

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>Geet(Folksong).</p>
<p>1.2. Short, informative title of the element (including indication of the ICH domain(s) concerned)</p> <p>Meyeli Geet of Jamalpur.</p>
<p>1.3. Community(ies) concerned¹</p> <p>Bangeli community. Basically all people are members this community.</p>
<p>1.4. Physical location(s)/distribution frequency of enactment of the element²</p> <p>The practice of female music continues in Jamalpur, Kushtia, North Bengal and other areas of Bangladesh. It is a practice that is traditional and involves the daily lives of women. However, the range of female songs has decreased in Jamalpur region. In Madarganj Upazila, Tulsipur Union, Melandah Upazila, etc. of Jamalpur, the range of</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.

female songs is mostly noticeable.

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

Feminine songs are exclusively the songs of Bengali girls. Mixed with this song is the life of a large group of women, their struggles, their simple and boundless sorrow. This song is a harmonious expression of women's creativity and innumerable feelings. Sometimes women compose their own songs and serve them in their own environment. The simple pleasures and pains of women's life, festival ceremonies, customs, folklore, simple beavers, social customs, traditional relations between men and women and domesticity, etc. are the subjects of women's songs. In terms of quality and quantity, this femininity is present in a wide and prominent part of Bengali folk music. Feminism is not a symbol of a single or special femininity, but a collective and social creation of an integrated women's life. Economic activity of women in Jamalpur region is noticeable. Just as they are working at home and in the field, the women-centric cottage industry of Jamalpur is also famous in the country. The feminist songs of this region also bear the imprint of all these active and prominent lifestyles. The unity of women is mainly expressed through women's songs. The peculiarities, philosophy, influence, dynamics, practices, etc. of the folk songs of Jamalpur will be highlighted in the research initiative.

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.)

1. Name: Niari, Gender: Female, Age: 45, Occupation: Housewife. 2. Name: Champa, Age: 49, Gender: Female, Occupation: Housewife. 3. Name: Ayesha, Gender: Female, Age: 55, Occupation: Housewife. 4. Name: Hawa, Gender: Female, Age: 51, Occupation: Housewife. 5. Name: Sumati, Gender: Female, Age: 56, Occupation: Housewife.

- 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, sponsorin)

Invited / Invited or ordinary people of the society or anyone can participate in the event of female music. Although it is basically a women-centric song, there are no restrictions for men. Everyone can participate directly and indirectly. (According to the information available at present)

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

Bengali (Specific Regional Language)

- 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

Location: body yard, large veranda, floor of the house (especially when the bride / groom is seated on the floor for the wedding ceremony), bathroom (especially when the bride / groom is bathed in the wedding).

Costume: Wears sari / cloth, maxi, three piece etc. In this case, there is no specificity of clothing.

In particular, no different musical instruments are used in female music. While singing, the women / artists perform the song by clapping and dancing.

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

★ Dance ★ Oral tradition of performing songs ★ Performing style ★ Tunes ★
Different rituals or customs ★ Family, personal or social narratives.

Although the female song is a 'song', various aspects of women's life are revealed in it along with the performance of the song. Diverse aspects are also part of the intangible culture.

2.6. Customary practices (if any) governing access to the element or to aspects of it³

The female anthem is the female anthem. Girls are the leaders in the field of music.

Artists perform songs as well as dances. However, do not apply the word dance with the song.

2.7. Modes of transmission to others in the community.

Is traditionally practiced. Women do not sing suddenly. Sometimes he learns from the place of interest from his childhood and sometimes he practices the lineage. However, most of the time, the artists take music lessons from family members like mother, grandmother, grandmother, elder sister etc. Artists do not make any written list of feminine songs.

2.8. Relevant organizations (community organizations, NGOs or others – if any)

Not applicable.

**3. STATE OF THE ICH
ELEMENT: VIABILITY⁴**

3.1. Threats (if any) to the continued enactment and transmission of the element within the relevant community(ies)

No threats.

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

Not applicable.

<p>3.3. Viability of other intangible heritage elements (if any) associated with the element</p> <p>Not applicable.</p>
<p>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</p> <p>1. List all the ceremonies centered on the festival. 2. Staying close to a particular community through emotional and financial support. 3) To ensure uninterrupted cultural celebration irrespective of the community.</p>
<p>4. DATA RESTRICTIONS AND PERMISSIONS</p>
<p>4.1. Consent from, and involvement of, the community(ies) concerned in the process of collecting information</p> <p>Their verbal consent was obtained through a conversation on mobile with artist Ayesha, Sumati. They gladly agreed to give all the information about the female song. The other three artists also agreed to provide information through artist Sumati.</p>
<p>4.2. Restrictions, if any, on the use of (or access to) information</p> <p>There are no restrictions on data usage.</p>

<p>4.3. Resource person(s): name and status or affiliation</p> <p>1. Anjumanara Begum Beauty. 2. Khaleda Nur Begum.</p>
<p>4.4. Date(s) and place(s) of information generated</p> <p>16 May 2020.</p>
<p>5. REFERENCES CONCERNING THE ICH ELEMENT (IF ANY)⁵</p>
<p>5.1. Literature (if any)</p> <p>Some work has been done on female music. Folklore Collection No. 36 and 57 published by Bangla Academy has been published by collecting female songs from different regions of Bangladesh (female songs of North Bengal, female songs of Mymensingh region, female songs of Jessore region, female songs of Rangpur region). But there was no detailed analysis of the lyric. Folk songs from different parts of Jamalpur have been collected in the books 'Bangladesh Folk Culture Books Mymensingh' (2016) and 'Bangladesh Folk Culture Books Jamalpur' (2013) published by Bangla Academy. There is no separate discussion about the possibility of women's community in women's music, the dynamism of the community. Simon Zakaria's book 'Bangladesh Folk Music' (2013) has two articles on female music. There is a brief talk about the performance of female music, type</p>

of song, dress, community of songs. Besides, Shaktinath Jha's book 'Muslim Society's Wedding Song and Gop's Wedding Song' (2018) talks about wedding song as a type of West Bengal girl's song. Songs have been collected in Ferdousi Lucky's book 'Brakshanbaria's Wedding Song' (2017) and the artists have been briefly discussed. However, no detailed research has been done on female lyric as an ICH component.

<p>5.2. Audiovisual materials, recordings, etc. in archives, museums and private collections (if any)</p> <p>Not applicable</p>
<p>5.3. Documentary material and objects in archives, museums and private collections (if any)</p> <p>Not applicable</p>
<p>6. INVENTORYING DATA</p>
<p>6.1. Person(s) who compiled the inventory entry</p> <p>Sumaiya Nasrin Oyeshee. Department of folklore ,Jatiya kabi kaji Nazrul Islam University. Trishal, Mymensingh.</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>Anjumanara Begum Beauty.</p>
<p>6.3. Date of entering the information in the inventory</p> <p>16 May 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.