

NOMINATION FORM ICH-02 FOR INSCRIPTION ON THE REPRESENTATIVE LIST IN 2010

A. State(s) Party(ies)																					
India																					
B. Name of the element																					
(i) Name of the element in English or French																					
Shadow Puppet Theatre Traditions																					
(ii) Name of the element in the language and script of the community concerned, if applicable																					
छायापुतुल नाट्य परम्परा																					
(iii) Other name(s) of the element, if any																					
1. Chamadyacha Bahulya (in Maharashtra) 2. Tolu Bommalatta (in Andhra Pradesh) 3. Togalu Gombeyatta (in Karnataka) 4. Tolu Bommalattam (in Tamil Nadu) 5. Tolpava Kuthu (in Kerala) 6. Ravanachhaya (in Orissa)																					
C. Characteristics of the element																					
(i) Identification of the communities, groups or, if applicable, individuals concerned																					
<table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Form</th> <th style="text-align: left;">Community/group</th> <th style="text-align: left;">Province</th> </tr> </thead> <tbody> <tr> <td>1. Chamadyacha Bahulya</td> <td>Thakar</td> <td>Maharashtra</td> </tr> <tr> <td>2. Tolu Bommalatta</td> <td>Killekyata/Are Kapu</td> <td>Andhra Pradesh</td> </tr> <tr> <td>3. Togalu Gombeyatta</td> <td>Killekyata/Dayat</td> <td>Karnataka</td> </tr> <tr> <td>4. Tolu Bommalattam</td> <td>Killekyata</td> <td>Tamil Nadu</td> </tr> <tr> <td>5. Tolpava Kuthu</td> <td>Vellalachetti, Nair</td> <td>Kerala</td> </tr> <tr> <td>6. Ravanachhaya</td> <td>Bhat</td> <td>Orissa</td> </tr> </tbody> </table>	Form	Community/group	Province	1. Chamadyacha Bahulya	Thakar	Maharashtra	2. Tolu Bommalatta	Killekyata/Are Kapu	Andhra Pradesh	3. Togalu Gombeyatta	Killekyata/Dayat	Karnataka	4. Tolu Bommalattam	Killekyata	Tamil Nadu	5. Tolpava Kuthu	Vellalachetti, Nair	Kerala	6. Ravanachhaya	Bhat	Orissa
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(ii) Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

The geographic locations of the six traditions of shadow puppetry in India, range from Maharashtra in the west of India to Karnataka, Andhra Pradesh, Tamil Nadu and Kerala in the south, and to Orissa in the east.

It is believed that some of the South-East Asian traditions of shadow puppetry like Wayang Kulit and the Indian shadow puppet traditions share a common source.

(iii) Domain(s) represented by the element

(b) PERFORMING ART Traditional shadow puppetry is a performing art of narrating stories from the epics, local myths and tales through singing, dialogues, movement and manipulation of puppets with accompanying music.

(e) TRADITIONAL CRAFTSMANSHIP. A high degree of craftsmanship and knowledge of traditionally accepted iconography of characters in the narrative are required in making, drawing and colouring the puppets.

(a). ORAL TRADITION. The content and technique of the entire presentation is committed to memory and transmitted to the next generation as oral tradition as the entire family is part of the troupe and children have an opportunity to assist and see the elders perform.

D. Brief summary of the element

There are six shadow puppet theatre traditions across different regions in India, which are locally known as:

Chamadyacha Bahulya in Maharashtra, Tolu Bommalatta in Andhra Pradesh, Togalu Gombeyatta in Karnataka, Tolu Bommalattam in Tamil Nadu, Tolpava Kuthu in Kerala and Ravanchhaya in Orissa .

Though these forms have distinct regional identities ,languages and dialects in which they are performed, they share a common worldview, aesthetics and themes.

The narratives are mainly based on the epics of *Ramayana* and *Mahabharata*, *Puranas*, local myths and tales. They communicate significant messages to the rural community besides entertainment.

The performance begins with an invocation on a ritually set up stage in a village square or a temple courtyard. Stock characters provide comic relief. A sense of rhythm and dance is inherent in all the traditions, across regions. The puppets are crafted from either goat or deer skin. They are manipulated from behind the screen, where lighting is provided to cast shadows.

Puppet performances are a part of festivals, celebrations of special occasions and rituals, and sometimes staged to ward off evil spirits and to invoke the rain gods in times of drought in rural areas.

1. Identification and definition of the element (cf. Criterion R.1)

Though references to shadow puppetry are found in ancient texts, it is around the 17th Century that shadow puppeteers migrated from Maharashtra, to Andhra, Karnataka and Tamil Nadu. They have since integrated with the local communities of the host regions and perform in the local languages. Members of a specific social group (*Killekyata*), they still speak a Marathi dialect (*Are*) at home. While shadow puppetry is alive in these provinces, it barely survives in Maharashtra. Performers of the two traditions of Orissa and Kerala are from different communities.

The stories are mostly from the epics *Mahabharata* and *Ramayana*, the *Puranas* and local myths and tales. Though the themes are from known texts, the verses sung in the performance are collated from different sources.

The known stories with no surprise endings and props recharge memories of the rural communities, and convey significant spiritual, moral and ethical messages at various levels of understanding. At one level, the puppeteer is the disseminator of traditional knowledge and wisdom. Through the magical world of puppets, the puppeteer can transport the audience to a mythical time that stands still, or bring them down to earth with his sharp and lively comments on the contemporary social and political scene.

It is amazing to see how the ancient dramatic tradition of India percolates through several levels and informs the presentations of the modest puppet theatre. The preliminaries of a performance, the narrator (*Sutradhara*) and the comic character (*Vidushak*) of Sanskrit theatre under different names and garbs, the interweaving of text, song, rhythm and movement and evocation of 'sentiments and states (of being)' (*Rasa and Bhava*) mentioned in the ancient texts connect them to currently practised regional theatre forms of the country.

The performances begin with invocations to *Ganesh*, the elephant-headed God and a remover of obstacles to bless the performance. Puppeteers with ankle-bells dancing

backstage while manipulating their dancing puppets in front, to the accompaniment of percussion and other musical instruments, are common. Battle scenes are powerfully dramatic.

A simple stage is erected from bamboo, a cotton sheet and a light source, except for Tolpava Kuthu of Kerala, which has a permanent 'playhouse' called Koothu-Madam. The entire community gathers after dark, in the temple courtyard or in the village square to watch the performance.

The traditional art and craft of puppetry is transmitted in the family, and children learn the texts, manipulation and making of puppets by watching and assisting their elders.

The process of making the puppets of soaking and scraping the leather, copying the old puppets and punching perforations though, may be similar, the design, thickness and size of the puppet in six traditions is different. Synthetic colours have replaced organic colours.

The distinct features of the six traditions of shadow puppetry could be enumerated as follows :

1. Chamadyacha Bahulya of Maharashtra

There are very few practitioners left today of this form with the smallest shadow puppet of about 23 centimeters.

2 Tolu Bommalatta of Andhra Pradesh

The narrative of Rama's story is based on *Ranganatha Ramayana* in the Telugu language of Andhra.

The brightly coloured translucent puppets (as also in Karnataka and Tamil Nadu) are large and sometimes life size and can be up to 180 centimeters high wearing period costumes and shoes.

3. Togalu Gombeyatta of Karnataka

There are two types based on the size of puppets. The small puppets are mainly set within a frame composed of palace, chariot, trees, foliage etc. as required in the story. Influenced by the stylistic devices of the late medieval temple paintings and murals, sometimes, two eyes are placed in a profile in the puppet. The puppeteers follow the text of *Thorave Ramayana* in the Kannada language.

The large puppets are played in areas neighbouring Andhra and follow the *Ranganatha Ramayana* in Kannada.

4. Tolu Bommalattam of Tamil Nadu

It seems a variation of the Andhra tradition with the play conducted in Tamil, the local language. Sometimes a single puppeteer can manage the entire performance, sing, provide rhythm on the drum, sound effects on a board attached to the sole of his foot and manipulate his puppets.

5. Tolpava Kuthu of Kerala

The verses sung are from *Ramayana* of Kambar, a 9th Century Tamil poet, which are interspersed with dialogues in Sanskrit and Malayalam, the language of Kerala. The puppeteers are learned scholars and are known as *Pulavar*.

It is the only tradition with a permanent theatre of its own, known as *Kuthu-Madam*, built in front of the temple of Goddess *Bhadrakali*.

They use 21 coconut lamps as the light source.

6. Ravanachhaya of Orissa

The performance follows the Oriya language version called *Vichitra Ramayan* by Vishvanath Khuntia, a 17th Century poet.

The shadows are created by simple, dramatic yet delicately outlined and almost opaque small leather puppets.

Though some groups are doing well, it is painful to see the inheritors of a fine cultural heritage, suffer because of lack of patronage, competing as they are, with the modern visual media and negative factors of urbanization. In encounters with traditional shadow puppeteers, the elders assert that they would like their grandchildren to continue with the tradition of the family in spite of their harsh circumstances. They take immense pride in the tradition, as it is their identity, even though they have to take up other professions or sell their puppets to make both ends meet.

They quite understand that the urban audiences do not generally consider their performances as relevant to contemporary reality. They also question the current internal dynamics of their own art forms. The puppeteers are concerned about the artistic problems of production and presentation of their performances as also the need for intensive training for children under masters of their traditions.

Their belief in the inherent power of puppetry is intact. There are several stories and a senior woman puppeteer recently recounted and recorded how it rained after her father's performance in a severe drought situation. Though some puppeteers perform for the government media for health and education related issues, their belief in its ritual efficacy is intact. Performances are still a part of worship and festivals in rural communities.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue (cf. Criterion R.2)

Shadow puppetry, the origins of which go back to ancient times, has always provided joy and instruction to large rural communities. It has been a part of seasonal festivals, votive offerings and rituals integrally woven with their belief systems. As with all Indian performance arts, the mythological tales about the origins of shadow puppetry impart it a certain sense of sacred that looks at man, nature and all other beings as imbued with one consciousness. The profound truths and principles are given concrete dramatic forms so that they can be easily understood. The stories illustrate and extol the moral and civilizational ideals of the communities and the performance conveys these messages of traditional wisdom and lore to the rural populace. The puppeteers are also instruments of social change with their satirical and sharp comments on the contemporary scene.

The puppeteers and their families are inheritors of rich oral traditions comprising texts, music, rhythms, techniques, forms and styles. The relationship of puppet traditions with the theatre forms of the regions is an 'example of the Indian cultural phenomenon where the sophisticated and the seemingly unsophisticated forms are all united through the recited and sung word, cutting across socio-economic stratifications and insulation. A continual dialogue takes place between different levels of society...', as Dr. Kapila Vatsyayan, an eminent scholar, has written.

As increasingly urbanized and modernized communities are getting further removed from their rural moorings and belief systems that nurtured them, the relevance and survival of vibrant traditions of puppetry is important. The arts of puppetry, which have gently evolved over centuries in specific social and cultural milieus and environments of rural areas confronted, indeed threatened, with a lack of understanding of their purpose, meaning and overall context need to be supported for the basic world view and social ramifications that it offers in these troubled times.

There is an increasing gap in the comprehension of the oral tradition of communication of

knowledge, as in the hereditary system of absorbing knowledge by observing, listening, memorizing and growing up with traditional expressions while performing with the elders from the community. This system of imparting knowledge needs all the support as a viable alternative.

The sources of traditional patronage having dried up and the oft-repeated threat of the electronic media has all but taken its toll, it is to the state and other funding bodies that the economically deprived communities of puppeteers must turn to restore the balance, so that their livelihood and creative expressions, dependant on the fragile heritage are not extinguished altogether.

The puppeteers themselves voice the need for financial support, grants, pensions, housing, medical care etc. They stress the need for more performances, financial assistance for making puppets and their insurance, setting up of district wise training programmes and workshops conducted by the best of their own artists in manipulation and crafting of puppets, making of musical instruments, music and singing of texts, and scholarships for children to learn the art. Some criticize the school educational curriculum for not giving enough stress on the arts and crafts of the region, through which cultural values and art awareness could be communicated. Others want more teaching and learning opportunities.

UNESCO inscription would help regenerate support systems so that the traditions can confidently stand on their own, and are economically viable for the performers and attractive enough for their younger generation to carry on the profession of their elders. In these times of transition, it is important that the interest of the younger generation of puppeteers' families is garnered and focused to ensure the future of their heritage. So far, instruction has been given to the young by watching the elders of the families perform. However, with changing times when other social groups could take on those professions, one would also have to devise different training methodologies and pedagogic techniques for transmission of knowledge.

It is important that we do our best to impart the carriers of the traditions, a dignity, so that the

rural audiences take pride in the arts of their communities. It is essential that the specific communities and regions where the traditions survive are made aware of their inheritance so that a fertile soil is prepared for the nurture and future growth of these traditions.

It is essential to maintain the identity and cultural diversity of the concerned communities and the artistic integrity of the forms. It is also important to establish connections and points of differences of the traditions within the country and with several rich shadow puppet traditions in South and South-East Asia. Comparative studies of literary texts and themes, music, rhythm and presentation format of the puppet and theatrical traditions of the entire region are needed besides a close study of the relationship of iconography and character of the puppet with the visual art traditions. These studies could be facilitated with the UNESCO inscription a few of them are already inscribed.

At the same time, it would also be necessary to continue creating awareness among our metropolitan and urban audiences about the rich heritage of the hinterlands to remind us of our roots, from which most of us are increasingly getting disconnected. The rural artist would also rise in his own self-esteem, if his authentic presentations are appreciated outside his region.

Inscription by UNESCO would reinforce the self-esteem of the performing communities and make the audiences aware, so that they are enthused to look at the forms more closely and extend their generous and understanding patronage. The state and other non-governmental organizations would also be encouraged to find funds for internationally recognized traditions. If timely support is extended to these traditions in a meaningful, sensitive manner they will continue to provide joy and instruction to their audiences as before.

3. Safeguarding measures (cf. Criterion R.3)

a. Current and recent efforts to safeguard the element

The Sangeet Natak Akademi (the National Academy for Music, Dance and Drama) has implemented several programmes for the sustenance and development of traditional Indian puppetry since its inception in 1952. Besides giving awards, organizing exhibitions, seminars, festivals and workshops on both traditional and contemporary puppetry, where, puppeteers from different parts of India have an opportunity to come together and see each other's work, the Akademi provides financial support and conducts training programmes on traditional lines for endangered styles. It also encourages research and brings out publications. Fellowships and Scholarships to practitioners in the art have also been provided by the Ministry of Culture.

A few traditions have died out, and some others have been resuscitated with the initiative of committed persons like the late Kamaladevi Chattopadhyaya and supportive institutions and organizations. As Chairman of the Sangeet Natak Akademi, Kamaladevi brought together several scholars, experts and traditional shadow puppeteers perhaps for the first time for the National Shadow Puppet Festival in 1978 at Bangaluru.

The Indian Council for Cultural Relations and the Sangeet Natak Akademi jointly organized the India International Puppet Festival in 1990 where 28 countries including some shadow puppet troupes participated in the Festival.

During the nineties, the Akademi focused on studying the various available manipulative techniques of string, shadow, rod and glove puppets in the country, cutting across regional boundaries. This enabled traditional puppeteers from different regions, who followed a particular manipulative technique, to share their skills and expertise with others. There were three National Marionette Workshops and Festivals for the western, eastern and southern regions in 1994, a National Shadow Puppet Workshop and Festival at Dharmasthala (Karnataka) in 1996 and a National Rod and Glove festival in 1997. Hundreds of puppeteers

attended the events with their families and shared their experiences and problems with each other as well as with the scholars and experts present there.

More recently, the Akademi has organized national level puppet festivals called Putul Yatra in different metropolitan towns of India along with exhibitions, lecture demonstrations and seminars. Regional festivals focusing on manipulative techniques (e.g. shadow, string, rod and glove) practiced in a particular province have proved useful in assessing the status of the tradition in the area. A massive festival of Andhra shadow puppeteers was organized in 2008, where almost 600 puppeteers and their families participated. A festival of puppetry in Orissa was also organized in 2008.

The Akademi has sent puppet groups abroad to participate in international festivals accompanied with exhibitions of Indian puppets from its own collection, which includes 415 leather puppets.

The International Seminar on Puppetry, organized by the Akademi in March 2003 as a part of the National Puppet Festival held at New Delhi, highlighted issues of “cultural diversity on the one hand and globalization on the other and of how to promote traditional performers and the arts ...”

All discussions and performances organized by the Akademi are invariably recorded and are a valuable source material in the archives of the Akademi.

A Centre for Puppetry has been established by the Akademi in 2008 to enable it enhance its activities related to puppetry.

Four publications on puppetry have been brought out by the Akademi, as mentioned in the Bibliography.

b. Safeguarding measures proposed

As the Sangeet Natak Akademi, an autonomous body funded by the Government of India is primarily responsible for the preservation and promotion of the performance arts of the country, a Plan of Action for the promotion and preservation of puppetry has been formulated. It is necessary to keep in mind the specific situation of a form, vis-à-vis its artistic content, social and economic status of the artists, the changing nature of patronage and performance opportunities.

The Akademi is sensitive to these issues in view of its past involvement in the field and more specifically, because of the thematic, national and regional festivals of puppetry organized by it in various puppetry centers and other towns and cities of India. A very large number of puppeteers have participated in these festivals, whose views were elicited on the specific nature of their problems.

The Akademi has also set up an Advisory Committee of Puppetry to advise the Akademi on plans and priorities in the field. It has recently set up a Centre for Puppetry in New Delhi to give it focused attention.

The following Plan of Action is visualized by the Sangeet natak Akademi for the next five years for the Preservation and Promotion of Traditional Shadow Puppetry.

Preservation**1. Training Programmes**

Every year, at least 5 to 6 training programmes under well known masters in different regions, may be supported for at least 2 to 3 years each, which could cover manipulation techniques, singing of texts, playing of instruments and crafting of puppets, specially in vegetable colours, an art which seems to be dying out. These would be open to children of puppeteers and those interested in the form.

2. Workshop

2 to 3 short term workshops could be held each year in crafting, costuming, carving and colouring of puppets as well as on presentation of performance including suitable lighting and editing of texts, making new puppets with organic colours etc.

3. Conservation and Restoration

It is important to conserve and restore the old puppets in various collections and heirlooms with puppeteers as they have become fragile and brittle due to age and the organic colours used have deteriorated.

Moreover, palm leaf manuscripts, wherever available, as in the case of Tol Pavakuthu of Kerala need to be conserved immediately.

4. Documentation

A detailed plan of documentation for the period could be prepared so that, each year, at least 3 to 4 select performances from different regions are recorded in their entirety [the full performance text, as available to the performers] and performed in the context of their environment and festivals.

5. Research Projects

It is important to develop regional expertise as it is not possible to access primary source material without the tool of language. More over, to reconstruct and analyze definitive histories of communities, their migration patterns, structures of patronage and their art, oral traditions and lore would have to be recorded, transcribed and translated, besides consulting available records, gazetteers etc. and conducting field surveys and interviews.

A focused project on shadow puppetry of the southern region, such as the relationship of the

traditional theatre and visual art with puppetry of the region could be taken up initially.

6. Financial Assistance

The Akademi could formulate its own scheme for financial assistance to indigent puppet artists as well as for health insurance to cover them and their families.

7. Village/ Regional Museums

Late Smt. Kamaladevi Chattopadhyay, the pioneer in the field of rural arts and crafts, had felt the need for establishing museums in villages, where unusual items were made. They would not only preserve the skills, so that valuable knowledge is not lost, but would also inculcate a sense of pride in the village community in their heritage.

A beginning could be made for a shadow puppet museum in the context of performance, crafts, environment, lifestyle of the communities concerned in the Anantpur District in Andhra Pradesh in collaboration with the Department of Folklore and Tribal Studies of the Telugu University, Andhra Pradesh or the Regional Resource Centre at Udupi in Karnataka.

The museums may have restoration and conservation facilities

Promotion

8. Regional Puppet Festivals

At least two regional festivals could be organized each year focusing on a particular form ensuring interaction among puppeteers, experts and organizers. It is important that the voice of the puppeteer is heard and heeded as their input is vitally necessary for any plans that we make for their sustenance

9. National Puppet Festivals

Two annual festivals may be organized in metropolitan towns to create better awareness in urban areas. Special interaction sessions with contemporary puppeteers of the cities may be

planned so that the rural-urban divide is bridged to some extent.

10. Exhibitions of puppets

Exhibitions of puppets from the Sangeet Natak Akademi Museum collection, well supported with texts, could be timed with holding of regional and national festivals.

11. Publications

A detailed catalogue of the Museum collection of puppets could be published besides small monographs on different puppet traditions in regional languages, as well.

12. Performance Support

Financial support may be extended to groups and organizers for arranging performances in schools, community centers and other public places in the region.

Budget for five years

Preservation

S. No.	Description of Activities	Amount in Indian Rupees
1.	Training Programmes	6,000,000
2.	Workshops	7,500,000
3.	Conservation and Restoration	5,000,000
4.	Documentation	5,000,000
5.	Research Projects	1,000,000
6.	Financial Assistance	5,000,000
7.	Village/Regional Museum	5,000,000
	Total	34,500,000

Promotion

S. No.	Description of Activities	Amount in Indian Rupees
1.	Regional Puppet Festivals	10,000,000
2.	National Puppet Festivals	20,000,000
3.	Exhibition of Puppets	10,000,000
4.	Publications/Catalogues	2,000,000
5.	Performance Support	3,000,000
	Total	45,000,000

Grand Total : INR 79500000 (1,590,000 USD)

c. Commitment of communities, groups or individuals concerned

On the basis of a survey it is seen that the community of traditional shadow puppeteers are taking keen interest in safeguarding the element. They are participating in large numbers in training programmes, workshops and festivals organized by the Akademi and provincial bodies .

A Selvaraj, a Tolu Bommalatta puppeteer performs regularly for Dakshin Chitra, a centre established to promote folk arts of Tamil Nadu.

Khageshwar Pradhan, President of Ravanachhaya Natya Sansad imparts full training in Ravanachhaya to younger generation.

Gouranga Charan Dash disciple of Khageshwar Pradhan established a group named Kandhei Ghara. The group has organized a festival recently. It also has a museum named Kathi Nanda Puppet Museum which has a collection of 80 shadow puppets.

K.K Ramchandra Pulavar has performed extensively with in India and abroad. He has also trans lated Balakandam in English and has received Chitra Kala Parishath award.

Belagallu Veeranna has performed extensively with in India and is performing 11 to 12

shows a month for Sound and Drama Division.

S. Chidambara Rao has received National Award for craftsmanship. He is performing extensively with in India and Abroad.

Karnataka Chitrakala Parishath has a small museum of Shadow puppets of India.

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

Soon after independence in 1947, the Government of India set up specialized bodies like Sangeet Natak Akademi and other national bodies to revive preserve and promote its precious heritage. In 1980's as another major expansion and demonstration of its commitment, the Indian Govt. set up 7 Zonal Cultural Centres of Ministry of Culture in the interiors of different regions. Scholarships and fellowships are provided by the Ministry of Culture to practitioners of the art.

A Centre for Puppetry has been recently set up by the Sangeet Natak Akademi for the sustenance and development of traditional Indian puppetry including the Shadow Puppet Traditions. This Centre is in the process of taking up plans for Preservation and Promotion for puppetry as mentioned in the proposed safeguarding measures eg. training, workshops , research, festivals, conservation and restoration and publication of books etc.The Centre of Puppetry will also cover string, rod and glove puppetry. 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 Shadow Puppet Theatre Traditions 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 Akademii 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)
a. Participation of communities, groups and individuals in the nomination process
<p>Several resource persons from different parts of India for documentation of nomination were consulted. These are Usha Malik and Ranjana Pandey have prepared the nomination in consultation with Dr. S.A. Krishnaiah (Karnataka), G.Venu (Kerala) and Gouranga Charan Dash (Orissa).</p> <p>Major source of community participation in the nomination process were interaction sessions at Andhra Shadow puppet festival in January 2008 and Orissa Shadow puppet festival in September 2008, where views of the puppeteer communities concerned were elicited specifically. Interaction sessions were recorded in entirety for the archives of the Akademi.</p>
b. Free, prior and informed consent to the nomination
Consent forms enclosed
c. Respect for customary practices governing access
Not Applicable
6. Inclusion of the element in an inventory (cf. Criterion R.5)
<p>Shadow puppetry is already identified and defined by Sangeet Natak Akademi. Its Documentation department is maintaining an inventory in Audio-Visual formulation. As ongoing safeguarding measures, Akademi has till date about 63 hours of video recording of shadow puppetry, which includes recordings of 32 solo artistes and 23 group performances. Akademi also has a collection of 5,000 photographs (colour/black & white) of the same in its archives</p>

Documentation		
a. Required and supplementary documentation		
	Primary materials	Supplementary materials
Photos	10 number of photographs	30 number of photographs
Video	1 DVD with documentary film (10 minutes)	-
Maps		Map of India indicating geographic locations of shadow puppet traditions
Books		<ol style="list-style-type: none"> 1. Ravanachhaya by Jiwan Pani (English) – Sangeet natak Akademi, Delhi – 1978 2. Tolpavakoothu – Shadow Puupet Theatre of Kerala by G. Venu (English)- Sangeet Natak akademi, Delhi 3. Tolu Bommalatta- Shadow Puppet Theatre of Andhra (English) by Dr. Nagbhushan Sharma- Sangeet Natak Akademi, Delhi -1985
b. Cession of rights including registry of items : Attached		

c. List of additional resources

Bibliography

1. Ravanachhaya by Jiwan Pani (English) – Sangeet Natak Akademi, Delhi – 1978
2. Tolpavakoothu – Shadow Puppet Theatre of Kerala by G. Venu (English)- Sangeet Natak Akademi, Delhi
3. Tolu Bommalatta- Shadow Puppet Theatre of Andhra (English) by Dr. Nagbhusan Sharma- sangeet Natak Akademi, Delhi -1985
4. The Shadow Puppets of India by Meher Contractor—Darpana Academy of the Performing Arts, Ahmedabad –1984
5. Karnataka Puppetry by S.A. Krishnaiah—Regional Resources Centre for Folk Performing Arts, Udupi—1988
6. Puppetry and lesser known dance traditions of Kerala by G. Venu Natana Kairali, Irinjalkuda-- 1990
7. Asian Puppets—Catalogue of an exhibition organized by the UCLA Museum of Cultural History—Chapter on India by Prof. Mel Helstein—Los Angeles—1976
8. Asian Shadow Play by Prof J. Tilakasiri, Sri Lanka—1999
9. Indian Horizons, a journal of the Indian Council for Cultural Relations, Delhi Special issue on puppetry in India ---2008.
10. Putul Yatra—Booklet for exhibitions of puppets from the collection of the Sangeet Natak Akademi Museum, first published 2003
11. Marg, a journal of the arts, special issue on Indian puppetry, Marg Publications, Mumbai-----1968
12. Puppet Theatre around the World--ed. By Som Benegal, Bhartiya Natya Sangh –1960
13. Traditional Indian Theatre: Multiple Streams by Kapila Vatsyayan, Nationa Book Trust----1980
14. Ayodhyakanda by K.L Krishnankutty Pulavar – Sangeet Natak Akademy – 1983
15. Leather Puppetry in Karnataka by M.S Nanjunda Rao, Chitra Kala Parishath – 2000
16. Archives of the Sangeet Natak Akademi , Delhi

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<p>b. Competent body involved</p> <p>Sangeet Natak Akademi National Academy of Music, Dance and Drama Rabindra Bhawan, Feroze Shah Road, New Delhi – 110001 Tel: 23387246-48,23382495 Fax: 91-11-23385715 E-mail: sangeetnatak@bol.net.in, Website: http://www.sangeetnatak.org</p>
<p>c. Concerned community organization(s) or representative(s)</p> <p>1. Natana Kairali Ammanur Chakyar Madhom Irinjalakuda-680121, Trichur, Kerala</p> <p>2. Regional Resources Centre for folk Performing Arts, Udupi, Karnataka</p>

3. Sri Ram Institute of Shadow Puppetry
Odash, Angul
Orissa
4. Guru Khageshwar Pradhan
Ravan Chaya Natya Sansad
Angul, Orissa
5. S. Chidambara Rao
Chayanataka Brundam
Dharam varam – 515671
Anantapur , Andhra Pradesh
6. B. Veeranna
Sri Ramajaneya Togalu Gombe Mela
Cowl Bazaar, Bellary – 583102 Karnataka
7. A.Selvaraj
Pallatheru, Injambakkam
Chennai 600041 Tamil Nadu
8. K.K Ramchandra Pulavar
K.rishnankutty Pulavar Memorial
Tolpavakoothu & Puppet Centre
P.O Koonathra, Shoranur
Palakkad – 679523
Kerala

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.

(Shadow Puppets)

Name: Ms. Roopa Srinivasan

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

Date: *26th* August 2009

Signature: *Roopa Srinivasan*

Roopa Srinivasan
Director
Ministry of Culture
Shastri Bhawan, New Delhi

(रूपम श्रीनिवासन)
(ROOPA SRINIVASAN)
निदेशक/Director
संस्कृति मंत्रालय/Ministry of Culture
भारत सरकार/Govt. of India
नई दिल्ली/New Delhi-110061