

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE

FORM ICH-02

FOR INSCRIPTIONS IN 2010

This document is available at the following web address:

<http://www.unesco.org/culture/ich/en/forms/>

The nomination and review process for inscription in 2010

A. Overview of the nomination process

1. Nominations of elements for inscription on the Representative List must be submitted using Form ICH-02 and should be prepared in accordance with the guidelines provided in each section, including the number of words. Nominations must be received at UNESCO on or before **31 August 2009**. Nominations received after this date will be examined in the next cycle.
2. States Parties shall submit the nomination in English or French, the working languages of the Intergovernmental Committee. States Parties are encouraged, whenever possible, to submit nomination files in both languages. The original signed copy(ies) shall be sent to the following address:

UNESCO Intangible Cultural Heritage Section

1, rue Miollis
75732 Paris Cedex 15
France

Tel: +33 (0) 1 45 68 43 95

E-mail: ich-nominations@unesco.org

Fax: +33 (0) 1 45 68 57 52 (for correspondence only, not nominations)

The text of the nomination and any additional information required shall also be transmitted in electronic format, on CD-ROM or through Internet. Nominations shall be prepared in standard .rtf, or .doc format, using a font size of 10 or larger; decorative fonts should be avoided and special characters, if needed, must employ a standard Unicode font. Signature copies shall be presented on A4 or letter-size paper, and in a **loose-leaf format** (not in a bound volume). Nominations that do not conform to these instructions cannot be accepted.

3. On the form, maximum word counts are indicated for a number of sections. Where no maximum length is specified, submitting States Parties should provide the information that is needed for the Committee's evaluation, as briefly as possible. Nominations that exceed the specified word counts will not be examined or evaluated.
4. In the nomination, submitting States Parties should describe, explain or demonstrate, as appropriate to each part of the form, rather than simply declaring or asserting. Declarative statements should be solidly supported by evidence and explanations that will allow the Committee to understand the how and the why underlying them.

5. The nomination shall conclude with the original signature of the official empowered to sign it on behalf of the State Party. Multi-national nominations shall include the signature of one official for each of the participating States Parties.

B. Receipt and processing of nominations

6. When nominations are received from States Parties, the Secretariat will register nominations, acknowledge receipt to States Parties and check for completeness. If nominations are not complete (i.e. if they do not include sufficient information to allow the Committee to carry out its evaluation), the Secretariat will request additional information from the submitting State Party.
7. Nominations for the Representative List shall be reviewed by a subsidiary body of the Committee that will meet in **May 2010**. This examination shall include assessment of the nomination's conformity with the inscription criteria and a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.
8. The subsidiary body will provide to the Committee a report of its examination, which will be transmitted to the submitting State(s) by **1 July 2010**, and to the Committee by 1 August 2010.
9. Nominations, the report of the subsidiary body and the decisions of the Committee shall be considered public documents from the time the Committee has taken a decision on a nomination. Until the Committee has taken its decision these documents shall be considered confidential under UNESCO's Records Management policies and its Rules Governing Access by Outside Persons to the UNESCO Archives.

C. Timetable – Overview of Procedures

TIMETABLE	PROCEDURES
31 August 2009	Deadline by which nominations must be received by the Secretariat. Nominations received after this date will be examined in the next cycle.
1 November 2009	Deadline by which the Secretariat will have processed the nominations, including registration and acknowledgement of receipt. If a nomination is found incomplete, the State Party will be advised to complete the nomination.
15 January 2010	Deadline by which additional information required to complete the nomination, if any, shall be submitted by the State Party to the Secretariat. Nominations that remain incomplete may be completed for the following cycle.
May 2010	Examination by the subsidiary body.
1 July 2010	The Secretariat transmits the examination reports by the subsidiary body to the submitting States Parties.
1 August 2010	The Secretariat transmits the examination reports to the Committee Members. The nomination files and the examination reports shall also be available on-line for consultation by States Parties.
September 2010	The Committee evaluates the nominations and makes its decisions.

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

A. State(s) Party(ies)
For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.
India
B. Name of the element
(i) Name of the element in English or French
This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).
Sankheda nu lakh kam: Lacquered turned wood furniture of Sankheda, Gujarat, India.
(ii) Name of the element in the language and script of the community concerned, if applicable
This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.i). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.
The element is called Sankheda nu lakh kam (Sankheda lacquerwork) in Gujarati language.
(iii) Other name(s) of the element, if any
In addition to the official name(s) of the element (B.i) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).
Sankheda Furniture
C. Characteristics of the element
(i) Identification of the communities, groups or, if applicable, individuals concerned
According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.
Members of the Kharadi-Suthar caste residing in the town of Sankheda in Gujarat, are the modern day Sankheda furniture craftsmen. Rana, Tadvī, Bariya – are the castes of some of the hired craftsmen from the surrounding areas, who are traditionally associated with the sawing of timber. The primary users are

from Gujarati community (all religious affiliations) in India and all over the world.
<p>(ii) Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned</p> <p>This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.</p>
<p>Sankheda is a small town situated 90 km southwest of Vadodra district in Gujarat, India. It is situated not very far from the banks of the river Orsang, a tributary of Narmada.</p>
<p>(iii) Domain(s) represented by the element</p> <p>Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)</p> <p><i>Not to exceed 100 words.</i></p>
<p>The element can be categorised as belonging to the domains of "traditional craftsmanship" and "social practices, rituals and festive events".</p>
<p>D. Brief summary of the element</p>
<p>The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.</p> <p><i>Not to exceed 200 words.</i></p>
<p>Sankheda, a small town in the eastern region of Gujarat derives its name from 'sanghedu', the word for a lathe in the Gujarati language.</p> <p>The town has about 80-100 families belonging to the 'Kharadi-Suthar' community identified with the occupation of wood turning. Lacquered, turned wood furniture with hand painted motifs and traditional method of ornamentation, popularly known as Sankheda furniture, is thought to have been produced in the town from about 1855.</p> <p>The traditional craft process of making Sankheda furniture involves shaping and painting the members while the craftsman is turning the lathe. He wields the brush with great mastery to map the patterns free-hand, achieving symmetric and even contours without using any measuring device or markings. As most of the craftsmen in Sankheda town are involved in this craft it gives them a strong sense of community identity and continuity.</p> <p>The ornate nature of the product lends itself to becoming a visible symbol of expression that has been identified as Gujarati within its local precinct and elsewhere. There is a wide range of furniture items produced including child's cradles, child's walkers to chairs, tables, and large swings, a response unique to tropical and humid climate.</p>

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

This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

- a) an explanation of its social and cultural functions and meanings today, within and for its community,
- b) the characteristics of the bearers and practitioners of the element,
- c) any specific roles or categories of persons with special responsibilities towards the element,
- d) the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a) that the element is among the “practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —”;
- b) “that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;
- c) that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;
- d) that it provides communities and groups involved with “a sense of identity and continuity”; and
- e) that it is not incompatible with “existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Not to exceed 1,000 words.

Lacquered, turned wood furniture with hand painted patterns and traditional method of ornamentation is thought to have been produced in Sankheda, a town in the eastern region of Gujarat from about 1855. The town derives its name from 'sanghedu', the word for a lathe in the Gujarati language.

Sankheda furniture is considered auspicious by the Gujarati community and is used in all their religious and festive occasions. The craft is greatly respected in the region as the processes involved are thought to be close to nature and it uses Lac, a material known to man from very early times. Lac or shellac, available abundantly in nature, is a natural resin, produced as a result of the secretion of crimson-red tiny insects which thrive on certain species of trees. The 'palas', or in Sanskrit, 'lakshataru', or the Lac tree has been mentioned in the Vedas. In the Atharva Veda, there is a small chapter devoted to the description of Lac insect, its habits and usefulness.

The 'ghodiyun' (child’s cradle) is believed to be one of the first furniture items produced using this craft of turning, shaping and colouring of teak wood on a lathe. It is very significant in Gujarati families to own one of these for their children, and pass it down the generations as an heirloom.

Sankheda chairs play an important role in Gujarati Weddings and related religious ceremonies since the bride and groom go through the rituals and tie the sacred knot sitting on them. Likewise, many temples (mainly of the Hare Krishna sect) use Sankheda furniture for the 'paalki' (a pedestal to rest God's Idol for worship in a temple) and at home people use 'paatlus' (a small pedestal for performing religious rituals).

The 'hindola' are small swings for placing Lord Krishna's idol in homes and temples. Large swings, another popular item are well suited to the hot and humid climate of the region. Gujaratis consider Sankheda furniture to be an ideal gift for significant occasions like weddings. Erstwhile Gujarati royalty used to gift it to royalty and state-heads of other states. Sankheda furniture is also in use at the Rajbhavan in Ahmedabad.

A cluster of 80-100 families currently practises the craft, with around 200 craftsmen who reside in the town of Sankheda. Lathe-turners or 'kharadi' are usually 'suthars' or wood workers by caste and their title is an occupational one. In Gujarat, especially in Sankheda, they belong to the Pancholi sub-caste of Hindu 'suthars'. The 'kharadi-suthar' are the modern day Sankheda furniture craftsmen.

The 'kharadi-suthar' in Sankheda worship lord Vishwakarma (presiding Hindu deity of all craftsmen and architects) on 'maha sud teras' which falls in February every year. On this day the entire 'kharadi-suthar' community, along with the Sonis (jewellers), Luhars (metal workers) and Kumbhars (potters) come together to feast, celebrate and pray for the well being of the community and the progress of their craft. They also celebrate Dussera (Lord Rama's victory over demon king Ravana) where they perform 'puja' on their tools and machinery.

One of the significant aspects of this furniture-making technique is that traditionally there was no power drives involved in the entire process. The lathe was made of wood and metal and a hand held bow was used to turn it. Although motorised machines are used nowadays, but in the entire setup there is no standardised machinery used. The craftsmen set it up indigenously as per their requirement. Alongwith machines, use of synthetic colours and melamine coating instead of natural colours and lacquer coating have also become common.

The traditional method involves the following six steps:

1. Individual members and components are made by turning the teak wood on a lathe (known as 'sanghedu' / 'kharadi')
2. Ornamented by application of 'harkalai' (sheets of tinfoil are ponded along with hot 'saras' or glue till the two become a homogenous mass which dissolves easily in water) used to paint intricate floral and geometric patterns while turning the member.
3. Rubbing of the 'akik' (agate) stone over the wooden member to enhance the lustre of painted motifs.
4. Application of clear lacquer/lac procured from the trees of the nearby forest.
5. Rubbing of the 'kevada' leaf (Screw Pine, or Pandanus odorifer) and groundnut oil for the final finish and gloss.
6. Assembly of these sections with wood joinery into a single furniture piece.

Each process involves patience and sustained effort. The first five stages are done while the craftsman is turning the lathe. The craftsman deftly uses chisels and gouges to shape the wood and achieves symmetric and even contours without using any measuring device or markings. He then wields the brush with great mastery to map the ornamental patterns free-hand, demonstrating skill and geometric precision. There are currently 10-15 master craftsmen who know all the processes. Others are proficient in only one of the processes and depend on other craftsmen involved in different processes. For example, while some master wood-turning skills, others attain expertise in painting the patterns. This creates a relationship of inter-dependency. The door of every workshop (part of their house) is open for anyone to enter even when they are at work, demonstrating the level of trust amongst the community.

They have also devised indigenous safety mechanisms, so despite using tools with sharp edges and machinery, they are able to setup their workshops in their houses. The front porch of the house becomes their workshop while the daily routine of their household continues at the back. There is active participation at work by all family members, including women and young children. This facilitates learning of the craft at an early age (10-12 years) and leads to a gradual and smooth transmission of skills. The importance given to formal education is also visible as most children go to school. Educated children play an equally important role at work, especially in transactions with clients from abroad. The craftsmen also train people of different communities and nearby villages who later become helpers at their workshops.

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

The nomination should demonstrate (Criterion R.2) that “Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity”.

Please explain how the element’s inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly. Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

Not to exceed 1,000 words.

Inscription will ensure visibility not only for the craftsman’s deft mastery and traditional processes of making Sankheda furniture, but also for the cultural meanings attached with it. It would then be perceived not just as intricately ornamented furniture but also as an integral part of Gujarati culture. The ornate nature of the product lends itself to becoming a visible symbol of expression that has been identified as Gujarati within its region as well as distant places where Gujaratis have travelled. It will facilitate forming a group of people, both the users and makers to revive and revitalise an understanding of traditional Gujarati social practices through this craft.

The interdependence of the craftsmen, as each is a master of only one part of the process, has created a unique sense of security which facilitates a sense of ‘shared identity’ in the town of Sankheda. The doors of every workshop, which are normally a part of their household, remain open for anyone to come and learn. This creates a unique learning environment. Inscription will help bring visibility to the entire community of about 200 craftsmen and not just the few who have gained visibility through state awards.

For orthodox Gujaratis, Sankheda furniture is very auspicious and ideal to be gifted at weddings. Other communities and religious groups like Jainism and Hinduism also use this furniture for sacred rituals and celebrations. From the small town of Sankheda where this craft originated, the products have transcended various locations through its users. The earliest historical record of this craft can be found in the 17th century accounts of the French writer George Rocques and British Civil servant James Forbes. Traditional Sankheda furniture is still used in Wankaner Palace in Gujarat and also forms part of the collections and display at many Indian and International museums. This shows a widespread base of users for this craft and inscription will help gain more users. It will also reinforce old traditions as well as facilitate forming new associations of Sankheda with modern rituals and rites of passage that have begun to replace the older traditions, not just in India but in many other cultures.

Inscription will bring visibility to the traditional processes and materials which have a symbiotic relationship with the natural environment of the region. Use of machines and synthetic materials has become popular due to the difficulty in procurement of the traditional raw materials, economic reasons as well as the use of synthetic material being a less tedious process. This has taken away the essence of the craft to a great extent and what remains is not Sankheda furniture but only Sankheda patterns in the making. Ignorance of some buyers, especially those who place large orders for export is also a reason for this.

Inscription will create visibility for the craft tradition which will encourage research into the social, anthropological, cultural and technical aspects of Sankheda furniture leading to greater understanding of its contribution to the cultural heritage of Gujarat.

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

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

Not to exceed 500 words.

The doors of 'kharadi-suthar' craftsmen are open to anyone desiring to understand this beautiful and intricate process of traditional craftsmanship. They have understood the need to safeguard their cultural heritage, which also provides them livelihood and a sense of identity. They are open to teaching whoever is interested in this craft and have been training workers from outside their caste.

As their workshops are a part of their household there is a gradual absorption and passing on of the techniques to their children. This is a natural safeguarding measure that results from the symbiotic relationship of the craft and the community.

In 1962, the Sankheda craftsmen formed a cooperative society, which took care of all their dealings and transactions. Due to various reasons the co-operative closed down in 1975.

Another effort is the establishment of a cooperative bank for the craftsmen in 1996. The Vishwakarma Bank has the ability to provide immense financial support to the craftsmen. From starting as a rural level bank, it is now operating at a district level, helping craftsmen not only from Sankheda town, but also from the adjacent towns falling under the same district.

Government of India provides loans for the craftsmen and supports the Vishwakarma Bank. However, there is a lack of awareness about this facility amongst the community and it is not utilised fully.

Appreciation of their traditional craftsmanship by the Government through National and Export awards provides motivation, sense of identity and opportunities for innovation. In 1967, National Award for Master Craftsmen was given to Shri Himatlal Mohanlal Kharadi by the Government of India.

Trade fairs and Handicraft Exhibitions organised by the Central and State governments help them in making their furniture products visible and thus open up opportunities and options for safeguarding the craft.

In 1995, UNESCO conducted a seminar to train the museum staff from India in conservation and curatorial practises. During the seminar there was a visit made by the participants to Sankheda to document the craft.

The National Institute of Design, Ahmedabad carried out a diagnostic study of Sankheda furniture for Commissioner of Cottage and Rural Industries, Govt. of Gujarat, under Cluster Development Programme in 2004.

An information manual on Sankheda furniture has been produced by the Rural Technology Institute, Gujarat, Gandhinagar.

Designers Amala Shah and Nilendu Shah, from the National Institute of Design, Ahmedabad, have created new designs for Sankheda furniture, in an attempt to make them relevant to contemporary culture

of living.

b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

Not to exceed 1,000 words.

1. Safeguarding the cultural heritage of Sankheda:

Documentation: Visual and technical documentation of the process and study of its social, anthropological and cultural context will contribute in keeping intact the cultural heritage of Sankheda furniture.

Multidisciplinary research: A multidisciplinary approach will be an added advantage to the research carried out in the culture of Sankheda and its craft.

Investment support: investments in research and study of the craft by local and other institutions will create a better understanding of it among its users, leading to long term sustenance of the craft and its culture.

Archives: Central and local archives on the culture and the practice of the craft can be maintained for a ready reference, with an easy access to all.

Promotion: promotion of the craft, its culture and the craftsmen through various publications and media will give a wider reach to it and spread awareness about the timeless pieces of furniture of Sankheda.

Trade fairs, held periodically, will be a good platform for promotion.

2. Long term sustenance:

Support for key players: Financial and infrastructural support to the key players involved, like the makers, users and the intermediaries, will make the system efficient for the practising of the craft. In addition, building a proper communication channel among them would lubricate the process and yield long term benefits.

Procurement of raw materials: Aforestation around Sankheda needs to be encouraged, as it would aid in building a local timber market, and will help procure timber required for making the wooden members at much lower costs. Procurement of naturally produced lac can be encouraged. Availability of raw-materials will give renewed value to the craftsmen's knowledge.

Geographical Indications (G.I.) protection: The identity of Sankheda craftsmanship is directly related to the place of its origin and current practice—Sankheda, where 80-100 families practice this craft for their livelihood. G.I. protection will help create awareness of the unique identity of this craftsmanship on an international level.

Promotion and linkages: Promotion of the craft through linkages and tie-ups with various retailers and organisations would aid its visibility and ensure its long term sustenance in the market. The furniture can be backed by large government institutions like Gurjari in terms of marketing and sales, so that there is a sense of reassurance to the customer when he invests big amounts in such a product.

Recognition and encouragement: Celebration of the craftsmen, who have achieved excellence in the craft and have contributed to keeping it alive, will motivate the community to stay dedicated to their craft, keeping their ambitions and aspirations alive. This will also encourage younger generations to learn the craft and keep the culture intact. Thereby, providing the community with a strong sense of identity and continuity associated with the craft. Personalised case studies of the craftsmen, which tell the stories hidden behind the beautiful lacquer coated pieces of furniture, will be a great encouragement for them.

3. Business and livelihood:

Monetary aid: Financial aid can be obtained from the government agencies, multi-nationals and banks to upgrade the quality of business and lifestyles of the craftsmen of Sankheda. The funds can be directed towards improving the working conditions in the workshops, such as having better lit and ventilated work

spaces, where craftsmen spend long hours in strenuous postures while churning out intricately made pieces of furniture.

Academia: Institutional support from the academia and the local universities should be obtained for market mapping and opportunity mapping.

Contemporary practices: Contemporaneous changes in the machinery, packaging and export facilities would be of great assistance to the business. Latest banking facilities can be introduced in the Vishwakarma Bank to help build the infrastructure.

Diversification: Diversification and exploration keeping the traditional craftsmanship intact will result in a wide range of products and appreciation of Sankheda furniture in the contemporary context.

4. Research and documentation:

Institutional support: tie ups with institutions and academia for regular documentation of the craft and its environment will be a great support.

Support for research: Support is needed for academic and scholarly research in order to maintain archives of the craft and the culture. Encouragement needs to be given to young researchers to document, study and suggest measures to keep the craft alive.

Museums: Encouragement for the establishment of museums and archives is needed to increase the visibility of the craft, and to make it known to people from all over the world as part of India's rich heritage.

c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

Not to exceed 250 words.

The 'kharadi-suthars' demonstrate a strong commitment to safeguard their culture, which is embodied in their continuing practice of traditional craftsmanship and their source of livelihood. Apart from training their own children they have also been open to training those ready to learn the traditional craft processes and work with them.

The Shri Vishwakarma Karigar Credit Cooperative Society Ltd. was opened on the initiative of the craftsmen in 1996. Run by the cooperative, it has given immense support to the craftsmen in the thirteen years of its existence. The bank has grown its status over the years from rural to district level, supporting not only the furniture craftsmen from Sankheda but also taking care of craftsmen from surrounding towns falling under the same district.

The Shreyas Foundation, Ahmedabad has a museum dedicated to folk art and culture of Gujarat. It has on display two Sankheda chairs (about 80 years old) donated by the patron of the museum, that were used for her wedding. The museum's staff also participated in the UNESCO seminar conducted in 1995, and as part of this they visited Sankheda for a documentation workshop.

A few designers like Nilendu and Amala Shah, graduates from The National Institute of Design have attempted to reinterpret the traditional furniture forms. A diagnostic study of Sankheda done by the National Institute of Design, for Commissioner of Cottage and Rural Industries, Govt. of Gujarat, under Cluster Development Programme in 2004, lists some safeguarding measures to revive economic conditions through innovation and Government intervention.

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

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

Not to exceed 250 words.

The Government of India has given recognition to the Sankheda craftsmanship with a National Award for Excellence in Handicrafts to Late Mr. Limatbhai Kharadi. The Exports Council has awarded late Mr. Jayantilal Kharadi with 8 awards for exports of handicrafts including Sankheda furniture.

The Central and State Governments have a scheme to provide loans to the craftsmen. However, there is a lack of awareness of this initiative that needs to be addressed. Government organisations also organise trade fairs and exhibitions where Sankheda craftsmen are invited to give demonstrations of traditional craftsmanship and sell their products.

The craftsmen are also supported by sale of their products through Gurjari, a Gujarat Government organisation, which has about 22 retail centers, mostly across the state of Gujarat and some across the country.

The government has facilitated research and documentation by institutes like Rural Technology Institute Gujarat (Gandhinagar, Gujarat), and National Institute of Design (Ahmedabad, Gujarat) for the revival and regeneration of Sankheda craftsmanship.

The National Crafts Museum, Delhi has a special mention of the wood turnery process of Sankheda under the section of lac-turnery giving it a place in the nation's cultural heritage.

4. Community participation and consent in the nomination process (cf. Criterion R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: "The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent".

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

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

The research team at the National Institute of Design, Ahmedabad has drawn upon past documentation and study of Sankheda Furniture done by students and faculty at the NID. The research team has also recorded the current situation and gained community participation in the nomination process through interviews and discussions with individual craftsmen, their family groups, and officials of the Shri Vishwakarma Karigar Credit Cooperative Society Ltd. in Sankheda.

b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations.

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

As enclosed, in the written form.

c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

Proper care has been taken to preserve the rituals, customs and the spirit of creating this work of art, adhering to the tradition. There is no technical limitation or restriction from the groups and communities of making the Sankheda furniture.

5. Inclusion of the element in an inventory (cf. Criterion R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”.

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.

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

The element is included in the inventory of the Indira Gandhi National Centre for the Arts, New Delhi, a nodal body for Intangible Cultural Heritage and also a national repository on Indian arts and cultural heritage. It is also included in the inventory of the National Institute of Design, Ahmedabad.

Documentation

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

a. Required and supplementary documentation

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

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

b. Cession of rights including registry of items

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

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

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

c. List of additional resources

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

Not to exceed one page.

Bose, Kamalika, and Muktirajsinhji Chauhan. 2007. A History of Interior Design in India, Vol. 1: Ahmedabad. SID Research Cell, Ahmedabad.

Census of India 1961n: Transparent Lacquerwork of Sankheda, Selected Crafts of Gujarat, Vol.V, Part VII-A, Delhi, 1968.

Jain, Jyotindra. 1981. Folk Art and Culture of Gujarat. Shreyas Folk Museum of Gujarat, Ahmedabad.

Jain, Jyotindra, and Aarti Aggarwala. 1995. National Handicrafts and Handlooms Museum, New Delhi, Mapin, Ahmedabad.

Moulik, R. 1983. Transparent Lacquerwork of Sankheda. Research and Development Studies Center, Ahmedabad.

Rajyagor, S.B., and S. Tripathy, eds. 1979. Gujarat State Gazetteer: Vadodara District, Govt. of Gujarat, Ahmedabad.

Ranjan, Aditi, and M.P. Ranjan, eds. 2008. Handmade in India. Mapin, Ahmedabad.

WEBSITES

www.sankhedafurniture.com

Contact information

a. Contact person for correspondence

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

i)Member Secretary,
Indira Gandhi National Centre for the Arts (IGNCA)
CV Mess, Janpath,
New Delhi 110001
India
Phone: +9111-23383895
Email: mSIGNCA@yahoo.com
Fax: +9111-23388280

ii)Ms. Aditi Ranjan,
Head, Textile and Lifestyle Accessory Design,
National Institute of Design,
Paldi, Ahmedabad-380007, India.
Phone: 079-2662-3692/2660-5243
Fax: 079-2662-1167
Email: info@nid.edu

b. Competent body involved

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

Ms. Aditi Ranjan,
Head, Textile and Lifestyle Accessory Design,
National Institute of Design,
Paldi, Ahmedabad-380007, India.
Phone: 079-2662-3692/2660-5243
Fax: 079-2662-1167
Email: info@nid.edu

c. Concerned community organization(s) or representative(s)

Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, who are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.

Shri Vishwakarma Karigar Credit Cooperative Society Ltd., Bank Road, Kharadi Wada, Suthar-ni-Wadi, Sankheda, 391145, Distt. Vadodara, Gujarat, India.
Contact person: Mr. Niranjan K. Suthar, Tel. +91-98792-22564

Signature on behalf of the State Party

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

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

Name: *Roopa Srinivasan*

SANKHEDA *AK*
LAKH.
KAM.

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

(रूपा श्रीनिवासन)
(ROOPA SRINIVASAN)
निदेशक / Director
संस्कृति मंत्रालय / Ministry of Culture
भारत सरकार / Government of India
नई दिल्ली / New Delhi 110002

Date: *25th Aug 2009*

Signature: *Roopa Srinivasan*

Roopa Srinivasan
Director
Ministry of Culture
Shastri Bhawan, New Delhi