



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

Reçu CLT / CIH / ITH

Le - 6 OCT. 2020

N° .....

ICH-02 – Form

## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020  
for possible inscription in 2021**

*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.*

*Not to exceed 200 characters*

Durga Puja in Kolkata

#### 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).*

*Not to exceed 200 characters*

কলকাতায় দুর্গা পূজা

#### 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.*

Durgotsav, Sharadotsav, Sharodiya Durgotsav

### 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

Traditional families which have been conducting Durga Puja for over 200 years, in an unchanging manner.

Durga Puja committees and clubs who organise the 'Barowari' or community Durga Pujas in all neighbourhoods of the city.

Elected people's representatives like local councillors and members of the state legislative assembly, who preside over the community Pujas of their respective constituencies.

Apartment complexes.

Forum for Durgotsav, which is an association of the prominent community Pujas in Kolkata, formed in 2010.

Various departments and wings of the Government of West Bengal.

Groups of artists, designers, artisans and craftspersons.

Print and television media and corporate firms which sponsor awards and invest in Puja-themed advertisements and on-site publicity in 'pandals' or Puja pavilions.

Commercial industries – primarily food, apparel and tourism, and a series of smaller subsistence livelihoods of hawkers and pavements food stalls.

Citizens' groups and volunteers who help the crowds touring the Puja 'pandals'.

### 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.

Not to exceed 150 words

Durga Puja is most important festival of West Bengal and is observed in many states of India, in Bangladesh, and in major cities of the world by the Bengali diaspora. Over the years, however, Kolkata has emerged as the geographical and cultural heart - of the national and world-wide celebrations of the festival. It is where we can trace the longest history of Durga Puja, from its grand celebrations within the mansions of the traditional families to its growing life as a community event. In recent times, the festival has taken on its grandest scale in Kolkata, encompassing all city spaces, its largest commercial dimensions, and its spectacular artistic profile. Today, approximately 5,000 Durga Pujas are organised in the city, involving elaborate organisational infrastructure of the communities and the government. While Durga Puja has become the city's biggest cultural event, the city's identity has grown increasingly synonymous with this festival.

### 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.):	Dr. (Mrs.)
Family name:	Swami Choudhary
Given name:	Rita
Institution/position:	Secretary, Sangeet Natak Akademi
Address:	Rabindra Bhavan, 35, Feroze Shah Road, Mandi House, New Delhi - 110001
Telephone number:	91-011- 23387246, 47, 48
Email address:	secretary@sangeetnatak.gov.in mail@sangeetnatak.gov.in ich@sangeetnatak.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.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- 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*

Durga Puja marks the ten-day worship of the Hindu mother-goddess Durga. Durga appears in her divine incarnation as 'Mahishahuramardini' – a goddess created by the gods to kill the demon, Mahishasura. This image of the demon-slaying goddess is coupled in Bengal with her image as divine mother and daughter, who descends annually from her husband Shiva's home in the Himalayas to her parents' home on earth, accompanied by her four children, Ganesh, Kartick, Lakshmi and Saraswati. The worship of the goddess begins with the inaugural day of Mahalaya, when the clay images have life invoked in them through the painting of the eyes, and ends on the tenth day of Bijoya Dashami, when the images are immersed in the river. Durga Puja is the best instance of the public performance of religion and art in the city. It witnesses a celebration of craftsmanship, cross-cultural transactions and cross-community revelry. The manner in which the festival is enmeshed in a web of competition and consumption, accelerated by the winning of accolades, secures its secular identity, embedding it in the contemporary global cultures of touring, spectacle, and entertainment. The exemplary character of Durga Puja lies in its ability to not temporally bound itself to the ritual occasion. Its dynamism lies in it being a constantly mutating event – in its fusion of tradition with changing tastes and popular cultures, and in the adaptation of the iconographies of Durga and the styles of her temporary abodes to cater to new regimes of art production.

- (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?*

*Not fewer than 150 or more than 250 words*

Durga Puja is a result of the cumulative effort of several groups of people. Its main bearers are traditional families who organise Durga Puja in their mansions; neighbourhood clubs and community Puja committees; Puja committees set up within apartment complexes; elected people's representatives; different departments of the Government of West Bengal; hereditary communities of 'purohits' or priests who conduct the rituals; 'dhakis' or rural drummers who take this up as a seasonal occupation, and whose performance is central to the ritual and auditory ambience of the festival; groups of artists, designers, artisans and craftspersons; and corporate firms and media houses, which now have a central stake in the financing of Durga Puja productions, in offering awards, and in the publicity of the festival on a growing scale.

While the roles of men and women are clearly delineated within these groups of practitioners of the festival, current times have been witness to striking shifts in gender roles and conscious moves towards the inclusion of the marginalised social groups in different aspects of the festival. Women are also now taking on important roles as Puja organisers, fund raisers, publicity managers, people's representatives, and heads of governmental departments in charge of administering the festival. Social organisations have also begun a new initiative of involving a larger group of unmarried women, widows, sex-workers and transgenders in different rituals of worship – a move that was preceded a few years ago by a venture that enables sex workers to organise their own Durga Puja.

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

*Not fewer than 150 or more than 250 words*

The production and reception of Durga Puja operates on a variety of registers, making the process of transmission of knowledge and skills among different groups of practitioners manifold. The following are the main routes –

1. Through hereditary practices of image making and pavilion construction, where knowledges and skills are passed on within the family and occupational trade.
2. Through the hereditary vocations of 'purohits' (priests) and 'dhakis' (drummers) who have traditionally been associated with the liturgical aspects of the festival – some of these traditional vocations are now being brought under new platforms of training and patronage, through novel forums for the training of 'purohits', and new forms of corporate-sponsored 'dhaki' competitions and awards.
3. Through continuing family traditions of conducting the Durga Pujas over several generations and centuries.
4. Through continuing traditions of neighbourhood community Pujas, many of which began during the early and mid-twentieth century, with the charge handed over through different generations of Puja committees.
5. Through the training of art school students and young artists in the work of Puja pavilion designing.
6. Through new opportunities of sustenance and innovation that the changing style of Puja pavilion designing are bringing to folk and tribal artists and craftsperson from all over India.
7. Through the contemporary pervasive role of street hoardings, and the print, television, advertising and social media – which is now taking a lead role in disseminating knowledge about the festival across the city of Kolkata, the state of West Bengal, and beyond.

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

*Not fewer than 150 or more than 250 words*

The multiple connotations of Durga Puja ranges from it being the most extravagant public art carnival in the country to it's status as the most important marker of time in the city's calendar. As an art festival, it is a thriving ground for collaborative artists and designers who tirelessly commit to the unique exhibitionary transformation of the city through large-scale installations and pavilions that amalgamate modern artistry, historical and folk influences, and sophisticated thematic concepts, cutting across genres of craft. The nature of mass participation in the touring and viewing of during the Pujas is exceptional to the city and the festival; the divides of class, caste, religion and ethnicities collapse in this crowd of spectators. It has also emerged as a major exercise and successful template in community and governmental management of a grand public event.

Simultaneously, the festival signifies 'home-coming' or a seasonal return to one's roots. There is a constant production of cultural memory and nostalgia for the festival's past implied in the rampant promotion of 'heritage Pujas' and a commitment to the diligent performance of all rituals associated with the worship of Durga. This is also apparent in the efforts made by non-resident Bengalis who endeavour to recreate the Pujas in their places of residence to keep the tradition alive. Therefore, if the Durga Puja productions physically transport Kolkata's touring crowds into a hyper-real world of travels across the nation and the globe, the festival also figuratively transports all the Bengalis to a sense of 'home'.

*(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*

This application makes a counterpoint about the intrinsically inclusive, secular, inter-community and inter-class nature of Durga Puja by highlighting the following features of the festival –

1. The transition from the exclusive domain of the traditional family Pujas to the public sphere of the community Pujas.
2. The transformation of the religious event into a non-denominational community festival of consumption, touring, congregating, and of art production and viewing.
3. The role of the contemporary media in constantly promoting Durga Puja as a 'festival for all', as a time for breaking the boundaries of class, religion and ethnicity.
4. Round-the-year social-welfare activities of the Puja committees.
5. The committed investment of the West Bengal government in the secular, inclusive and public character of Durga Puja.
6. The inventive nature of Puja pavilions, that draw on monuments and archaeological sites and feature endangered folk and tribal art and craft traditions from across the world.

## 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 local clubs, Puja committees and elected people's representatives need to be made aware of Durga Puja's tremendous artistic potential of gaining world recognition. It could become Kolkata's annual international public art event, on par with the Kochi Biennale, and could help transform the economic and cultural profile of the city on the global map. For some years now, corporate sponsors have been harping upon the importance of a global 'branding' of Kolkata's Durga Pujas as an unique cultural event that can "bring the world to the city". This aspiration will immensely benefit from the UNESCO inscription, which will also give a positive boost to many smaller traditional family Pujas that are struggling to keep themselves going against financial decline and break-up of the larger joint families. It will also secure the interests of the different hereditary communities – priests, drummers, image makers, artisans, craftspersons – involved with Durga Puja.

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

*Not fewer than 100 or more than 150 words*

Durga Puja has travelled beyond the peripheries of Kolkata to be celebrated in other parts of the country. 'Prabasi' or non-resident Bengalis living in cities such as New Delhi, Mumbai, Chennai, Hyderabad and Bangalore organise Durga Pujas annually that involve a large number of the image makers, artists and designers of Kolkata who utilise these occasions as a major source of livelihood and an opportunity for showcasing their works at a national level. Most of the important Bengali singers, musicians and bands also have their biggest travelling season during this time in other Indian cities. This aspect of the nationally and globally radiating influences of the Durga Pujas of Kolkata will be immensely fueled by this inscription. It will also be an encouragement to this growing circuit of 'prabasi' Durga Pujas to extend their celebrations beyond the social circle of Bengalis to include other ethnic and linguistic

communities.

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

*Not fewer than 100 or more than 150 words*

The Crafts Council of West Bengal, under the leadership of Ruby Pal Chaudhuri, carried out a unique project titled 'Creating a Durga' which involved organising Durga Puja in different museums in America, Europe and Australia during the 1990s and 2000s. The endeavour entailed the performance within these museums of all the rituals associated with the making of the image and its worship. Owing to such initiatives and the large number of Pujas organised by the Bengali diaspora in different parts of the world, Durga Puja, unlike many other regional religious festivals of India, has a thriving global identity. Through this inscription, the already growing international face of Durga Puja will find a new order of legitimacy and artistic creativity, adding to the multi-cultural dimensions of the event and encouraging Bengali communities overseas to sustain the collective vigour and cultural fervor of the celebrations.

*(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*

This inscription will serve to:

1. To bring into a common platform of interest all the organisational units of Durga Puja – while each of these are deeply embedded in the idea of an tightly defined internal residential community, it would be important to bring these different stakeholders into conversation, and create a sense of a larger collective around a locality in Kolkata.
2. To bring into productive dialogue the growing community of Puja designers and artists with the corporate sponsors and organisers of community Pujas. This may create an open appreciation of the work they produce outside the narrow circuit of club rivalries and political patronage. This may also facilitate greater round-the-year employment and commissioning of public art from these groups, and enable the Puja aesthetic to permeate the larger aesthetics of urban art.
3. To bring into participatory dialogue the regional, national, and international organising units of Durga Puja.

*(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 previous sections of the application have already highlighted the unparalleled creativity and the efflorescence of folk and tribal art, in conversation with contemporary design, that stand as the most distinguishing feature of the Pujas. The inscription will be an encouragement to – (a) the phenomenon of 'art' and 'theme' Pujas and the range of craft traditions they are able to showcase, (b) the individual careers of the Puja designers and the new scales of their creativity, and (c) the global imagination at work within the city's Durga Pujas, and the taste for recreating craft villages, architectural replicas and archaeological sites from across the world, for consumption by a local public. The Durga Pujas of Kolkata as a site of cultural and artistic pedagogy of the masses is a possible template for replication and promotion across the Durga Pujas in other cities in India and in rest of the world.

### 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

Durga Puja is thriving locally, regionally, nationally and internationally, and has not needed urgent safeguarding. However, the following are some of the main aspects of Durga Puja that are being safeguarded by the groups involved in the festival:

1. Wide variety of traditional and contemporary creative practices associated with the festival. Among them are - (a) 'Mritshilpis' or hereditary groups of clay modellers, who have their oldest and main hub in Kumartuli, in the northern part of Kolkata. (b) 'Pandal'-makers and their unique art of ephemeral architecture, involving architectural remakes and monumental pavilions. (c) Art-school trained artists who have made Durga Puja designing their profession. (e) Folk and tribal artists from all over India, who are drawn in by the Puja designers and Puja committees to showcase their art in Puja pavilions.

2. Attempts at creating a more regulated, civic, and environment-friendly festival:

From the middle of the 2000s, there has been a marked attempt by the state parties, corporate sponsors and award-givers, and community Puja committees at creating a new regime of civic rules and regulations, aimed at restricting street congestion, curbing sound and environmental pollution, and protecting the green coverage of the city. The main success of these measures are in the realm of controlling river pollution – through the enforcement of stringent rules for immersion and clearance of the river of image refuse in the immediate aftermath of the immersions.

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:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

- (ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

The following steps have been taken by the State Parties:

1. Implementation of several regulations concerning the environmental sustainability and civic character of the festival.
2. Execution of effective crowd management and control of vehicular and pedestrian traffic during this mega-scale public street event, of which the Kolkata Police does a stellar job.
3. Promotion of communal goodwill and social inclusivity among the different communities involved with this festival.
4. Undertaking of a series of publicity campaigns to foster the festival for tourism.
5. The tourism department of Government of West Bengal organises the 'Bisarjan Shobhajatra' or the Durga Puja Carnival every year to showcase the award winning Durga images with



elaborate floats before an assembled public of foreign visitors, important dignitaries and general spectators through a pre-immersion parade held at the Red Road.

6. In 2018, the tourism department of the Government of West Bengal, in collaboration with the British Council, presented an exhibition of photographs, titled 'Bengal' Durga', curated by Kamalika Bose and Ali Pretty, at the 'Totally Thames' festival in London.

7. The Centre for Studies of Social Sciences, Calcutta conducted a documentation project on the Durga Pujas of contemporary Kolkata (covering the period from 2002 to 2014) under the supervision of Professor Tapati Guha-Thakurta.

8. The eastern regional branch of the Lalit Kala Akademi, India's national academy of fine arts, conducted a documentation project on the Durga Pujas of contemporary Kolkata (covering the period from 2012 to 2015) under the supervision of Debduitta Gupta.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

### **3.b. 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.*

- (i) *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?*

*Not fewer than 500 or more than 750 words*

Since the festival is a public phenomenon, the inscription will not jeopardise the character of the celebration. Rather it will help channelise its creative energies and cultural profile in new directions, allowing a streamlining of its excesses. The main aspects of the festival that call for safeguarding are:

1. Protection and promotion of the traditional family Pujas that are finding it difficult to keep this annual ceremony going, due to lack of funds and family support. Initiatives need to be developed to ensure the survival and continuity of these heritage Pujas, which best reflect the long history of the festival and best retain its age-old devotional and liturgical traditions.

2. Preservation of a set of traditional art forms and practices that are essential to the festival such as the skills of the hereditary community of image makers at Kumartuli, the oldest clay modelling hub in the city. For several decades now, their traditional location of work, their source of finances and the viability of their livelihood have been threatened. Despite its unionisation, this group has also not benefitted in any great degree from the escalating budgets of Puja committees and continuous demand for images. A special financial forum has to be created to ensure the economic and creative sustainability of this art of clay image making, and promote the new groups of women and new generations in the family who are keeping up this occupation. Other groups working with organic material of decorations, like 'shola-peeth' (white weed) or cloth for 'pandal' construction can also be pulled out from decline and supported by Puja committees.

3. Support and actively develop the large range of new rural labour and working skills that have been drawn into the Durga Puja – Several Puja committees mentioned how Durga Puja is providing the rural population with more than 100 days of work, more effectively than the government's official scheme for providing 100 days of guaranteed employment and promoting a series of skills that are finding a new market in the field of festival art. This aspect of the festival

needs to be actively endorsed and highlighted.

4. Streamlining and regulation of excessive commercial publicities, to highlight the beauty and creativity of the 'pandal' installations – Several of the Puja committees and designers emphasised this requirement and the need to promote a new thinking about the aesthetics and artistic landscape of the city during this festival. They also believe that budgets could be curtailed and controlled in order to introduce a new form of moderation and restraint in the spending that goes into every Puja.

5. A platform for a concerted curatorial and design initiative among different groups of Puja artists to maintain a level of quality control over the installations, lighting and the public art of the festival – There is an urgent need to pull the festival out of the intensity of neighbourhood rivalries and competitiveness, out of the winning of local awards, also out of the grips of local political patronage and club control, to give a free reign to the work of artists and designers, and the creative repertoire of craft and folk traditions that are profiled in festival productions. These artists, designers and craftsperson (most of them coming from economically and culturally underprivileged backgrounds) will emerge, in the process, as the greatest beneficiaries of this inscription. Through this process, the potential of the Durga Puja in becoming the biggest branded annual art event of the city can be realised.

6. Regulation of crowds in the festival, and the making of greater space and facilities to bring in groups of national and international tourists, artists and curators from all over the world without compromising the uniquely local and communitarian nature of the festival.

7. Highlight and capitalise on the ephemeral nature of festival art, and the creative economy of annual renewals, recycling and redistribution of materials, skills and practices – Attempts at preservation of the art of the Durga Pujas in galleries has not proved very viable and effective. Instead, it is now believed by artists and craftsperson that it is far better to work with organic, recyclable or bio-degradable material in their Puja productions, and to carry this work from the Durga Puja in Kolkata to other subsequent Pujas in the district. Side by side with the ephemeral nature of Durga Puja art, what needs to be highlighted is the way this week long annual festival sustains the creative and commercial economy of the city for all through the year.

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

*Not fewer than 150 or more than 250 words*

As already stated, the State Parties – various departments and wings of the Government of West Bengal, most importantly, Kolkata Police and Kolkata Municipal Corporation, are providing invaluable logistical support in sustaining the administrative infrastructure of the festival and promoting the festival in its growing scale and cultural profile. These government agencies have been working actively in a spirit of cooperation and collaboration with all the other stakeholders in the festival. Parallely, different cultural bodies and research institutes under the Government of India are engaged in creating digital archives on the Durga Pujas of Kolkata. Hence, the State Parties will be best placed in implementing many of the safeguarding measures proposed in the section above. In particular, the State Parties can play an interventionist role in ensuring the creative and ecological sustainability of the festival, by devising a more concerted programme of implementing the regulatory measures that were already proposed in the 2000s, and in developing newer ones. Following the moves at acquiring some specimens of Durga Puja art for a warehouse gallery in Rabindra Sarovar, Dhakuria, and for public institutional grounds at New Town, Rajarhat, the government can pro-actively sponsor and promote the collecting of the works of some of the best Durga Puja designers. This would not only allow the post-festival preservation of outstanding samples of Puja images and installations; it will also greatly enhance the quality of public art of the city and provide round-the-year commissions for several talented craftsperson and upcoming artists in the city.

(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 above proposals for possible areas of safeguarding and protecting the festival came out of consultation with different groups who are directly invested in the festival. Many of these issues were discussed in the course of the field work conducted by the research team as a part of producing a dossier on the festival. Long interviews were carried out with Puja organisers, indigenous craftspersons and artisans, image makers, Puja artists and designers, government officials, film makers, media persons and scholars. These discussions were taken forward in a lively and interactive public meeting that was held with different stakeholders of the festival by Professor Tapati Guha-Thakurta and her research team at the Jadunath Bhavan Museum and Resource Centre on 28th December 2018. This meeting was attended by image makers, Puja artists and designers, traditional family patrons, representatives of local Puja committees and neighbourhood clubs, representatives of Puja committees of apartment complexes, media persons, corporate sponsors, scholars, film makers, members of the Forum for Durgotsav, local councillors, representatives of craft organisations like the Craft Council of West Bengal and central and state government officials. The proposed safeguarding measures were developed out of the suggestions made by them. The network of communities established during the meeting, it is hoped, can be mobilised while implementing the safeguarding measures. The nature of these measures is such that they cannot be implemented without the active participation of the different stakeholders' groups.

### 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: Ministry of Culture, Government of India

Name and title of the contact person: Ms. Nirupama Kotru, Joint Secretary

Address: Room No. 334, C Wing, Shastri Bhawan, Dr. Rajendra Prasad Road, Central Secretariat, New Delhi - 110 001, India

Telephone number: 91-011-23070767

Email address: jsmuseakad-culture@nic.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 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

The task of carefully preparing the nomination dossier for this element has been carried out by the research team established at the Jadunath Bhavan Museum and Resource Centre (JBMRC)

led by Professor Tapati Guha-Thakurta. During the preliminary stages of preparation, the research team identified the main communities, groups and individuals who are stakeholders of the element and actively contribute to the accomplishing of the various components of the Durga Puja. The identified groups consisted of artists, designers, artisans, craftspersons, image makers, Puja committees, local clubs and traditional families who form the core of the various communities responsible for executing the festival. Alongside utilising the extensive archival material of interviews, media reports and photographs on Durga Puja available at JBMRC, the researchers conducted fieldwork over a span of four months prior and after the festival with the aforementioned groups. Discussions with them helped in garnering fresh information regarding the contemporary status of the element, and emergent trends that have become synonymous with the festival. Additionally, the team observed the process of image making and 'pandal' designing from close quarters, which fostered a nuanced understanding of how the festival builds up over the preceding months and culminates through the cumulative efforts of diverse groups of creative workers. The team also interacted with indigenous artisan groups who were working on aspects of 'pandal' making and learnt about the pre-puja organisational responsibilities of local clubs and government agencies. The team documented the immersion of the images that take place on the last day of the festival especially at Taki's Ichhamati river, the border separating India and Bangladesh, that witnesses joint immersions and the coming together of the people of both nations.

Based on existing contacts gathered by the project expert and leads gained during the team's field visits, a list of representative groups was prepared who were invited to a meeting held at the JBMRC on 28th December 2018. This larger set of stakeholders, in addition to the previously mentioned groups, included scholars, media personnels, corporate sponsors, filmmakers and government officials. The principal motive behind organising such a meeting was to inform the stakeholders about the ongoing nomination of the element in UNESCO's Representative List of Intangible Cultural Heritage of Humanity and invite them to actively contribute to discussions about the various aspects of the festival that need to be efficiently represented in the nomination. It was also imperative to collectively address aspects of the festival that may eventually need safeguarding and the potential measures that could ascertain the same. The discussion panned out in a range of directions, bringing to light newer challenges faced by stakeholder communities, future prospects of the festival and potential measures of improvement on the lines of stricter quality control, greater artistic freedom and a stronger foundation of economic security for the festival.

The inputs provided by the participating groups during the meeting alongside the insights gained during the fieldwork that preceded it have assisted the team in filling out 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 festival was obtained during the research team's fieldwork and the public stakeholder meeting, in which the representative groups were informed in detail about the process and the purpose of this nomination. The consenting groups included indigenous craftspersons and artisans, image makers, Puja artists and designers, traditional family patrons, local Puja committees and neighbourhood clubs, Puja committees of apartment complexes, media persons, corporate sponsors, scholars, film makers, members of the Forum for Durgotsav, government officials and local councillors. During the meeting, a network of communities was established between them. Representatives of all these groups unreservedly endorsed the nomination of the element and provided consent letters. Apart from a standard declaration which states that the stakeholders actively support and thoroughly recommend the nomination of the Durga Puja in Kolkata on UNESCO's Representative List of ICH of Humanity, the letters also specify the extent and nature of the respective stakeholder's involvement with the element and their specific reasons for backing the nomination. There is 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. Most of them are in official letterheads of the signatory. A section of the consent letters are in Bengali since it is the mother tongue of most of the communities involved in the festival. We have attached a corresponding translation of these Bengali letters with the appended compilation of the procured 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*

The Durga Pujas of Kolkata, the city's biggest and most spectacular annual cultural and art festival, exists in the open public domain. The festival, that is a result of the sustained efforts of various diverse social, cultural and economic groups, is celebrated by millions who belong to both major and minor ethnic communities within and beyond the city. There are no elements of secrecy associated the festival 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.

Durga Puja is a result of the cumulative effort of several groups of people. We have classified these groups into six 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 each of the categories are as follows:

Category – 1: Government Officials

1. Government of West Bengal

Atri Bhattacharya

Principal Secretary, Departments of Home & Hill Affairs, Parliamentary Affairs and Tourism

'Nabanna', 13th Floor, 325, Sarat Chatterjee Road, Shibpur, Howrah – 711 102, India

+91 33 2214 5656

wb.secy.home@gmail.com

Category – 2: Durga Puja Organisers – Traditional Families, Neighbourhood Clubs and Apartment complexes

1. Sabarna Roy Choudhury Paribar Parishad

Devarshi Roy Choudhury

Secretary and Managing Trustee

Saptarshi Bhawan, Baro Bari, 67/3, Diamond Harbour Road, Barisha, Kolkata – 700 008, India

+919830289400

sabarnaparishad@gmail.com

2. Kumartuly Sarbojanin Durgotsav

Nantu Mondal

Assistant Treasurer

1/A, Durgacharan Banerjee Street, Kolkata – 700 005, India

+919830638839

kumartulysarbojanin@gmail.com

3. Sovabazar Sarbojanin Durgotsab

Raja Ray

Secretary

94, Shovabazar Street, Kolkata – 700 005, India

+919830762620

sangrami1996@gmail.com

4. Forum for Durgotsab

Partho Ghosh

President

25, Lake Temple Road, Kolkata – 700 029, India

+919038181868

forumfordurgotsab@gmail.com

5. Udita Utsav Committee

Anjan Banerjee

President

UD02-0801, Udita, 1050/1, Survey Park, Kolkata – 700 075, India

+919830030010

udita.utsav@yahoo.com

Category 3: Image Makers, Artists and Designers

1. Kumartuly Mritshilpa Sanskriti Samity

Babu Pal

Joint Secretary

1, Bashkar G. Pal Street, Kolkata – 700 005, India

+919830123149

2. Independent Image Maker

China Pal

1A, Banamali Sarkar Street, Kolkata – 700 005, India

+919007161727

3. Independent Image Maker

Mala Pal

1, Banamali Sarkar Street, Kolkata – 700 005, India

+919331431685

4. Independent artist

Bhabatosh Sutar

Chander Haat, A-G 40/19/4, Khudiram Palli, Sarsuna, Kolkata – 700 061, India

+919831335314

sutar.bhabatosh@gmail.com

5. Independent Painter and Sculptor

Sanatan Dinda

Srishti Apartment, BI-2, Flat No. 5D, 63, Madhya Fartabad Road, Kolkata – 700 084, India

+919830042332

sanatandinda@gmail.com

6. Puja designer

Anirban Das

1A, Rajendralal Street, Kolkata – 700 006, India

+919874617047

anirban\_graphic@yahoo.co.in

7. Abin Design Studio

Abin Chaudhuri

Architect

62/2, Hindustan Park, Kolkata – 700 029, India

+913324666191

abin@abindesignstudio.com

8. Independent Designer

Susanta Paul

Concept Designer

G/63, Baghajatin Pally, Uttara Apartment, 3rd Floor, Flat No. T2, Kolkata - 700 086, India

+919830494043

2susanta@gmail.com

Category – 4: Media Personnel and Corporate Sponsors

1. Press Club, Kolkata

Snehasis Sur

President

P-338, C. I. T. Scheme: VI-M, Phulbagan, Kolkata – 700 054, India

+919830028644

ssur62@gmail.com

He is also associated with the Doordarshan Kendra, Kolkata

2. Independent Journalist

Samrat Chattopadhyay

8/5B, Jamir Lane, Ballygunge, Kolkata – 700 019, India

+919831148093

samratpujo@gmail.com

3. Correspondent for The Hindu



Shiv Sahay Singh

Senior Assistant Editor

Flat No. 303, Shanti Villa, 52, Deshbandhu Nagar Road, Hind Motors, Hooghly – 712 233, India

+919836773366

shivsahay.s@thehindu.co.in

4. Representative of Ananda Bazar Patrika Pvt. Ltd.

Dhruba Mukherjee

Vice President Dailies

6, Prafulla Sarkar, Kolkata – 700 001, India

+919831092208

dhruba.mukherjee@abp.in

Category – 5: Scholars

1. Tapati Guha-Thakurta

Professor in History, Centre for Studies in Social Sciences, Calcutta

R-1, Baishnabghata Patuli Township, Kolkata – 700 094, India

+919830057510

tgt1957@gmail.com

2. Sunanda K. Sanyal

Professor in Art History, Lesley University

29, Everett St, Cambridge, MA – 02138, United States of America

+16173195437

ssanyal@lesley.edu

3. Debdutta Gupta

Assistant Professor, Department of Multimedia and Animation, St. Xavier's College

30, Mother Teresa Sarani, Kolkata – 700 016, India

+919433132565

debdutta.gupta@gmail.com

4. Kamalika Bose

Founder & Director, Heritage Synergies, India

P56, Niva Park Extension, Brahmapur, Kolkata – 700 096, India

+918238527281

heritagesynergies@gmail.com

5. Susan S. Bean

Associate of the Peabody Museum, Harvard University  
112D, Inman Street, Cambridge, MA – 02139, United States of America  
susan.s.bean@gmail.com  
+16177219265

She was senior curator for South Asian and Korean art at the Peabody Essex Museum until her retirement in 2012. Currently, she is Chair of the Art & Archaeology Center of the American Institute of Indian Studies.

Category – 6: Other Supporting Institutions

1. Victoria Memorial Hall

Jayanta Sengupta  
Secretary and Curator  
1, Queen's Way, Kolkata – 700 071, India  
+913322231889  
curatorvmh@gmail.com

2. National Library

Swapan Kumar Chakravorty  
Former Director General  
86/1, College Street, Kolkata – 700 073  
+919830008492  
sc@presiuniv.ac.in  
Currently, he is the Kabiguru Rabindranath Tagore Distinguished Professor in the Humanities (Literary and Cultural Studies) at Presidency University, Kolkata

3. The Craft Council of West Bengal

Ruby Palchoudhuri  
President Emeritus  
64, Lake Place, Kolkata – 700 029, India  
+919903610600  
r.palchoudhuri@gmail.com

4. British Council

Radhika Singh  
Assistant Director Programme, East and Northeast India  
British Council Division, British Deputy High Commission, 16, L & T Chambers, Camac St, Elgin, Kolkata – 700 017, India  
Radhika.Singh@in.britishcouncil.org

**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:

The Intangible Cultural Heritage (ICH) of India (UNESCO) – National Inventory

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

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 the Sangeet Natak Akademi, India's national academy for music, dance and drama and an autonomous body under 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 - 29

Name of the element in the inventory - Durga Puja in Kolkata (Submitted for Nominations)

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

25 March 2011

(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 nomination dossier for the element has been prepared by the research team at Jadunath Bhavan Museum and Resource Centre (JBMRC) led by Professor Tapati Guha-Thakurta. The team began by reviewing academic literature and media reporting on Durga Puja alongside exploring the archival material on the element available at JBMRC. This was followed by extensive fieldwork with various stakeholder communities who were carefully identified. During the fieldwork, a large body of information and material was collected, regarding the pre-Puja organisational infrastructures, the involvement of indigenous artisan and craftsperson groups and the process of image making and pandal designing. The team also thoroughly documented the journey of the festival from the preparation of the 'pandals' and the images to the ultimate culmination of these efforts during the ten days of the festival, in the form of photographs, videos and voice recordings of interviews. Subsequently, a public meeting was held with a wide range of stakeholders – both men and women, who are responsible for various components of the element, where a discussion about the future of the festival and the potential safeguarding measures took center-stage. Inputs gained during various stages of the research has been

adequately represented within the form.

*(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 (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) 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 (no more than ten standard A4 sheets) 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:*

<http://sangeetnatak.gov.in/sna/inventory.php>

<http://www.indiaich-sna.org/index.html>

## 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.*

In English:

Banerjee, Sudeshna – Durga Puja: Celebrating the Goddess: Then and Now, Rupa & Co., 2006, New Delhi.

Bean, Susan S. – 'The Unfired Clay Sculpture of Bengal in the Artscape of Modern South Asia' in Rebecca M. Brown and Deborah S. Hutton eds. A Companion to Asian Art and Architecture, Wiley-Blackwell, 2011, London, pp. 604 – 628.

Bean, Susan S. – 'Vessels for the Goddess: Unfired-Clay Images of Durga in Bengal' in Pratapaditya Pal ed. Goddess Durga: The Power and Glory, Marg, 2010, Mumbai, pp. 38 – 53.

Bhattacharji, Sukumari – The Indian Theogony, Firma KLM Private LTD, 1978, Calcutta.

Bhattacharya, Tithi – 'Tracking the Goddess: Religion, Community, and Identity in the Durga Puja Ceremonies of Nineteenth-Century Calcutta' in The Journal of Asian Studies, 2007, 66, 4, pp. 919 – 962.

Blurton, T. Richard – Bengali Myths, The British Museum Press, 2006, London.

Bose, Pradip (Manas Ray tr.) – 'The Heterotopias of Calcutta's Durga Pujas' in Amit Chaudhuri ed. Memory's Gold: Writings on Calcutta, Penguin, 2008, New Delhi.

Chatterjee, Kumkum – 'Goddess Encounters: Mughals, Monsters and the Goddess in Bengal' in Modern Asian Studies, 2013, 47, 5, pp. 1435 – 1487.

Ghosh, Anjan – 'Spaces of Recognition: Puja and Power in Contemporary Calcutta' in Journal of Southern African Studies, 2000, 26, 2, pp. 289 – 299.

Ghosh, Anjan – 'Durga Puja: A Consuming Passion' in Seminar, March 2006, 559.

Ghosh, Anjan – Contested Spaces: Puja and its Publics in Kolkata, Centre for Studies in Social Sciences, 2009, Calcutta.

Guha-Thakurta, Tapati – 'From Spectacle to Art: The Changing Aesthetics of Durga Puja in Contemporary Kolkata' in Pratapaditya Pal ed. Goddess Durga: The Power and Glory, Marg, 2010, Mumbai, pp. 54 – 81.

Guha-Thakurta, Tapati – In the Name of the Goddess: The Durga Pujas of Contemporary Kolkata, Primus Book, 2015, Delhi.

Guha-Thakurta, Tapati – 'Durga, Didi and the New-Age Puja' in The Hindu, 16 September 2017.

McDaniel, June – Offering Flowers, Feeding Skulls: Popular Goddess Worship in West Bengal, Oxford University Press, 2004, New York.

McDermott, Rachel Fell – Revelry, Rivalry and Longing for the Goddess: The Fortunes of Festivals, Columbia University Press, 2011, New York.

Nicholas, Ralph – Night of the Gods: Durga Puja and the Legitimation of Rural Power in Bengal, Orient Blackswan and RCS Publishers, 2013, Delhi.

Ray, Manas – ‘Goddess in the City: Durga Pujas of Contemporary Kolkata’ in Modern Asian Studies, 2017, 51, 4, pp. 1126 – 1164.

In Bengali:

Agnihotri, Anita – Kolkatar Pratimashilpira, Ananda Publishers, 2001, Kolkata.

Bandopadhyay, Sandip – Durga Puja: Borobari Thekey Barowari, El Alma Publications, 2011, Kolkata.

Banerjee, Anjan – Sri Sri Durga Parikramanika, Mayurakshi, 2007, Kolkata.

Bhattacharya, Nabakumar – Durga O Durgotsav, Pustak Bipani, 2016, Kolkata.

Chattopadhyay, Samrat ed. – Durga Pujor Note Book, Deep Prakashan, 2013, Kolkata.

Chattopadhyay, Samrat ed. – Durga Dalil: 400 Bacherer Ajana Kahini, Serena Publications, 2018, Kolkata.

Das, Biplab – Baroyari Dugga, Bodhisattva, 2018, Kolkata.

Mitra, Anjan – Kolkata O Durga Pujo, Ananda Publishers, 2003, Kolkata.

Sripantha – Smritir Pujo, Punascha, 2003, Kolkata.

## 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.*

Name: Dr. Rita Swami Choudhary

Title: Secretary, Sangeet Natak Akademi

Date: 28.03.2020

Signature: Sd/-

*Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)*

Not applicable.