

## Hand-out:

# INVENTORYING QUESTIONNAIRE

### *Model questionnaire for identifying ICH elements when drawing up inventories\**

1. IDENTIFICATION OF THE ICH ELEMENT
<p>1.1. Name of the element, as used by the community concerned</p> <p>Baul Songs</p>
<p>1.2. Short, informative title of the element (including indication of the ICH domain(s) concerned)</p> <p>Bauls of Bengal: Its Traditions and Continuity. This is under four domains of ICH and they are as follows Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; Performing arts; Social practices, rituals and festive events; Knowledge and practices concerning nature and the universe.</p>
<p>1.3. Community(ies) concerned<sup>1</sup></p> <p>Baul Fakir Community</p>
<p>1.4. Physical location(s)/distribution frequency of enactment of the element<sup>2</sup></p> <p>Nadia, Birbhum and Murshidabad of West Bengal</p>

\* This form is adapted from the one on UNESCO's website (<http://www.unesco.org/culture/ich/>). States Parties are free to design their own inventories and develop their own questionnaires; this form simply offers a few suggestions. States are encouraged to adapt it to their needs if they so wish. Please note that inventories are meant to identify and define, not to fully document ICH elements; they must also be regularly updated. The answers to questions 1–5 should, therefore, preferably not take (in total) more than a few pages.

1.5. Short description of the element (preferably no more than 200 words).

Baul is widely known and appreciated as a folk music of Bengal but it is a religious sect that espouses a specific philosophy through their songs. Members of the sect are called bauls, and what they sing is popularly called baul-gaan (baul songs). This wandering musicians has a special place in the history of Bengali folk tradition and spiritual ideology. Bauls live in a community, but do not adhere to any particular religion. Their religion is music based on the themes of dehatatva (body as a site of worship), brotherhood and peace. Bauls have embraced elements from Hinduism, Tantric Buddhism, and Sufi Islam and have developed their own unique belief system from this eclectic basket of ideologies. They sing about the state of disconnect between the earthly soul and the spiritual world and often philosophize love and bonds of heart, subtly revealing mysteries of life, laws of nature, decrees of destiny and the ultimate union of the human with the divine.

## 2. CHARACTERISTICS OF THE ICH ELEMENT

2.1. Practitioner(s)/performer(s) directly involved in the enactment or practice of the element (include name, age, gender, professional category, etc.)

Khodabox Fakir, Age-70, Male, Guru

- 2.2. Other people in the community who are less directly involved, but who contribute to the practice of the element or facilitate its practice or transmission (e.g. preparing stages, costumes, training, supervising, sponsoring).

There are people associated with making the instruments like Dotara, Ektara. Many disciple/sisya used to sponsor their yearly event.

- 2.3. Language(s) or language register(s) involved

Bengali including local dialect.

- 2.4. Tangible elements (such as instruments, specific clothing or space(s), ritual objects) (if any) associated with the enactment or transmission of the element.

Instrument like Dotara, ektara are involved with their songs.

- 2.5. Other intangible elements (if any) associated with the enactment or transmission of the element

Not Applicable
<p>2.6. Customary practices (if any) governing access to the element or to aspects of it<sup>3</sup></p> <p>Customary practice involved with dehatatva rituals which is secret to them.</p>
<p>2.7. Modes of transmission to others in the community</p> <p>Oral Tradition in the form of Guru – Siysa Prampara ( Tradition )</p>
<p>2.8. Relevant organizations (community organizations, NGOs or others – if any)</p> <p>Banglar Natok.com, based on Kolkata</p> <p>Baul Fakir Songha based on Murshidabad.</p>
<b>3. STATE OF THE ICH ELEMENT: VIABILITY<sup>4</sup></b>
3.1. Threats (if any) to the continued enactment and transmission of the element within the relevant

community(ies).

Threats are being involved only from the religious fundamentalist.

3.2. Threats to the sustainability of access to tangible elements and resources (if any) associated with the element.

Guru and Sadhok are becoming less and that is why we could not see so many sadhok and gurus in West Bengal.

3.3. Viability of other intangible heritage elements (if any) associated with the element

Not Applicable

3.4. Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the element.

We need to document their songs and lyrics with utmost latest technology and we should be conscious about the tradition so that it may continue without any disturbance.

#### 4. DATA RESTRICTIONS AND PERMISSIONS

4.1. Consent from, and involvement of, the community(ies) concerned in the process of collecting information

Not yet done.

4.2. Restrictions, if any, on the use of (or access to) information

It would not be any restrictions.

4.3. Resource person(s): name and status or affiliation

<p>Khodabox Fakir, Sadhok, Choa Murshiadabad</p> <p>Saymon Zakria, Eminent Folklorist, Bangladesh</p> <p>Shaktinath Jha, Eminent Baul Scholar , Murshidabad</p> <p>Sudhir Chakraborty, Eminent Baul Scholar, Krishnanagar, Nadia</p>
<p>4.4. Date(s) and place(s) of information generated</p> <p>18/05/2020. Islampur, Murshidabad.</p>
<p><b>5. REFERENCES CONCERNING THE ICH ELEMENT (IF ANY)<sup>5</sup></b></p>
<p>5.1. Literature (if any)</p> <p>Bandyopadhyay, Somendronath. Bāṅglār Bāul: Kābyo ō Darśon. Calcutta: Bookland, 1964.</p> <p>Bandyopadhyay, Somen. "Baul Songs of Bengal and Their Modern Forms", Study of Changes in Traditional Culture .Ed. By K.P. Chattopadhyay, Calcutta: University of Calcutta, 1957.</p> <p>Bhabha, Homi. The location of Culture. London and New York: Routledge , 1994.</p> <p>Bhattacharya, Deben, trans. Songs of the Bards of Bengal. New York: Grove Press, 1989.</p> <p>Bhattacharya.D. The Mirror of the Sky: Songs of the Bauls from Bengal. London: George Allen and Unwin Limited, 1969.</p> <p>Bhattacharya, Upendranāth. Banglar Baul o Baul Gan. Calcutta: Orient Book Co, 1957.</p> <p>Bruneau, M. Diasporas et Espaces Transnationaux. Paris: Anthropos-Economica, 2004.</p> <p>Bucknell, R.S. and M. Stuart-Fox. The Twilight Language. Richmond: Curzon Press, 1994.</p> <p>Cakravarty, Sudhir. Bangla Dehatattver Gan. Calcutta: Pustak Bipani, 1990.</p> <p>Capwell, Charles. "The Esoteric Belief of the Bauls of Bengal." Journal of Asian Studies 33, 1974.</p>

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Jain, Jasbir. "Problematizing Hybridity: The Diasporic versus the Stay-at-home Writer" Satish C. Aikant (ed.), New Delhi: Pencraft International, 2004.

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<p>5.2. Audiovisual materials, recordings, etc. in archives, museums and private collections (if any)</p> <p><a href="http://www.baularchive.com">http://www.baularchive.com</a></p> <p><a href="http://thetravellingarchive.org/home.php">http://thetravellingarchive.org/home.php</a></p>
<p>5.3. Documentary material and objects in archives, museums and private collections (if any)</p> <p>Yes.</p>
<p><b>6. INVENTORYING DATA</b></p>
<p>6.1. Person(s) who compiled the inventory entry</p> <p>Md Intaj Ali</p>
<p>6.2. Proof of consent of the community(ies) concerned for: (a) inventorying the element; and (b) the information to be provided in the inventory</p> <p>Not applicable now.</p>
<p>6.3. Date of entering the information in the inventory</p> <p>18/05/2020</p>

1. See Participant's text Unit 3.
2. The location where the practice or expression is enacted and transmitted should be specified. ICH elements may be associated with one specific location (such as a single town) or associated with a much broader geographical area,

including neighbouring States. The occurrence of an element in other States may be referred to in an inventory of ICH elements.

3. It often happens that, traditionally, a specific practice or expression cannot be performed or attended by just anyone. Often, people of a certain gender, age or background must play specific roles. There may also be restrictions on who may be part of the audience. The Convention requires such restrictions to be respected, if that is the wish of the communities concerned. Sometimes community members propose, and the community at large accepts, that certain roles within an ICH practice can be fulfilled by other categories of persons than was traditionally the case so that viability can be ensured.

Article 13(d)(ii) of the Convention requests States Parties to take measures that aim at 'ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage'. So if ICH practices that cannot be attended by everyone (for example, not by men) are recorded or documented, there must be a discussion with the communities and groups concerned about whether these recordings can be made accessible or shown in places that are open to all. Recordings can, of course, only be made with the explicit prior and informed consent of the tradition bearers concerned.

4. See Participant's text Unit 3.
5. Inventorying is about identifying and defining ICH; it is different from documentation or research. For the insertion of an element in an inventory, no extensive research or documentation is required. If versions of the element have already been recorded, studied or otherwise written about, then information is welcome and section 5 is the place to indicate the appropriate references. This is also the place to indicate the existence of collections of objects or instruments that are associated with living ICH expressions or practices.