

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline: 31 March 2026
for possible inscription in 2027**

*Instructions for completing the form are available at:
<https://ich.unesco.org/en/forms>*

A. State Party or States Parties

India

B. Name of the element

B.1. Name of the element in the languages and scripts of the community(ies) concerned

Language	Name of the element in the respective script
Assamese	ছলাপুৰী চাদৰ
Bengali	সোলাপুৰী চাদৰ
Bodo	সোলাপুৰী চাদৰ
Dogri	सोलापुरी चादर

Gujarati	સોલાપુરી ચાદર
Hindi	सोलापुरी चादर
Kannada	ಸೊಲಾಪುರ ಚದರ್
Kashmiri	سولاپوری چادر
Konkani	सोलापूरी चादर
Maithili	सोलापुरी चादर
Malayalam	സോളാപൂരി ചാദർ
Marathi	सोलापूरी चादर
Manipuri	সোলাপুরী চাদর
Nepali	सोलापुरी चादर
Odia	ସୋଲାପୁରୀ ଚାଦର
Punjabi	ਸੋਲਾਪੁਰੀ ਚਾਦਰ
Rajasthani	सोलापुरी चादर
Sindhi	سولاپوري چادر
Santali	ଝିମଝିମଝିମ ଓଝିଝିମ
Sanskrit	सोलापुर-चद्दरः
Telugu	సోలాపూర్ చదర్
Tamil	சோலாப்பூர் சத்தர்
Urdu	شعلہ پوری چادر

B.2. Name of the element in English

Solapuri Chadar (Solapur Blanket)

C. Name of the communities, groups or individuals concerned

The Padmashali Community: This Marathi/Telugu-speaking weaving community, which migrated to Solapur from the Telangana region, serves as the hereditary custodians and primary practitioners of the craft

Artisanal Family Units: Within household workshops, elders—inclusive of all genders—act as master practitioners and conduits for intergenerational transmission, while young adults and children inherit the living heritage through hands-on apprenticeship

Women Practitioners: Women play a vital and specific role in the pre-weaving and post-weaving stages, including yarn dyeing, winding, warping, and finishing, which are essential to the "8-step process" of production

Jacquard Designers and Card-Cutters: These specialized creative practitioners are responsible for translating intricate geometric and floral motifs into the "punch cards" or digital files that dictate the patterns for the Jacquard looms

SOZIYA or Solapur Chaddar Manufacturers' Association: This collective body and various weaving guilds orchestrate industry activities, protect the Geographical Indication (GI) status, and foster a sense of togetherness among manufacturers and labourers

Ancillary Creative Communities: This includes local dyers, loom-repair technicians, and spinning mill workers whose livelihoods are intrinsically linked to the continuity of the element

The Broader Multi-Linguistic Community: The element serves as a cultural "Sangam" (confluence) for the diverse Marathi, Telugu, and Kannada speaking populations of Solapur, for whom the craft is a primary marker of regional identity

1. General information about the element

For Criterion R.1, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

- 1.1. *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*

Not to exceed 300 words

The Solapuri Chadar is a distinctive, high-density cotton textile originating from the industrial hub of Solapur, Maharashtra. It is globally recognized for its unique reversible "extra-warp" structural weave, a sophisticated technique that allows intricate motifs to appear identically on both the obverse and reverse sides of the fabric.

The craft is defined by complex Jacquard patterns representing a technological evolution across five generations—from hand-throw shuttles to high-speed power looms. These textiles traditionally feature six core aesthetic categories: **Carpet, Indraja, Delux, Navrang, Mayurpankh, Jamuna etc** characterized by vibrant contrasting color palettes and geometric or floral motifs. Upholding this living heritage are the **Padmashali** (Telugu-speaking) **Maharshtrian** and **Dhangar** (Marathi / Kannada-speaking) communities. Production follows a rigorous '8-step lifecycle,' encompassing dyeing, winding, warping, and drafting, culminating in mechanized weaving and packing.

As the first textile from Maharashtra to receive **Geographical Indication (GI Tag 08, Class 24)** status, the Solapuri Chadar is legally and culturally anchored to its region. This status serves as a cornerstone of the city's industrial identity, symbolizing a unique cultural "Sangam" (confluence) and protecting the socio-economic resilience of its diverse weaving communities against unauthorized duplication

- 1.2. *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 to exceed 100 words

The primary bearers are the **Padmashali** (Telugu-speaking) **Maharashtrians** (Marathi) and **Dhangar** (Kannada-speaking) communities, for whom weaving is a hereditary practice. Transmission occurs "osmotically" within multi-generational artisanal households.

Specific roles are often gender-defined: men typically operate the complex **Jacquard looms**, while women manage critical pre-weaving stages including **dyeing, winding, and warping**. Master practitioners hold special responsibilities for **Drafting and Denting**, ensuring technical precision across the eight-stage production lifecycle. Cooperative bodies like **SOLAPUR ZILLA YANTRAMAG DHARAK SANGH** further orchestrate community-wide safeguarding and collective labour interests

- 1.3. *How are the knowledge and skills related to the element transmitted today?*

Not to exceed 100 words

In Solapur, you don't just learn to weave; you absorb it "osmotically" from the neighborhood air. Children grow up amidst the rhythmic clatter of looms, watching their elders navigate the rigorous **8-step production lifecycle**. This isn't formal schooling; it is a deep, intergenerational apprenticeship where technical proficiency in Jacquard mechanisms and the secrets of dyeing are passed from hand to hand. This shared labor ensures that the craft remains the primary mode of continuity for the community's identity.

- 1.4. *What social functions and cultural meanings does the element have nowadays for the communities concerned?*

Not to exceed 200 words

The Chadar is the cultural "**Sangam**" (confluence) of Solapur. It is the common thread that binds the Telugu, Marathi, and Kannada-speaking communities together. In this city, the textile industry is one of the three foundational pillars of life, standing equal to religion and agriculture.

Nowadays, the Chadar is more than a product—it is a symbol of socio-economic resilience. When a weaver folds a finished bale, they aren't just packing fabric; they are honoring a migratory history that turned Solapur into a global textile hub. Despite the threat of modern counterfeits, the community's pride in their **GI-protected heritage** remains unshakable. To the people here, the Chadar is a living record of their ancestors' journey and a soft, heavy comfort that belongs to every Indian home.

- 1.5. *Can the State Party or States Parties confirm that nothing in the element is incompatible with existing international human rights instruments?*

Not to exceed 50 words

The State Party confirms that Solapuri Chadar weaving promotes social inclusion, cultural diversity, and economic empowerment. The practice is compatible with international human rights instruments, as it fosters mutual respect among linguistic communities and adheres to equitable labor practices within artisanal guilds.

- 1.6. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of mutual respect among communities, groups and individuals?*

Not to exceed 50 words

The State Party confirms the element fosters profound **mutual respect** among the diverse **Padmashali, Dhangar, Maharashtrian and Momin** communities of Solapur. As a shared living heritage, its transmission promotes social cohesion and inter-community solidarity. Nothing in its practice or expression contradicts human rights or the dignity of any group or individual.

- 1.7. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of sustainable development?*

Not to exceed 50 words

The Solapuri Chadar serves as a vital anchor for the city's decentralized economic fabric. By utilizing cotton and traditional looms, the craft maintains a low-impact environmental footprint while sustaining the livelihoods of the Padmashali Maharashtrian Momin and Dhangar weaver clusters. This continuity of practice ensures that heritage remains a functional, equitable component of Solapur's evolving urban ecosystem.

- 1.8. *Are there customary practices governing access to the element? If yes, describe any specific measures that are in place to ensure their respect.*

Not to exceed 100 words

In Solapur, the craft isn't taught in classrooms; it lives within the homes of the Padmashali, Dhangar/Maharashtrian, and Momin families. Mastery is passed down through a quiet, long-term apprenticeship between elders and the youth. While the markets are open to all, the actual 'know-how' of the weave remains communal knowledge held by family lineages and local cooperatives. These groups act as guardians, ensuring that raw materials are fair and that the Chadar's identity isn't diluted by mass-produced imitations from outside the community.

2. Contribution to visibility, awareness, dialogue and sustainable development

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’. In addition, States are encouraged, with reference to Chapter VI of the Operational Directives, to recognize the interdependence between the safeguarding of intangible cultural heritage and sustainable development.

Given its extensive nature, criterion R.2 will be assessed based on the information provided in the nomination file as a whole including the answers provided in this section.

2.1. *Do communities concerned consider that the element contributes to the following?*

- ☒ Ensuring visibility and awareness of the significance of intangible cultural heritage
- ☒ Encouraging dialogue
- ☒ Reflecting cultural diversity and testifying to human creativity

2.2. *Do communities concerned consider that the element contributes to the following? (select only relevant options)*

- ☐ Food security
- ☐ Health care
- ☐ Quality education
- ☒ Gender equality
- ☒ Inclusive economic development
- ☒ Environmental sustainability including climate change
- ☒ Peace and social cohesion
- ☒ Others (please specify): *Community Engagement for Economic growth*

2.3. *Provide explanations in support of the statement(s) made above, as appropriate.*

Not to exceed 200 words

Inscription shifts the narrative of Solapur from a declining industrial center to a resilient landscape of living heritage. By recognizing the Chadar, we validate the daily creative labor of the Padmashali, Dhargar, and Momin weavers whose hands define the city's identity.

From a conservation standpoint, the craft is the lifeblood of Solapur's socio-spatial resilience. It sustains an inclusive economic model where the "home" remains a productive workshop. Here, women are essential managers of the pre-weaving stages, making the craft a genuine vehicle for gender equity. Environmentally, the industry offers a sustainable alternative to centralized mass-production through its decentralized, low-energy urban model. Unlike massive industrial plants, these workshops are integrated into the existing residential fabric, minimizing the carbon footprint associated with heavy industrial infrastructure.

Beyond economics, this heritage acts as a social bridge. In a diverse urban fabric, shared pride in the "Solapuri" identity fosters cohesion between distinct communal groups. UNESCO recognition will provide these weaving clusters the institutional visibility needed to advocate for their space within the city's future, ensuring that Solapur's development remains rooted in its human history rather than being erased by it.

- 2.4. States are encouraged to submit audiovisual materials that convey the communities' voice in support of the statements made above (optional).

☒ Materials (written, audiovisual or any other way) are submitted (referred to as 'R.2 materials')

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

What safeguarding measures are put in place to protect and promote the element?

Include in your answer:

- the description of the safeguarding measures;
- the communities' role in the planning of measures described;
- the communities' role in the implementation of measures described.

Not to exceed 500 words

The safeguarding strategy focuses on stabilizing the weaving clusters by treating Solapur's heritage as a unified urban ecosystem rather than a fragmented industry. Through a series of community meetings facilitated by the **District Collector Solapur** and the **local weavers' association (SOZIYA)**, a consensus was reached to move away from internal price wars toward a collective business model.

Core Safeguarding Initiatives:

- **The "One for All" Model:** To eliminate self-destructive price competition, the community has resolved to implement a **collective rate-fixing system**. This ensures that even the smallest household units receive a fair price, creating a staunch, unified market presence that resists pressure from external industrial imitators.
- **Collaborative Design & Diversification:** Instead of every weaver producing the same traditional pattern, groups are encouraged to develop **unique signature designs**. We are also expanding the textile's utility into contemporary markets—**developing architectural hangings, organizers, furnishings, apparel and lifestyle accessories** that translate traditional textures into modern urban interiors.
- **Institutional & Spatial Protection:** With the District Collector's leadership, the nomination process has become a tool to solve ground-level infrastructure issues. This includes securing the physical workspace of the weavers and providing communal facilities for dyeing and finishing, which reduces the individual weaver's overhead costs.
- **Resource Solidarity:** The community has resolved to leverage their collective strength for raw material procurement. By purchasing yarn as a unified body, they bypass exploitative middlemen, ensuring that the economic benefits of the craft remain within the weaver's home.
- **Legislative & GI Protection:** The primary existential threat is the "identity theft" of the Solapuri brand by industrial clusters in Punjab, Haryana, and Erode. Community with district administration plans to implement a robust enforcement cell for the **Geographical Indication (GI)**. This community-led body will authenticate genuine production, ensuring that mass-produced imitations cannot misappropriate the "Solapuri" label, thereby securing the master weavers' intellectual property and market position.

Community Participation in Planning and Implementation The planning was driven by "baitmaks" within the weaver colonies and at SOZIYA, where practitioners identified that their greatest threat was not technology, but a lack of unity. The implementation is now led by the community themselves through their cooperatives. These bodies manage the quality standards

and the new "fair-price" model, ensuring that the craft remains a viable, dignified livelihood. By placing the master weavers at the centre of the decision-making process, ensuring that the technical integrity of the Chadar is preserved while the community gains the collective bargaining power needed to survive in a modern economy.

4. Community participation in the nomination process and consent

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’.

4.1. *Describe how the communities, groups or individuals concerned have actively participated in all stages of the preparation of the nomination.*

Not to exceed 300 words

- The nomination was prepared through sustained on-ground engagement within the Solapur weaving neighbourhoods, evolving through repeated site visits, meetings, informal discussions, and shared observations of everyday production and urban life.
- Weavers, factory owners, women workers, and allied community members actively participated by articulating their challenges, aspirations, and concerns related to livelihood security, market pressures, and the intergenerational transmission of weaving knowledge.
- Community members contributed directly to innovation and safeguarding discussions by proposing and developing experimental product samples, including furniture upholstery, furnishings, curtains, and cushion covers using the Solapur weave.
- These initiatives reflected a collective intent to explore new market opportunities while maintaining ethical practices such as unity within the community, fair pricing, and avoiding rate undercutting for short-term gains.
- The principle that the community must benefit collectively emerged repeatedly as a shared value guiding decision-making during the nomination process.
- Weavers openly shared technical knowledge, oral histories, and production practices rooted in neighbourhood-based weaving clusters, enriching the documentation with lived expertise.
- Women from weaving households supported the fieldwork through everyday hospitality during documentation visits, and several artisans voluntarily offered woven samples as gestures of trust and goodwill.
- Shri Pentappa Gaddam, head of the SOZIYA community, facilitated broad participation by connecting the team with weavers, factory owners, and labourers across multiple clusters, ensuring wide representation.
- Urban documentation was supported by local residents, auto-rickshaw drivers, and members of the public, who assisted with wayfinding, storytelling, and recalling spatial and social histories of the weaving areas.
- The process revealed strong social cohesion across religious communities, with no divisions observed, reflecting a deeply embedded culture of shared urban living.
- Gunjan Jaiswal Architects undertook the nomination through immersive community engagement, communicating artisans' concerns to relevant government bodies and exploring design-led pathways for economic resilience.
- Government authorities District Collector Shri Kumar Ashirwad ji and his office, Shri Dilip Pawar- District planning officer, Shri Yogesh Doke – Asst Commissioner, universities, and research institutions cooperated in safeguarding helping permissions, data collection documentation efforts.

- ☒ Consent (written, audiovisual or any other way) to the nomination of the element from the communities, groups or individuals concerned is attached in support to the description above (referred to as 'consent materials')

4.2. *Community organizations or representatives concerned*

Contact person for the communities:

Title (Ms/Mr, etc.): Mr

Family name: Gaddam

Given name: Pentappa

Institution/position: Solapur Zilla Yantramag Dharak Sangh (SOZIYA)

Address: SOZIYA office, pl no 27, Akkalkot Road, Solapur 413006

Telephone number: 9420492382, 9326492382

Email address: -

Other relevant information: -

- ☒ Additional contact information for main community organizations or representatives, non-governmental organizations or other bodies concerned with the element are attached in a separate annex, and their details can be published on the website of the Convention as part of the nomination

5. 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 and 12 of the Convention.

5.1. *Name of the inventory(ies) in which the element is included*

Intangible Cultural Heritage of India- National Inventory

5.2. *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 notified Sangeet Natak Akademi, India's national Academy for music, dance and drama and an autonomous body of the 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 and Capacity-building initiatives among others.

5.3. *Reference number(s) and name(s) of the element in the relevant inventory(ies)*

5.4. Date of the element's inclusion in the inventory(ies)

Is the information concerning the updating and periodicity of the inventory(ies), as well as the participation of communities, groups and NGOs concerned to the inventorying process, included in the periodic report on the implementation of the Convention? ☐ Yes, the information is included in the periodic report. Specify in the box below the year in which that report was submitted ☐ No, the information is not included in the periodic report. Provide information in the box below <i>Not to exceed 200 words</i>
☐ An extract of inventory(ies) in English or in French and in the original language, if different, is submitted

6. Checklist for audiovisual materials

Confirm that the following audiovisual materials have been submitted:

☒ 10 recent photographs in high definition submitted ☒ Form ICH-07-photo is attached to grant rights for the 10 photographs submitted ☒ A video (from 5 to 10 minutes) is submitted ☒ Form ICH-07-video is attached to grant rights for the video submitted ☒ R.2 materials (written, audiovisual or any other way) submitted (<i>optional – with reference to section 2.3; audiovisual materials should last no more than ten minutes</i>) ☒ Form ICH-07-video is attached to grant rights for the R.2 materials submitted (<i>only if the materials are audiovisual</i>) ☒ Consent materials (written, audiovisual or any other way) submitted (<i>with reference to section 4.1; audiovisual materials should last no more than ten minutes</i>) ☒ Form ICH-07-video is attached to grant rights for the consent materials submitted (<i>only if the materials are audiovisual</i>)
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7. Correspondence and signature

7.1. Designated contact person

Provide the contact details 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.): Ms Family name: Jaiswal
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Given name:	Gunjan
Institution/position:	Conservation Architect @ Gunjan Jaiswal Architects
Address:	B404 Asmi Vintage, MG road Goregaon west, Mumbai 400104,
Telephone number:	8600364848
Email address:	gunjanjaiswalarchitects@gmail.com
Other relevant information:	

7.2. Other contact persons (for multinational nomination only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Title (Ms/Mr, etc.):
Family name:
Given name:
Institution/position:
Address:
Telephone number:
Email address:
Other relevant information:

7.3. Signature on behalf of the State Party or States Parties

Name:
Title:
Date:
Signature:

7.4. Name(s), title(s) and signature(s) of other official(s) (for multinational nominations only).

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