also promote inter-generational dialogue so that youth can better understand and revive older traditions and elders can appreciate the innovation and role of youth in carrying the culture forward. At an individual level, it will catalyse more interest in research and documentation of the various aspects connected with Garba.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?  

Not fewer than 100 or more than 150 words

The inherent structural strength and sustained continuity of Garba over the decades is the proof of its acceptability to change and its continuous adaptability and renewal to suit the times. The practitioners and transmitters in Gujarat have kept the Garba vibrant, evolving and alive, even when undergoing turbulent historic periods and most recently the Covid-19 pandemic. Transmitted across generations, Garba retains its ritual, social, and celebratory flavour and is continuously evolving in its cultural transmissions. As the tradition continues, transformations in movement styles, music, lyrics, decor, costumes, and crafts become a part of constant creative evolution. Through inscription on the Representative List of Intangible Cultural Heritage of Humanity, this respect for creativity and diversity will come to the forefront.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?  

Not fewer than 150 or more than 250 words

The viability of Garba of Gujarat is ensured through its continued practice, formal and informal transmission, and preservation carried out by communities, groups, and individuals who are its bearers and practitioners.

The hereditary and professional communities like costume-makers, musicians, artisans, and potters have continued their practice taking into consideration the ever-evolving cultural and social trends. The choreographers and dancers have been developing a range of new steps for Garba over the years while keeping the tradition of dancing in circle intact. The musicians are continuously sharpening and enhancing their tunes and rhythmic patterns while introducing additional musical instruments into Garba. The lyricists and poets often write and compose songs on contemporary themes. Apart from informal transmission of knowledge, formal workshops, lectures, discussions as well as choreographed stage shows of Garba throughout the year in various cities of India and abroad contribute to the dissemination of the element.

NGOs, media houses, universities and scholars have taken initiatives to safeguard and promote the tradition of Garba and its associated knowledge. This is done by workshops focusing on the importance of Garba as a theoretical and performative practice, research and publication, public competitions that encourage Garba artists to showcase their talent, and international programme where Garba is presented as a living heritage of Gujarat.

Community and educational groups publish literature on Garba songs to document their cultural tradition and to encourage collective participation in singing. At the individual level many poets, composers and singers keep records of their compositions in personal diaries.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:
Various departments of the Government of Gujarat provide invaluable logistical support in creating public spaces for Garba performances during the nine nights of Navaratri. Since the entire State participates in the festivities, special emphasis is put on proper traffic management and safety of the young and old during this time.

The Department of ‘Sports, Youth and Cultural Activities’ of the Government of Gujarat conducts various activities for promotion of Garba. Some of these include: (i) a series of annual competitions titled ‘Kala Maha Kumbh’ wherein artists in the age group of 6 to 60 years and above are encouraged to showcase the traditional styles of Garba, (ii) annual Garba competitions hosted by Gujarat Government’s ‘Labour & Employment Department’ at women welfare centres in order to give a platform to women to showcase their talent. Garba competitions were initially started in 1960 by a private cultural body. Since then, several cultural bodies, clubs and the Gujarat Government organize annual Garba competitions to promote and encourage creativity in all aspects of this circle dance. Sangeet Natak Akademi (Government’s nodal agency for the performing arts) offers awards and accolades to Garba artists and scholars under the category of ‘Folk and Tribal Art Forms’.

The Ministry of Culture under its International Cultural Relations wing hosts ‘Festivals of India Abroad’. Garba has been showcased at various platforms across the world through this scheme. Old manuscripts of Garba are preserved in research institutes and museums.

3.3. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Garba is an intrinsic part of the Gujarati community. It's inscription will not jeopardize the viability of the element. Instead, it will strengthen its visibility and help in disseminating its traditional knowledge to the global community. The Government of Gujarat, the local municipalities, civil society organizations, individual communities, former royalties and all other stakeholders of the element have continuously, for more than seven decades, practiced and promoted the Garba of Gujarat through the festival of nine nights of Navaratri. Following measures have been proposed to further protect and promote the element:

1. Communities will be empowered to take the lead in safeguarding their intangible cultural heritage with support from the state. They will be encouraged to undertake advanced academic research to expand the theoretical and performative knowledge of the element.
2. Groups of practitioners such as dancers, musicians and other artists will be provided with more opportunities to showcase the tradition of Garba across the globe.

3. Documentation will be undertaken of the different styles and types of Garba prevalent in different parts of Gujarat. Styles which are indigenous to villages and rural areas will be preserved through this documentation. Thus, the rural communities will be encouraged to continue their individual varieties of Garba.

4. Cultural mapping of the different communities practicing different forms of Garba will be undertaken. Audio-visuals of Garba of the rural and urban communities, their costumes, musical instruments, and related published materials will be sourced.

5. A State repertory of senior and junior Garba dancers, musicians and Garba scholars will be created. The dancers and musicians will be thoroughly trained in all aspects of Garba and not just performance. The scholars will be encouraged to develop discourses on the theoretical aspects of Garba, focusing on its historical and literary perspectives. They will also be encouraged to hold national and international seminars on Garba for an enhanced dialogue among communities.

6. The Ministry of Education has introduced a National Educational Policy (NEP), which aims to redefine the educational structure in India, in terms of school and higher education. One defining feature of NEP is its focus on promotion of Indian language, arts and culture. An art and culture integration program will aid in the promotion and dissemination of traditions like Garba to the next generation, ensuring wider visibility and dialogue.

7. Promotion of Garba will be enhanced in national programs such as 'Ek Bharat Shrestha Bharat' – a national scheme which encourages the development of cultural awareness and expression among children in order to provide them with a sense of identity and belonging.

8. Keeping the Covid pandemic in mind, the state and the communities intend to continue ‘virtual Garba celebrations’, as were done during the peak of the pandemic in 2020 and 2021, to ensure continuity of the tradition every year.

9. Different cultural bodies and research institutes under the government of India will be engaged to create digital archives on various art forms including Garba.

10. The state government is planning to incorporate a chapter on Garba in the school curriculum of educational institutions.

11. The Indian Council for Cultural Relations (ICCR) has introduced a scholarship for international students to study Indian Culture called 'ICCR scholarship scheme for studies in Indian Culture'. Study of performing arts such as Garba is encouraged under this scheme, along with other domains of Indian culture. Moreover, ICCR scholars coming to Gujarat are exposed to Garba and some of them have mastered the Garba steps.

12. The community has envisaged the creation of a cohesive body that will work in cooperation with approved private institutions, educational bodies and interested parties as well as other stake holders to safeguard the element. This will aid in the process of developing measures for safeguarding, protecting and promoting Garba as an element of ICH.

(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words

1. The State Party will continue to develop projects, programs, and cultural events to promote the tradition of Garba both nationally and internationally. Through empanelment of ICCR, Garba groups from small villages and communities will get more opportunities to travel through the world performing their traditional art form.

2. The State government plans to implement a model of identification of talent and training artists for national and international events. A similar successful model already exists with the 'Khel Maha Kumbh' program, which is related to sports. Therefore, the State plans on replicating the same through Kala Maha Kumbh and to motivate schools, colleges, and other institutions to promote various art forms, including Garba.

3. The Ministry of Culture in collaboration with the State Government of Gujarat will create
and update inventories of intangible cultural heritage associated with Garba.

4. The State will encourage research on the traditional aspects of Garba, award PhDs in this field, bring out publications and hold seminars and workshops, thereby preserving and disseminating the knowledge of Garba and its various allied arts.

5. A number of the proposed safeguarding measures such as research, publications, workshops will be led by various cultural institutions with the Ministry of Culture, Central and State universities and State schools. All these institutions are financed and supported by the state.

6. Through the various grants provided by the Ministry of Culture, the Government will continue to support relevant projects by individuals and groups that will benefit the community of the element.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

All the proposals for safeguarding and protecting the Garba of Gujarat were finalised after several meetings with diverse social groups, performers of Garba and other stakeholders who are involved with Garba at various stages. Various communities, NGOs, groups of dancers, musicians, performing art troupes, Garba organizers, photographers and videographers, university students and individuals from villages, towns and cities of Gujarat were contacted personally and telephonically and their suggestions were sought right from the nomination process. Meetings were held in Gandhinagar, Ahmedabad and Vadodara in offices, private homes and university premises. Discussions with scholars, teachers and Vice Chancellor of MSU Vadodara helped in designing protection and safeguarding strategies. Meetings with civil society groups who organise Garba celebrations in different areas and towns, heads of religious places where large-scale Garba are performed for nine days were consulted and their suggestions were included in proposed safeguarding measures. Women and senior citizens were consulted in this process as principal bearers and stakeholders of this tradition. All safeguarding measures are designed in a way that facilitates direct involvement of communities and stakeholders of Garba in the implementation. The schemes proposed by the Central and State Governments will also directly benefit the stakeholders of Garba.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Sports, Youth and Cultural Department, Government of Gujarat

Name and title: Mr. Ashwini Kumar, Principal Secretary

the contact person:

Address: Block No. 2, 8th Floor, Sardar Patel Bhawan

Sector-10/A, Gandhinagar -382010

Telephone number: 072-232 51373

Email address: secsyc@gujarat.gov.in

Other relevant information:

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and
informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 16 of the Convention.

Not fewer than 300 or more than 500 words

The task of preparing the nomination dossier for this element was carried out in a joint collaboration by the Maharaja Sayajirao University (MSU) of Baroda, Gujarat, the Sanjeeet Natak Akademi and the Ministry of Culture, Govt. of India. The Performing Arts Faculty of MSU was involved in the process of identifying the communities, groups and individuals who are the stakeholders of the element and actively contribute to accomplishing the various components of the Garba of Gujarat. The identified groups included communities of artists, experts, scholars, dancers, singers, instrumentalists, organizers of Navaratri and Garba festivities, students, craftsmen, etc., from various parts of Gujarat, and a large body of information and materials was collected from them.

For the preparation of a comprehensive dossier; the team at MSU had formulated committees of experts and researchers to look into various aspects of the element. Scholars with expertise on theory and practice of Garba were actively involved in writing the dossier. A Historical data committee was also formed which was involved in acquiring old manuscripts, texts etc from various archives, libraries and individual archivists, in order to enrich the understanding of the element and support its historical aspects. The researchers and experts carried out extensive fieldwork with the various stakeholder communities associated with the element.

Documentation materials like photographs, videos, interviews of the stakeholders were also collated from various stakeholders.

A meeting with the officials of the State government was held to gain an insight into the administrative aspects of arranging the festival of Navaratri, of which Garba is a major part and their role in promoting the element of Garba. Their inputs were instrumental in assessing the role of the state party in safeguarding the element.

A consultative meeting was held with a wide range of community stakeholders-both men and women- from various parts of Gujarat, who are responsible for various components of the element. These stakeholders comprised of singers, dancers, organizers, scholars, media professionals etc., who are dedicatedly involved in the promotion and preservation of Garba. The principal motive behind organizing such a meeting was to inform the stakeholders about the ongoing nomination of the element in UNESCO’s Representative List of ICH of Humanity and invite them to actively contribute to discussions about the various aspects of the element that need to be efficiently represented in the nomination. They participated in vivid discussions on different aspects of Garba, elaborating on their expertise and art. Discussions pertaining to the historical, cultural and social significance of Garba took centre stage. The past and current safeguarding measures of the element were also a part of the discussions. This community led participation helped in garnering fresh information regarding the contemporary status of the element, and emergent trends that have become a part of the form. The inputs provided by the stakeholder and the experts during the meeting along with the insights gained during the research and fieldwork have assisted in filling out the different sections of the form.

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

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its
members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

The consent of the communities concerned with the element was obtained during the research committee’s fieldwork and the community stakeholder meeting. Throughout these processes the stakeholders were informed in detail about the purpose and process of this nomination. The consenting groups included dancers, singers, instrumentalists, craftsperson, artisans, organizers of Navaratri and Garba festivities, scholars, government and non-govt. institutions, universities, Garba performing groups, schools, government officials etc. Since Garba forms an intrinsic part of the life of the Gujarati community, the community associated with the element were more than happy to know that Garba of Gujarat was being nominated for the Representative List. The stakeholders and representatives wholeheartedly and enthusiastically endorsed the nomination and provided consent letters. Apart from a standard declaration which states that the stakeholders actively support and recommend the nomination of Garba of Gujarat on UNESCO’s Representative List of ICH of Humanity, the letters also specify the extent and nature of the respective stakeholder’s association with the element and their specific reasons for supporting the nomination. There is a specific space allocated for mentioning the gender of the consenting individual as well. The consent letters have been collected in the form of signed hard copy documents. Some of them are in official letterheads of the signatory. A section of the consent letters procured are in Gujarati since it is the regional language and mother tongue of most of the community stakeholders involved. A corresponding translation of these letters has been attached with the compiled consent letters.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

Garba of Gujarat is an all-encompassing and inclusive element, which unites the people of all the strata of the society together with its revelry and festivity. It is open to all, and is organized across the country and around the world by Gujarati communities, anyone and everyone can be a part of the circle.

There is no element of secrecy associated with the element or aspects whose knowledge is limited only to the discretion of selective groups. Therefore, there are no restrictive customary practices governing the element.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

a. Name of the entity;
b. Name and title of the contact person;
c. Address;
d. Telephone number;
e. Email address;
f. Other relevant information.
Classification has been done into various categories of persons who have given their letters of support and endorsement for this proposed nomination. Detailed contact information of some of the prominent representatives of some of the categories are as follows:

Category 1- Government officials
1. Sports, Youth and Cultural Department, Government of Gujarat
   Mr. Ashwini Kumar, Principal Secretary
   Block No. 2, 8th Floor, Sardar Patel Bhawan
   Sector-10/A, Gandhinagar -382010
   secsyc@gujarat.gov.in

Category 2- Performers and Dancers
1. Panghat Kala Kendra
   Mr. Bhavin M Patel, President
   700 Ekata Colony,
   Sector 27, Gandhinagar- 382027
   bhavin_patel7827@yahoo.com

2. Mr. Parvez Pathan Ahmed Khan
   83/I, Government ‘H’ Colony
   Ambawadi, Ahmedabad- 380015
   +91-9879566268
   Ankurpathan72@gmail.com

3. Sangitam Art Academy, A Dance Academy
   Ms. Sangeeta Chokshi, Proprietor
   103 Amit Complex, Subhanpura Road
   Vadodara- 390021
   +91-9924374741

4. Rankar
   Ms. Parul Patel
   264,Amit nagar, VIP road
   Vadodara-390022
   9898048404
   Parul.rankar@gmail.com
   Recipient of Gujarat Gaurav Puraskar

Category 3- Musicians
1. Rutumbhara Group
   Mr. Atul Purohit, Traditional Garba and Folk Singer
   D-32, Surbhi Park, -2
   Manjalpur
   Vadodara- 390011
   9825611688
2. Rishabh Group
Mr. Achal Mehta, Head of Rishabh Group
A-1/62, Somdutt Park,
Gotri Road, Vadodara
9426074838
Achalmehta_phi@yahoo.co.in

3. Vatsala Patil, Singer
91, Umi Society, Nest to New India Mills,
8, P.C. Road, VADODARA – 300007
91-0265-2343636 (m) 9824032152
vatsalavccren@yahoo.com

4. Osman Husenbhai Mir, Singer
14, Parsana nagar, Jamnagar Road
Rajkot- 360001
9825296998

Category 4 – Scholars
1. Dr. Utpala Desai, PhD (Indian Culture)
Garba Troupe leader and researcher
Shubham Mehta Park
Ambawadi, Ahmedabad-380006
9825322928
Utpala9@gmail.com

2. Dr. Parul Shah, Ex Dean and Head (Dance),
Faculty of Performing Arts, Maharaja Sayajirao University of Baroda
13, Chetan Society , Akota,
Vadodara- 390020
9825315178
paruldances@yahoo.com

3. Mr. Jagdish Pandya
Folk Dance Director and Choreographer
Plot No. 50-54/54 Manas Darshan-3, B/h. Haridwar Residency,
Subhashnagar, Bhavnagar - 364 002.
98240 14647

4. Mr. Bhikhudan Gadhvi
Folk Artist and Littérateur
C-201, Dharmidhar pride
Ahmedabad – 3800060
padmashribhikhudangadhvi@gmail.com

Category 5- NGOs and Organizations
1. United way of Baroda
Dr. Binita Verdia, CEO of United way of Baroda
United way of Baroda, 9th Floor Sidcup Towers
Racecourse, Vadodara- 390007
+91 - 265 - 2358091,2345144,2337715,2357716
unitedwayofbaroda@unitedwayofbaroda.org

2. Adukiyo Dadukiyo Sarvajanik Trust
Dr. Dinesh Yadav, President
P M Yadav Shopping Center
Karelibaug, Vadodara
drdineshyadav@ymail.com

3. Vadodara Navratri Festival
Ms. Mita Salva
2. Nirmalnagar Society
Vadodara

Category 6- Other supporting institutions
1. Indira Gandhi National Centre for the Arts, Vadodara
Ms. Arupa Lahiry, Regional Director
Maharaja fatehsingh Museum Trust, Laxmi Vilas Palace
J.N Marg, Vadodara- 390001
Rdir.igncavrc@gmail.com

2. National School of Drama
Mr. Paresh Rawal, Chairman
NSD, Bhagwandas Road, Mandi House
New Delhi-110001
nsdchairman@gmail.com

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

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

Provide the following information:
(i) Name of the inventory(ies) in which the element is included:

Intangible Cultural Heritage of India- National Inventory

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that
Sangeet Natak Akademi, New Delhi.

In fulfilment of its obligations under the UNESCO convention on Intangible Cultural Heritage, a statute to which India is a signatory, the Ministry of Culture, Government of India, has declared Sangeet Natak Akademi, India’s national academy for music, dance and drama and an autonomous body of the Ministry of Culture, as the Nodal centre for coordinating India’s nominations for various lists and other actions such as developing and maintaining the National Inventory of Intangible Cultural Heritage through the Ministry of Culture’s letter no. 2-21/2011-UNESCO cell dated 21 February, 2011.

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

Reference number- 39

Name of the element in the inventory – Garba of Gujarat

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

3 March 2022

(v) Explain how the element was identified and defined, including how information was collected and processed ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The task of preparing the inventory was carried out by Sangeet Natak Akademi and the Ministry of Culture, Govt. of India. The Performing Arts Faculty of the MSU of Baroda was consulted for identifying the communities, groups and individuals who are the stakeholders of the element and actively contribute to the accomplishing of the various components of the Garba of Gujarat. The identifying groups included communities of artists, experts, scholars, dancers, singers, instrumentalists, organizers, Navaratri Samities, Garba Samities, performing arts students, craftsmen etc, from various parts of Gujarat, and a large body of information and material was collected from them.

For the Inventory, various institutions, organizations, both government and non-governmental shared their materials and databases for the collation of a consolidated repository on the element. The team at MSU had also specifically formed a committee to gather photographic and audio-visual documentation on Garba for the purpose of collating a repository and inventory.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The National Inventory of Intangible Cultural Heritage is annually updated.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The National Inventory is an ongoing endeavour of the Sangeet Natak Akademi to consolidate into a common platform the archives and digital databases of India’s cultural heritage. This list, updated annually, consists of both inscribed and nominated elements. It is extracted from the applications submitted by the practitioners and stakeholders, who are working towards their promotion, preservation and protection. It is therefore an outcome of the participating bodies’ demand to get their respective elements inscribed in the Representative List of UNESCO. The elements in the list are part of a larger database culled from regional institutions located across the country.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s)
Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element. Attach to the nomination print-outs of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.

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

https://www.sangeetnatak.gov.in/sections/ICH
https://www.indiaculture.nic.in/national-list-intangible-cultural-heritage-ich

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

1. Desai Devashankar, Bhajan Garba no Gutkho, Oriental Institute, The Maharaja Sayajirao University of Baroda, Baroda, Mss No: 20452
2. Dayaraam, Dayaram Na Pado ane Garbao no Gutkho, Oriental Institute, The Maharaja Sayajirao University of Baroda, Baroda, Mss No:21451
3. Gujarati Vishwakosh, part-6, Gujarati Vishwakosh Trust, H.L.College of Commerce Hostel Compound, Navrang pura, Ahmedabad-380009
4. Tadvi Shankarbhai S., Mevas Ni Loksanskrut, Shankarbhai Somabhai Tadvi, Nanibazar, Pavi-Jetpur
   35-Tardeo Roa, Bombay 34 WB
7. **Signature(s) on behalf of the State(s) Party(ies)**

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

<table>
<thead>
<tr>
<th>Name:</th>
<th>Ms. Temsunaro Jamir</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Secretary, Sangeet Natak Akademi</td>
</tr>
<tr>
<td>Date:</td>
<td>24 March 2022</td>
</tr>
<tr>
<td>Signature:</td>
<td>Sd/-</td>
</tr>
</tbody>
</table>
Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

Not Applicable
Name: Ms. Temsünaro Jamir
Title: Secretary, Sangeet Natak Akademi
Date: 24 March 2022
Signature: [Signature]

Not Applicable