Intangible Cultural Heritage Safeguarding Efforts in India

In collaboration with the Indira Gandhi National Centre for the Arts
Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific 2013

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
In Cooperation with the Indira Gandhi National Centre for the Arts (IGNCA)
Preface

The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has carried out various bilateral projects to safeguard intangible cultural heritage (ICH) with Member States in the region. These projects, in the Centre’s areas of specialisation—information and networking—have acted as stimulants to build ICH information and strengthen solidarity throughout the region.

In this context, ICHCAP initiated the project *Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region* in 2009. The project aims to collect information on safeguarding systems and policies, ICH inventories, ICH-related organisations, ICH lists, and pending issues regarding ICH safeguarding, and it aims to obtain a grasp on the current situation to discover appropriate measures to promote ICH safeguarding. Since 2009, the project has been carried out in over thirty Member States of the Asia-Pacific region.

In 2013, ICHCAP worked in collaboration with experts and institutes from five countries—Turkey, Japan, India, the Federated States of Micronesia, and the Republic of Korea—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine the particular needs and provide a direction for new cooperative projects for safeguarding ICH.

In particular, researchers Prof. Dr Molly Kaushal and Mr Kushal Parkash cooperated with ICHCAP on the 2013 field survey in India. Owing to their efforts, we now publish this report on the situation of India’s ICH safeguarding efforts.

ICHCAP will continue this project over the next several years to cover all the Member States in the Asia-Pacific region. We would like to express our sincere gratitude to the organisations and individuals who worked together on this field survey project.

*Samuel Lee, Ph. D.*  
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International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
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Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognised as it represents the evolution of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalisation have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2013 is the fifth year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.
Field Survey Report
I. Background

Culture represents a set of shared attitudes, values, goals, and practices. The Intangible Cultural Heritage (ICH) is essentially an internal resource for growth of a community - a threshold for a forward movement even if that is rather evolutionary in character. It is not only an identity deeply rooted in the past but also constitutes the spiritual resource of the community as also of individuals. The current pace of change poses unprecedented threats to the ICH not only in India but throughout the world. Awareness about the significance of intangible cultural heritage (ICH) has recently grown due to the promotional efforts of UNESCO. In 1998, UNESCO developed the "Proclamation of Masterpieces or Oral and Intangible Heritage of Humanity, in October 2003 it formulated a "Convention for the Safeguarding of the Intangible Cultural Heritage and in 2005, “Convention on the Protection and Promotion of the Diversity of Cultural Expressions”.

The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. There has been active discussion in the global community on recognition and respect for the diversity of culture in this age of globalization. In particular, the importance of preserving and promoting the intangible cultural heritage that comprises the roots of each people's cultural identity has especially been gaining attention around the world. Societies are expressing a growing demand of preservation, renewal and promotion of ICH. Recent efforts in this field have been made to ensure the safeguarding of the ICH.

Intangible cultural heritage cannot be recovered once it has been lost. In Africa, there is a saying that when an elder dies, a library burns. In recent years, due to
the aging of practitioners and the lack of successors for their arts and crafts, a
great amount of intangible cultural heritage is facing the danger of extinction.
Urgent steps must be taken to preserve and promote intangible heritage.

While fragile, intangible cultural heritage is an important factor in maintaining
cultural diversity in the face of growing globalization. An understanding of the
intangible cultural heritage of different communities helps with intercultural
dialogue, and encourages mutual respect for other ways of life. The importance is
not only in the cultural manifestation but also in the wealth of knowledge and
skills that are transmitted through it from one generation to the next. The social
and economic value of this transmission of knowledge tradition is relevant for
minority groups and for mainstream social groups within a State, and is as
important for developing States as for developed ones.

In the view of UNESCO Intangible cultural heritage is:

Traditional, contemporary and living at the same time: intangible cultural
heritage does not only represent inherited traditions from the past but also
contemporary rural and urban practices in which diverse cultural groups take
part;

Inclusive: we may share expressions of intangible cultural heritage that are
similar to those practised by others. Whether they are from the neighbouring
village, from a city on the opposite side of the world, or have been adapted by
peoples who have migrated and settled in a different region, they all are
manifestations of intangible cultural heritage. They have been passed from one
generation to another, have evolved in response to their environments and they
contribute to giving us a sense of identity and continuity, providing a link from
our past, through the present, and into our future. Intangible cultural heritage
does not give rise to questions of whether or not certain practices are specific to a
culture. It contributes to social cohesion, encouraging a sense of identity and
responsibility which helps individuals to feel part of one or different
communities and to feel part of society at large;

Representative: intangible cultural heritage is not merely valued as a cultural
good, on a comparative basis, for its exclusivity or its exceptional value. It thrives
on its roots in communities and depends on those whose knowledge traditions,
skills and customs are passed on to the rest of the community, from generation to
generation uphold communities value system or communities’ world view.
The notion that says "Intangible cultural heritage can only be a heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage", has been changed due to unawareness of the communities; in fact, there is a need for intervention by the ICH experts and catalysts to create awareness by organizing platform to safeguard the invaluable heritage of the community.

A country as diverse as India is symbolized by the plurality and diversity of its culture. India has witnessed cultural confluence in past millennium. The person from various places coming together, of distinct racial stocks, religions, cultures, practices and ideas, and this interactive togetherness has created a unique plurality. The plurality of religions, languages, dress, and architecture - that yet draws upon and strengthens the same resource that has acquired eternity namely the 'Indianness'. For the achievement of this 'Indianness' in the fullest, the unique Indian plurality must continue to blossom unfettered and unhindered. And that will be possible only if these diversities, the totality of which constitutes the Indian existence - the very many 'heritages' of India - Composite face of all their cultures that defines the cultural contours must have for them legitimate space and freedom not only to survive but also to grow and evolve as living cultures.

India has more than two thousand ethnic groups, and every major religion is represented, as are four major family of language (Indo-European, Dravidian, Austroasiatic and Tibeto-Burman languages) as well as two language isolates (the Nihali language spoken in parts of Maharashtra and the Burushaski language spoken in parts of Jammu and Kashmir). Further complexity is lent by the great variation that occurs across this population on social parameters such as caste and ritual practices.

India is among the few countries in the world where the continuity in its indigenous craft, traditions, beliefs and skills have survived over centuries which makes this nation a rich repository of intangible cultural heritage. Traditions like 'shruti' and 'smriti' (memories) and 'guru-shishya' (master-disciple) have so far ensured that the visual and the oral arts are handed over from one generation to the next, largely rich in their authenticity and expression. Much of India is a treasure trove of such living traditions. For many communities and groups in the country, the intangible cultural heritage is an essential source of an identity, deeply rooted in the past. However, a number of its manifestations, such as
traditional and popular music, dance, festivals and skill of craft production, oral traditions and local languages and dialects have already disappeared or are in danger of doing so. The chief rationale is perhaps that local intangible cultural heritage is rapidly replaced by a standardized monoculture, fostered not only by socio-economic modernity but also by the progress of information and transport techniques. The intangible nature of this heritage also makes it vulnerable. Today, with the sway of the market economy, the repositories of these ancient traditions are switching to professions with greater monetary returns. Furthermore, the pace of this change is escalating - resulting in many of these traditions and arts to escape from our living memory.

Emphasizing culture means also giving members of the community an active role in directing their own destinies, restoring the agency for change to those whom the development efforts are intended to impact, which is crucial to sustainable and long-term progress.

Respecting and promoting cultural diversity within a human right based approach, moreover, facilitates intercultural dialogue, prevents conflicts and protects the rights of marginalized groups, within and between nations, thus creating optimal conditions for achieving development goals. On the other hand, culture as a sector of activity – including tangible and intangible heritage and the creative industries - is in itself a powerful driver of development, with community-wide social, economic and environmental impacts.

In the recent past, development policies and migration resulted into displacement of the communities from their native places. This displacement led to lose their roots from the origin. The very factor of development, though necessary, led towards the destruction of many intangible heritages. The consideration of culture effectively enables development when projects acknowledge and respond to the local context and the particularities of a place and community through the careful use of cultural resources, as well as emphasis on local knowledge, skills and materials. Dr. Amartya Sen, renowned Economist, has aptly said “Cultural matters are integral parts of the lives we lead. If development can be seen as enhancement of our living standards, then efforts geared to development can hardly ignore the world of culture.”

If achieving sustainability is first and foremost about making an appropriate use of the planet’s resources, then culture must be at the centre of our development strategies. Irina Bokova, DG UNESCO has said, ‘Culture, in all its
diversity, can foster a sense of identity and cohesion for societies at a time of uncertainty. It is also a powerful source of creativity and innovation. No development can be sustainable without it. ‘Since cultures frame people’s relationship to others in their society and the world around them, including the natural environment, and condition their behaviours. Culture should be used as a tool for development. Merely making policies will not guarantee safeguarding of the intangible cultural heritage until it becomes an integral part of development policies.'
II. Safeguarding System & Policy

The primary value of intangible cultural heritage (ICH) lies in its ability to create locally based knowledge that performers, practitioners, and other participants use to contemplate, understand and act upon in their lives. Its scope is utilitarian as well as spiritual, ethical as well as aesthetic. Through ICH, local participants realize a wide range of benefits-ranging from practical techniques to affirmations of individual identity and group solidarity. National cultural institutions that programmatically recognize this value, develop policy both to help safeguard local ICH, and to promote cultural diversity, an ethical and political principle that recognizes the creativity, beauty, wisdom and legitimacy of the variety of human cultures. Cultural diversity at national level can help safeguard local practices of ICH.

Through this report, there is need to focus on two areas: on one hand, the safeguarding of local ICH; and on the other hand, the development of methods to promote cultural diversity at the national level. A central concern in collaborating with local communities to safeguard their ICH is sustainability --- the capacity of local ICH practices to maintain them over time. To assist policy development, there is a requirement of conceptual framework that enriches the idea of ICH expressed in the 2003 Convention by employing the concept of social institution. I hope to show that this idea, which is already implicit in the Convention, offers a perspective that facilitates the observation, analysis, discussion, and planning of sustainability in intangible cultural heritage.

The Constitution of India guarantees cultural rights of the citizens in the following terms: "Any section of the citizens residing in the territory of India or any part thereof having a distinct language, script or culture of its own shall have the right to conserve the same". The Constitution further provides that it shall be the duty of every citizen of India to value and preserve the rich heritage of India's composite culture.

1 http://lawmin.nic.in/olwing/coi/coi-english/Const_Pock%202Pg.Rom8Fsss(4).pdf
Article 29 grants any section of citizens having a distinct language, script culture of its own, and the right to conserve and develop the same, and thus safeguards the rights of minorities by preventing the State from imposing any external culture on them².

**Legislative framework**

Most States have enacted laws for the protection and conservation of their cultural assets. The law that is most important for the conservation of the art and cultural heritage is "The Ancient Monuments and Archaeological Sites and Remains Act, 1958".

There are numerous legislation acts that deal with the subject of “culture” as related to the UNESCO 1972, 2003 and 2005 Conventions and that are related to the following domains:

a. Promotion and preservation of historical monuments, heritage sites
b. Establishment of/support for cultural institutions
c. Protection of intellectual property rights (copyright, patents, geographical indication)
d. Conservation of indigenous traditional knowledge
e. Tribes Cultural Rights
f. Media and content monitoring

These legislations were enacted to preserve and protect the cultural wealth of the country both by the constituent States and Central Government.

**The Indian Copyright Act, 1957**

Copyright is a right given by the law to creators of literary, dramatic, musical and artistic works and producers of cinematograph films and sound recordings. In fact, it is a bundle of rights including, inter alia, rights of reproduction, communication to the public, adaptation and translation of the work. The Act came into effect from January 1958. The Copyright Act, 1957 protects original literary, dramatic musical and artistic works and cinematographs films and sound recordings from unauthorized uses.

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Institutional framework

Several ministries and departments of the Government of India are concerned with Culture, among which Ministry of Culture and the Ministry of Tribal Affairs are the foremost. The Ministry of Culture is responsible for the protection, conservation and promotion of cultural heritage of India by supporting and sustaining cultural creativity and its multiple expressions, as a unifying factor within diversity. The wide functional spectrum of the ministry ranges from generating cultural awareness at the grassroots levels to promote cultural exchanges at an international level. Tangible and intangible heritage are given importance. Tangible heritage includes the protection of monuments of national importance, archaeological sites, and the national and regional museums. To fulfil its mission, a wide range of services are provided by the Ministry through a large number of specialized and competent institutions and organisations throughout the country (this will be discussed in the section ‘relevant organisations’).

Policy measures

India ratified the Convention concerning the Protection of the World Cultural and Natural Heritage 1972 as early as 1977 but the Government did not take any action to adopt a suitable legislation as set forth under the Article 5 of the Convention. However, an amendment was adopted in 2010 to the existing Act [the Ancient Monuments and Archaeological Sites and Remains Act, 1958] as a measure towards safeguarding the monuments and their surroundings.

In order to strengthen activities in the field of performing arts, the Ministry of Culture has enunciated programmes and policies to safeguard and protect intangible cultural expressions and cultural diversity in order to meet the obligations arising from the ‘Convention for the Safeguarding of the Intangible Cultural Heritage 2003’ and the ‘Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005’. Indian authorities are planning to adopt a new “Scheme for Safeguarding and other Protective measures in the area of the Intangible Heritage and Cultural Diversity” with the involvement of communities, local government and the civil society, thereby demonstrating a will to ensure the wide participation of all the segments of the society in cultural life as per the principles of UNESCOs conventions.
There is a very active civil society engaged in the cultural life of the country, which undertakes initiatives and activities in all facets of culture and that support the principles contained in the three major cultural conventions of 1972, 2003 and 2005. The civil society actors have helped to develop international standards of practice in the field of preservation and conservation of heritage and play an instrumental role in influencing legislation and policy in the country.

The Ministry is making its international presence felt through the bilateral cultural exchange programmes with various countries, through which 'Festivals of India' and exhibitions showcasing Indian culture have been taken abroad. The Ministry of Culture is also responsible for implementation of various UNESCO conventions in the field of Culture.

India actively participates in programmes and activities of regional organisations such as the South Asian Association for Regional Cooperation (SAARC), UN organisations’ programmes (including UNESCO) and other intergovernmental organisations (such as the International Centre for the Study of the Preservation and Restoration of Cultural Property - ICCROM), as well as with leading professional international associations active in the cultural field such as the International Council for Museums (ICOM), the International Council on Monuments and Sites (ICOMOS), the World Conservation Union (IUCN) and the World Monuments Fund.


However, attention should be drawn to the following issues:

a. The existing legislation is much focused on the monuments and sites, while there is no specific legislation that is directly translatable to the 2003 Intangible Heritage and 2005 Diversity of Cultural Expressions Conventions.

b. With regard to community engagement, civil society organisations are far ahead of existing legislation and working effectively in areas covering the three major UNESCO cultural Conventions.
c. In order for Indian citizens to fully participate in their cultural life, there is, therefore, a need to harmonize the institutional framework, update and coordinate legislation.

**Capacity-building and technical assistance provided and/or recommended by UNESCO.**

UNESCO supports a wide range of awareness raising activities and capacity building workshops in the country, paying a particular attention to involving communities and civil society actors so as to foster their participation in cultural life. The two UNESCO Conventions, one to safeguard and protect Intangible Heritage' and the other on ‘Cultural Diversity', have urged governments to initiate proactive measures to safeguard and protect cultural diversity and the various expressions of intangible heritage facing the risk of disappearance.
### III. Intangible Cultural Heritage Inventory

Inventorisation is a major challenge for safeguarding intangible heritage. Conventional collections management systems, site surveys and mapping methodologies are inadequate for dealing with living heritage elements. Documentation can easily induce freezing the element of the transliteration process captures it in time and space.

Drawing from the current discussions on the implementation of the UNESCO 2003 ICH Convention, we need to examine the concepts of the element in drafting of the 2003 Convention and its Operational Directives. The different examples of elements that cultural organisations have dealt with in the safeguarding of intangible heritage in culturally and linguistically diverse contexts need to be identified, and to understand the meaning of an 'element' in a cultural organisation. It depends on the cultural organisations that how they deal with intangible heritage elements that have multiple source communities or carrier and transmitter communities that are at times transnationals.

Cultural organisations have diverse contexts and are driven by their core missions. What is appropriate for elements of intangible cultural heritage in inventorying, listing, safeguarding and raising awareness need to be discussed at large with the community.

How do we transform our approaches and practices, addressing the safeguarding of intangible heritage, to incorporate or rather integrate inventorisation, creating database, establish safeguarding strategies and active citizenship and public education programming are more important than merely collecting the data. These thematic considerations are required to be focussed in future while making the inventory at national level. The similar elements in different countries or contexts need to be addressed as per the actual trends, categories and examples of the elements inscribed on the Representative, Urgent Safeguarding and Best Practice Lists.
In the field of ICH, several formats for inventory-making already exist, especially in the area of crafts, traditional music, dance, manuscripts, and traditional knowledge about nature, undertaken by public institutions, private entities, NGOs or individuals. There are also some attempts for State-wise or local inventory of cultural heritage. However, the purpose, scope and quality of these inventories are often varied, and consequently there is no comparability among the databases. Even when there is an effort to make a standard format, there is a lack of human resources to undertake actual collection of data. In many instances, inventories are not thorough or simply lack complete information because of the time-consuming nature of the work. The vastness of the Indian Territory and the abundance of its heritage are often an inhibiting factor for many institutions to undertake an inventorying exercise. Further, when there are registers and archives, such data are often stored in a closed circle and, except for the academic purpose; do not always serve the interest for the purpose of developing inventory.

So far most visibly and in most identical form, Indira Gandhi National Centre for the Arts (IGNCA) has uploaded the Intangible Cultural Heritage Inventory on its website. The list of the items and format of inventory are as follows: (Please refer to Annex)

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<th>No.</th>
<th>Name of Element</th>
<th>Detail(PDF)</th>
<th>Consent(PDF)</th>
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<td>The Festival of Salhesh, Bihar, India</td>
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<td>Images</td>
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<td>5</td>
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The IGNCA has put all the information in standardised form. As this inventory mentions about the art form, consent from the community, images and video, so it is going to be an exhaustive and detailed inventory in the country.

Since 2011, The Sangeet Natak Akademi is the Nodal agency endorsed by Ministry of Culture Government of India for Intangible Cultural Heritage (ICH). As the first step in the making of a National Inventory of Intangible Cultural Heritage (ICH), on its website offers collective ICH database of a variety of well-known institutions and organisations engaged in culture. The National database of Intangible Cultural Heritage also has a link to the current and on-going nomination, documentation, attachments and audio-visual materials of each of the chosen elements in its entirety. Each element is supported by the requisite documents by the community engaged in the work of preservation and promotion of each. It is indeed the result of the participating bodies’ demand to be placed on the UNESCO Representative List. The respective ICH elements are also part of a larger database culled from regional institutions located all over India and are a product of the community’s knowledge of their micro and macro profiles garnered over their intimate association with this knowledge gained over hundreds and even thousands of years. But there is no specific efforts have been made to develop a standardized format of National Inventory which could be followed at national level.

Besides that there are many other Governmental and Non-governmental organisations such as Zonal Cultural Centres and Department of Culture at state level which are maintaining the list of ICH forms in their region.
There is an urgent need to draw up inventories on aspects relating to intangible cultural heritage, protect tradition-bearers in efforts of preservation and sustenance of relevant aspects of heritage. India needs to revisit its cultural policy in the light of the current global interest in intangible heritage and pool in the efforts of documentation by providing/catalysing resources, support training and transmission. Many of the existing efforts by different groups, institutions and individuals across India need to be fostered and re-evaluated for making a national inventory. It is a shared responsibility that cannot be left only to the government but to be organized through a collaboration of local effort, coordinated academic resource support and catalysed by visionary social responsibility.

In terms of significance, priority and benefit to the community and the world at large, a national inventory is required to document the multifaceted aspects of India’s intangible cultural heritage.
### IV. Relevant Organisations

#### 1. Governmental Organisations

[Government Organisations Involved in Safeguarding the ICH in India]

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of the Organisation</th>
<th>Person In charge</th>
<th>Contact Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ministry of Culture</td>
<td>Secretary Culture</td>
<td>Minister of Culture, Room No. 501, 'C' Wing, Shastri Bhawan, New Delhi, India-110115 Phone: +91-11-23386995 Email: <a href="mailto:secy-culture@nic.in">secy-culture@nic.in</a> Website: <a href="http://www.indiaculture.nic.in">http://www.indiaculture.nic.in</a></td>
</tr>
<tr>
<td>1.</td>
<td>Indira Gandhi National Centre for the Arts (IGNCA)</td>
<td>Member Secretary</td>
<td>Indira Gandhi National Centre for the Arts (IGNCA) 1, C. V. Mess, Janpath, New Delhi India - 110 001 Phone: +91-11-23383895 Email: <a href="mailto:msignca@yahoo.com">msignca@yahoo.com</a> <a href="mailto:ms@ignca.nic.in">ms@ignca.nic.in</a> Website: <a href="http://www.ignca.nic.in">http://www.ignca.nic.in</a></td>
</tr>
<tr>
<td>2.</td>
<td>Sahitya Akademi</td>
<td>Secretary</td>
<td>Sahitya Akademi Rabindra Bhavan, 35, Ferozeshah Road, New Delhi, India-110001 Phone: +91-11-23386626/27/28 Fax: +91-11-23382428 Website: <a href="http://sahitya-akademi.gov.in">http://sahitya-akademi.gov.in</a></td>
</tr>
<tr>
<td>3.</td>
<td>Lalit Kala Akademi</td>
<td>Secretary</td>
<td>Lalit Kala Akademi Rabindra Bhavan, 35, Ferozeshah Road, New Delhi, India-110001 Phone: +91-11-23009200 Fax: +91-11-23009292 Email: <a href="mailto:lka@lalitkala.gov.in">lka@lalitkala.gov.in</a> <a href="mailto:lalitkala1954@yahoo.in">lalitkala1954@yahoo.in</a> <a href="mailto:chairman@lalitkala.gov.in">chairman@lalitkala.gov.in</a></td>
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<tr>
<td>4.</td>
<td>SangeetNatakAkademi</td>
<td>Secretary</td>
<td>SangeetNatakAkademi RabindraBhavan, 35, Ferozeshah Road, New Delhi, India-110001</td>
</tr>
<tr>
<td>5.</td>
<td>National School of Drama</td>
<td>Director</td>
<td>National School of Drama Bahawalpur House, 1 Bhagwandas Road, New Delhi-110 001</td>
</tr>
<tr>
<td>6.</td>
<td>Centre for Cultural Resources and Training (CCRT)</td>
<td>Director General</td>
<td>Centre for Cultural Resources and Training 15-A, Sector - 7, Dwarka, New Delhi - 110075</td>
</tr>
<tr>
<td>7.</td>
<td>Kalakshetra Foundation</td>
<td>Director</td>
<td>Kalakshetra Foundation, Thiruvanmiyur, Chennai, India-600041</td>
</tr>
<tr>
<td>8.</td>
<td>West Zone Cultural Centre (WZCC)</td>
<td>(IPS), Director</td>
<td>West Zone Cultural Centre Bagore Ki Haveli, GangaurGhat Udaipur, Rajasthan, India-313001</td>
</tr>
<tr>
<td></td>
<td>Relevant Organisations</td>
<td>Director</td>
<td>North Central Zone Cultural Centre 14-CSP Singh Marg (Adjacent to Circuit House), Allahabad, Uttar Pradesh, India - 211 001 Phone:+91-532-2623698 +91-532-2624475 Fax:+91-532-2623720(Fax) Email: <a href="mailto:nczcc@rediffmail.com">nczcc@rediffmail.com</a> Website <a href="http://www.nczccindia.in">http://www.nczccindia.in</a></td>
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<td></td>
<td>North Central Zone Cultural Centre (NCZCC)</td>
<td>Director</td>
<td>North Central Zone Cultural Centre VirsaVihar Kendra, Near BhashaBhawan, Sheranwala Gate, Patiala, Punjab – 147001 Phone: +91-175-2211429 +91-175-2203225 Fax:+91-175-2202918 Email: <a href="mailto:nzccindia@gmail.com">nzccindia@gmail.com</a> Website: <a href="http://www.culturenorthindia.com">http://www.culturenorthindia.com</a></td>
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<td></td>
<td>North Zone Cultural Centre (NZCC)</td>
<td>Director</td>
<td>North Zone Cultural Centre VirsaVihar Kendra, Near BhashaBhawan, Sheranwala Gate, Patiala, Punjab – 147001 Phone: +91-175-2211429 +91-175-2203225 Fax:+91-175-2202918 Email: <a href="mailto:nzccindia@gmail.com">nzccindia@gmail.com</a> Website: <a href="http://www.culturenorthindia.com">http://www.culturenorthindia.com</a></td>
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<tr>
<td></td>
<td>Eastern Zonal Culture Centre (EZCC)</td>
<td>Director</td>
<td>Eastern Zonal Cultural Centre IB-201, Salt Lake City Kolkata, India - 700 106 Phone : +91-33-23353093 Fax : +91-33-2335-0262 Email : director@<a href="mailto:ezcc@yahoo.in">ezcc@yahoo.in</a> Website: <a href="http://www.ezccindia.org">http://www.ezccindia.org</a></td>
</tr>
<tr>
<td></td>
<td>South Zone Cultural Centre (SZCC)</td>
<td>Director</td>
<td>South Zone Cultural Centre White House, Raj Bhavan Chennai, Tamil Nadu, India- 600022 Phone: +91-44-22354388 +91-44-22351313 Fax: +91-44- 22350570 +91-44-22354496</td>
</tr>
<tr>
<td></td>
<td>South Central Zone Cultural Centre (SCZCC)</td>
<td>Director</td>
<td>South Central Zone Cultural Centre, Nagpur 56/1, Temple Road, Civil Lines, Nagpur, Maharashtra, India- 440001 Phone :+ 91-712-2562974, +91-712-2565107 Fax : +91-712-2560966 E-mail : <a href="mailto:director@sczcc.gov.in">director@sczcc.gov.in</a> <a href="mailto:director@sczccnagpur.nic.in">director@sczccnagpur.nic.in</a> Website: <a href="http://sczcc.gov.in">http://sczcc.gov.in</a></td>
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<tr>
<td></td>
<td>North East Zone</td>
<td>Director</td>
<td>North East Zone Cultural Centre</td>
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</table>
Ministry of Culture

The mandate of the Ministry of Culture is to preserve and promote all forms of art and culture. Towards this objective, the Ministry is engaged in a variety of activities, ranging from protecting and encouraging cultural endeavours at the grassroots level, promoting cultural exchanges internationally; from programs to preserve India’s ancient heritage to encourage an array of contemporary creative arts. The Ministry’s task is to develop and sustain ways and means through which the creative and aesthetic sensibilities of the people remain active and dynamic. While a number of the multifaceted tasks of the Ministry are undertaken by it directly, it is supported by a network of 41 organisations, which includes two attached offices, six subordinate offices and 33 autonomous institutions.

Through its activities and that of its institutions, the Ministry aims at the protection, development and promotion of Tangible Heritage, Intangible Heritage and Knowledge Heritage. Through the Archaeological Survey of India, the Ministry is engaged in the protection of monuments of national importance as also the conduct of excavations of important archaeological remains. Under its administrative control, the Ministry has some of the finest museums in the country, which includes the National Museum and the National Gallery of Modern Art, which house valuable collections, as befitting a country with a rich legacy of art and culture. By provision of financial support, the Ministry promotes regional museums.

In the field of Intangible Heritage, Ministry runs a number of schemes and programs aimed at extending financial support to individuals, groups of individuals and cultural organisations engaged in performing, visual and literary arts. In this endeavour it is supported by the 3 National Akademies-Sahitya Akademi, Sangeet Natak Akademi, Lalit Kala Akademi, as well as the National School of Drama, which represent the confluence of the finest creative minds in the literary, performing and visual arts. The seven Zonal Cultural Centres under the Ministry involve themselves in activities focussed on the folk and traditional
arts of the country. The Ministry has a major responsibility in furthering and preserving knowledge. It is the custodian of the major libraries of the country. The National Library, an institution of national importance, and a subordinate office of the Ministry, has as one of its main functions, the acquisition and conservation of all significant books and publications in the country. Through the National Archives of India, Ministry is responsible for maintenance of archival records of the country. The Anthropological Survey of India, a premier research institute under the Ministry carries out research into the socio-cultural and biological aspects of India’s population.

The Ministry is making its international presence felt through the bilateral cultural exchange programmes entered into with various countries, through which Festivals of India and exhibitions showcasing Indian culture have been taken abroad. The Ministry of Culture is also responsible for implementation of various UNESCO conventions in the field of Culture.

The following Organisations under the auspices of Ministry of Culture have been working for the safeguarding of Intangible Cultural Heritage.

1) Indira Gandhi National Centre for the Arts (IGNCA)

(1) Introduction
The Indira Gandhi National Centre for the Arts (IGNCA), established in 1987 at New Delhi, is visualized as an autonomous institution, encompassing the study and experience of all the art forms with its own integrity, yet within a dimension of mutual inter-dependence, inter-relatedness with nature, social structure and cosmology.

The IGNCA has a Southern Regional Centre (SRC) at Bangaluru to concentrate on the art and cultural heritage of Southern India. The Eastern Regional Centre of IGNCA is located in Varanasi which provides academic input and support to Indological and Sanskrit studies of the Kalakosa Division. The North East Regional centre of the IGNCA is based in Guwahati. Its main task is to organize programmes relating to the culture-rich communities in the North Eastern Region.
(2) Objectives

- To serve as a major resource centre for the arts, especially written, oral and visual.
- To undertake research and publication programmes of reference works, glossaries, dictionaries and encyclopaedia concerning the arts, humanities and cultural heritage.
- To provide a forum for creative and critical dialogues between and among the diverse arts – traditional and contemporary, through performances, exhibitions, multimedia projections, conferences, seminars and workshops.
- To foster dialogues between the arts and current ideas in philosophy, science and technology, with a view to bridge the gap between the modern sciences on the one hand and arts and culture, including traditional skills and knowledge, on the other hand.
- To evolve models of research programmes and arts administration to be more appropriate to Indian ethos.
- To promote awareness of and sensitivity to historical and cultural linkages between India and other parts of the world.
- To develop a network of communication with national and international centres of arts and culture, and to affiliate with universities and other institutions of higher learning within India and abroad to expand the knowledge base in the arts, humanities and cultural heritage.

(3) Activities

To fulfil the objectives outlined in the conceptual plan of the IGNCA, it functions through the following inter-connected Divisions which are autonomous in structure but inter-linked in programming:

The Kala Nidhi Division is the knowledge hub of IGNCA and is designed to support the research objectives of the various divisions of the Centre and also to act as a national facility to support scholars and researchers from India and abroad. The Reference Library has a collection of rare books, journals, reprographics of several folios of unpublished Sanskrit, Pali, Persian and Arabic manuscripts in microforms, photographs and slides. The resources can be accessed through online computer catalogue on internet. The IGNCA is also the nodal centre in India for the international project on South and South East Asian Art and Archaeology.
Index, ABIA India which is housed in Kalanidhi. The project enhances interaction and exchange of information between scholars and institutions on Art and Archaeology. The library has an array of primary and secondary material in the broad areas of humanities and the arts. These include about 150,000 books in Indian and foreign languages encompassing archaeology, philosophy, religion and ritual studies; history and anthropology; art and literature; folk, pastoral and community studies; volumes on tribal culture and languages; encyclopaedias, dictionaries and bibliographies; biographies and autobiographies; monographs, and atlases; catalogues of unpublished manuscripts of Indic and Asian origin; translations and conference proceedings among others. Besides, the library subscribes to many general and specialized journals relating to arts as also back volumes of several periodicals. While the majority of material held in the library is in English, it also allows access to books in a range of other Indian languages, such as Hindi, Bengali, Assamese, Malayalam, Oriya etc. as well as to certain foreign languages such as Chinese, German, Russian, French and Japanese.

**Kalakosa Division** serves as the main research and publication wing of the Centre and carries out investigations in the intellectual and textual tradition connected with the arts in their multi-layered and multidisciplinary dimension. It endeavours to place the arts within the integral framework of a cultural system combing the textual with the oral, the visual and theory with practice. It has long term programmes for research and publication of glossaries/thesaurus of technical concepts underlying the Indian arts; fundamental texts basic to the Indian artistic traditions as also primary texts specific to particular Arts; and reprint of critical and analytical writings on the Indian arts.

**Janapada Sampada Division** deals with research and documentation on the contextual aspects of culture including life style, traditions, folklore, and art practices of communities from eco-cultural, socio-economics points of view, concentrating on the oral traditions. It has a wide canvas covering regional studies from a multidisciplinary perspective emphasizing the inter-relationship between different cultural groups and the communities. Loka Parampara and Kshetra Sampada are the two long term projects of this division. While the former looks at all that is related to people, lifestyles, rituals, fairs and festivals, the latter studies the
importance of temples and places of worship as the social centre and the
pivotal role they play in the life of the surrounding region. The various
aspects of the study have been brought out in the publications.
Documentation of the rich cultural heritage of rural, tribal folk and
nomadic communities of India is an invaluable asset of this Division. The
Division is working on making the inventory of Intangible Cultural
Heritage of India with all the possible details and updating it on the
IGNCA’s website.

Kaladarsana Division that provides a forum for inter-disciplinary
seminars, exhibitions and performances on themes and concepts
pertinent to the organisational objectives. Through its programmes, the
Division has established a unique style of projection and presentation of
the arts.

Media Centre has a Media Library containing variety of intangible
heritage of India. It has a large collection and keeps upgrading and
digitizing all its audio-visual collection. It conducts audio-visual
documentation of all the in-house activities like lecture, seminars, major
events and field work. Media Centre undertakes detail documentation of
all the research programmes of IGNCA and does in-house editing and
creates documentaries for research and dissemination purposes.

Cultural Informatics Laboratory (CIL), is an IT wing of the IGNCA,
established in 1994 with UNDP assisted multimedia documentation
project titled "Strengthening National Facility for Interactive Multimedia
Documentation of Cultural Resources" has emerged as world-class
documentation unit that demonstrates the manner in which the heritage
can be recreated virtually, in the holistic and integrated perception of
culture. It also acts as a focal point of digitisation of manuscripts, slides,
books, audio and video to preserve the entire repository of its present and
future holdings in digital mode and to disseminate the contents in various
digital formats to the scholars, researchers and the people in general. The
contents developed by CIL, which serves as the end-point in the assembly
line of the IGNCA’s activities are presented to the world through the
themetic multimedia CD-ROM(s), in-house developed Kalasampada
(Digital Library- Resources of Indian Cultural Heritage) and website
(www.ignca.gov.in).
Kalasampada is a digital repository of content and information integrated with a user-friendly interface has been developed to encompass and preserve the rare archival collections of the IGNCA. The Kalasampada facilitates the scholars (users) to access and view the materials - over 200,000 of manuscripts, over 100,000 slides, rare books, thousands of rare photographs, audio and video along with highly researched publications of the IGNCA, from a single computer interface (window).

ICH related activities
Janapada Sampada Division has an ICH Cell for carrying out the research and documentation on intangible cultural heritage. 'Ramman-ritual theatre and festival of Garhwal' was inscribed on the Representative List ICH of UNESCO in 2009 and a dossier on Gaddi Ritual Fairs and Festivals' was submitted to the Ministry of Culture for the Representative List of Intangible Cultural Heritage of UNESCO in March 2011.
Another activity is related with inventory making on intangible cultural heritage. So far 30 ICH elements have been uploaded on the IGNCA’s website. The inventory making is in progress with regular updates. The new formats for inventory making are under process.

Seminars/Demonstrations/Performances
IGNCA hosts a series is programmes and events in order to promote cultural heritage. The events organized at the Centre are outcome of the field work and research by the research scholars which later on turn out in form of cultural performances, seminar/conferences and public lectures. The events are organized for the general public without charging any fee. Some of the major events are given below:

1. Two-day seminar on Traditional and modern forms of puppetry: Issues in contemporary expressions and practices, April, 2013.
   A Music event in collaboration with International Foundation for Fine Arts.
5. Three day National Seminar on Folklore: Endangered Languages and Cultures at Central Institute of Indian Languages (CIIL) in Mysore, December 2012.
8. One Day Seminar & Folk Art Festival at Kannur University, Kerala, August, 2012.
9. A two-day memorial programme in honour of Ustad Rahim Fahimuddin Khan Dagar was held in July 2012, in which several senior artists, including disciples of the maestro participated.
13. Jaya Utsav-Celebrating Living Traditions of Mahabharata (Feb10th to March 16th 2010).
15. 'Bihu Festival' on April 17-18, 2010.

Publications

IGNCA is a research Centre and outcome of the researches have been compiled into volumes of publication on various aspects-rituals, music and dance, art and archaeology, poetics and aesthetics, and musical compositions. Some of the recent publications are given below:

1. Brhadiswara Temple: Form and Meaning
2. Sacred Complexes of the Guruvayur Temple
3. Ragalakshana
4. Cross Cultural Lifestyles Studies
5. Chanted Narratives
6. Art and Archaeology of South East Asia
7. The Call of India Exhibition - catalogue of paintings by Elizabeth Sass and Elizabeth Brunner

Films
IGNCA conducts field research and documentation of cultural heritage. The researched field work is turned into a form of documentary film on specific topic. These films are based on specific art form, indigenous group and their life style, oral traditions, ritual practices, folk lore and other intangible expressions. Some of the films on intangible cultural heritage of India are mentioned below:

1. Oral Tradition of Vedas
2. Ramlila- The traditional performance of Ramayana
3. Ramman- The ritual theatre of Garhwal, Himalayas
4. Thang-Ta-The Martial Art of Manipur
5. Folk Games of Tulunadu
6. Kathakali- The art form of Kerala
7. Temple Instruments of Kerala
8. Sacred Dance at Hemis Festival
9. Landscaping the Divine – Space and Time among the Gaddis
10. Lai Haraoba
11. Documentation of Thoda
12. Lok Gathas of Himachal Pradesh

2) Sahitya Akademi
(1) Introduction
The Sahitya Akademi was formally inaugurated by the Government of India on 12th March 1954. It was registered as a society on 7 January 1956, under the Societies Registration Act, 1860. The Government of India Resolution, which set forth the constitution of the Akademi, described it as a national organisation to work actively for the development of Indian letters and to set high literary standards, to foster and co-ordinate literary activities in all the Indian languages and to promote through them all the

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3 http://ignca.nic.in/
cultural unity of the country. Though set up by the Government, the Akademi functions as an autonomous organisation. The Akademi is headquartered at New Delhi and Regional offices at Bangalore, Mumbai and Kolkata.

(2) Objectives

- To promote co-operation among men of letters for the development of literature in Indian languages.
- To encourage and arrange translations of literary works from one Indian language into others and also from non-Indian into Indian languages and vice-versa.
- To publish or to assist associations and individuals in publishing literary works including bibliographies, dictionaries, encyclopaedias, basic vocabularies etc. in various Indian languages.
- To sponsor or to hold literary conferences, seminars and exhibitions on all-India or regional basis.
- To award prizes and distinctions and give recognition to individual writers for outstanding work.
- To promote research in Indian languages and literature.
- To promote the teachings and study of regional languages and literature in areas beyond their own.
- To encourage propagation and study of literature among the masses.
- To improve and develop the various scripts in which the languages of the country are written.
- To promote the use of Devanagari script and to encourage publication in that script of select books in any Indian language.
- To publish, if found necessary, standard books of one Indian language in the scripts of other languages.
- To promote cultural exchanges with other countries and to establish relations with international organisations in the field of letters4.

(3) Activities

Sahitya Akademi is the central institution for literary dialogue, publication and promotion in the country and the only institution that undertakes literary activities in 24 Indian languages, including English. With more than 56 years of its dynamic existence, it has ceaselessly

4 http://sahitya-akademi.gov.in/sahitya-akademi/aboutus/the_constitution.jsp
endeavoured to promote good taste and healthy reading habits, to keep alive the intimate dialogue among the various linguistic and literary zones and groups of India through seminars, lectures, symposia, discussions, readings and performances, to increase the pace of mutual translations through workshops and individual assignments and to develop a serious literary culture through the publication of journals, monographs, individual creative works of every genre, anthologies, encyclopaedias, dictionaries, bibliographies, writers’ directories, and histories of literature. Sahitya Akademi is a national organisation which strives to work actively for the development of Indian letters and set high literary standards to foster and coordinate literary activities in all the Indian languages and to promote through them the cultural unity of the country. It maintains a unique multi-lingual library at Delhi and its regional offices with books in English and Indian languages. The collection focuses on literature and allied subjects. The library is open to public subject to rules of enrolment. There is a collection of approximately 1,51,704 books. The Akademi library is a well-used library catering to the reading public of Delhi and the NCR. The Sahitya Akademi has brought out over more than 6000 books in 24 Indian languages since its inception.

Since its inception, the Akademi has actively cooperated with UNESCO. In the implementation of UNESCO’s major project of Mutual Appreciation of Eastern and Western Cultural Values, and has also maintained contact with several literary and cultural institutions in foreign countries to encourage better appreciation of Indian literature abroad.


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5 http://sahitya-akademi.gov.in/sahitya-akademi/


• The Akademi in collaboration with The Eugeniusz Geppert, Academy of Art and Design in Wroclaw, Poland, and the Embassy of the Republic of Poland, New Delhi, organised a ‘Contemporary Polish Printmaking Exhibition’ at the Galleries of the Akademi, May 2012.

• The Akademi participated in the 5th Beijing Biennale held at the National Art Museum of China, Beijing, September 2012. In Biennale, the Akademi presented an exhibition entitled ‘Indian Special Exhibition, 5th Beijing Biennale’, in which 26 artworks of 11 eminent artists of India were exhibited.

• The Akademi organised the ‘9th National Art Festival’ at Durbar Hall, Hotel Polo Towers, Shillong, March 2012.

Besides advising on matters of common interest, the Akademi has prepared for UNESCO the following publications:
Selections from the Adi Granth: A selection of hymns and their translation into English was made by a committee of distinguished Sikh scholars. The book with an introduction by S. Radhakrishnan, has been published by George Alien and Unwin, London, under the title Sacred Writings of the Sikhs.

The Ayodhya Canto of the Ramayana as told by Kamban: Translation into English by C. Rajagopalachari, was published by George Alien and Unwin, London, a second edition of the book was published by the Sahitya Akademi on behalf of the Unesco in 1970, and was reprinted in 1981.

All Men are Brothers: The selection by Krishna Kriplani, from the writings of Mahatma Gandhi, with an introduction by S. Radhakrishnan, was published directly by UNESCO. An American edition was subsequently published. An Indian edition too was published by the
Navajivan Trust, Ahmedabad. The Sahitya Akademi has sponsored and published its translation in Assamese, Bengali, Kannada, Konkann, Malayalam, Oriya, Sindhi, Tamil, Telugu and Urdu. A low priced second edition of the Bengali version was published in 1969, for the government of West Bengal, on the occasion of the birth centenary of Mahatma Gandhi.

• Chemmeen: This Malayalam novel by Thakazhi Sivasankara Pillai, which won the Akademi Award in 1957, was recommended to UNESCO for translation. An English translation by V.K. Narayana Menon was published by Harpers, USA and Victor Gollancz Ltd. London. Translations in several foreign languages have also been published.

• The Puppet's Tale: Under this title, UNESCO sponsored the English translation, by S.L. Ghosh, of the well-known Bengali novel Putul Nacher Itikatha by Manik Bandyopadhyay, two editions of which have been published by the Sahitya Akademi.


• Poems of Subramania Bharati: The Sahitya Akademi has published for UNESCO, this English translation of select poems of the well-known Tamil poet, Bharati, is an English verse rendering, with an introduction and notes by Prema Nandakumar. A revised and popular edition was published in 1982 during the poet's birth centenary.

• UNESCO has also sponsored publication of translations of the following Indian classics in consultation with the Sahitya Akademi:

**Classics in English Translation**

- Sanskrit classics: Chaurapanchashikha, attributed to poet Bilhana and Avimaraka (play) attributed to Bhasa. Two volumes of Kalidas works into English have been brought out.
- Bengali classics: Baul songs of Bengal entitled The Mirror of the Sky; Krishnakanter Will (novel) by Bankimchandra Chatterjee; select writings of Tagore, entitled A Tagore Reader; Jagari (novel) by SatinathBhaduri; PatherPanchali (novel) by Bibhutibhusan Bandyopadhyay and Padma Nadir Majhi (novel) by Manik Bandyopadhyay.
- Hindi classics: Kavitavali and Vinay Patrika (poems) by Tulsidas; Godan (novel) by Premchand and also a Selection of Short Stories by Premchand.

3) Lalit Kala Akademi (LKA)

(1) Introduction

The Lalit Kala Akademi (National Academy of Fine Art) is the premier fine art institution of the Government of India to promote, spread and develop Indian fine art culture. It is a non-profit, autonomous body, funded by the Ministry of Culture. In pursuance of its role, LKA holds exhibitions, institutes scholarships, sponsorships, fellowships, assistance schemes, Lifetime Achievement Awards, and publishes documentary material. It also conducts Triennale India, and the National Exhibition of Photography and Art. The Akademi's sincere commitment for the development of arts is evident through the national and international exhibition programmes organized by the headquarter in New Delhi and by its regional centres situated at Bhubaneswar, Chennai, Kolkata, Lucknow, Shimla and Garhi, New Delhi8.

(2) Objectives

8http://www.lalitkala.gov.in/activities/exhibitions-lka.html
• To encourage and promote study and research in the fields of creative arts such as painting, sculpture and graphics etc.

• To encourage and coordinate the activities of the regional art organisations and State Lalit Kala Akademies.

• To promote cooperation among artists and art associations and development of such associations.

• To encourage the exchange of ideas between various schools of art by organizing conferences, seminars, exhibitions etc. on all India basis involving scholars and educationists and State Academies, Zonal Cultural Centres and art organisations like faculties of art in universities, art colleges and schools, art museums, art galleries and art associations.

• To publish and promote the publication of literature on art including monographs, journals etc.

• To establish and maintain a Library, catering to the needs of various organisations and covering world art.

• To give recognition to art associations and other art organisations for assisting artists through them, in consultation with State Akademis and Government in order to promote the proper growth and functioning of art Associations and Organisation;

• To foster cultural contacts within the country and also with other countries, through art exhibition, exchange of personal and art objects, etc.

• To award scholarships and prizes to deserving artists.

• To accord recognition to artists for outstanding achievements.

• To promote study, research and survey of folk, tribal and traditional arts and crafts techniques, preserve and protect their art forms and to organize regional surveys of and to encourage surviving indigenous craftsmen, painters and sculptors.

• To create and establish the Lalit Kala Artists’ Welfare Trust with the money available in Artists Aid Fund and social security and to credit all future funds under these heads to the Trust; and

• To do all such other acts either on its own or in conjunction with other organisations of persons as the Akademi may consider necessary, incidental or conducive to the fulfilment of above said objectives.

(3) Activities

As a cultural body that hovers above the entire Indian subcontinent, it plays a role to interlink the diverse cultures of India to weave up a cultural
spread that is magnificent for its colourful threads of creative genius and brilliant designs that delineate fascinating features of Indian life. Perceiving the Indian culture comprehensively with all its artistic impulses, conflicts, contradictions and limitations, the Akademi has been functioning with a panoramic view to involve all genres of creativity in its activities. It has a vision that takes care of the traditional art of India and helping artists to imbibe many of the contemporary happenings in the International art scene. Another major art promotional activity of the Akademi is to provide studios to Indian and international artists in various disciplines of art at the Akademi’s Regional Centres. In Delhi the Akademi administrates Garhi Artists’ Studios wherein artists of various disciplines such as painting, sculpture, graphics, and ceramics work throughout the year.

**Triennale India:** The Akademi organized the first Triennale India in the year 1968. More than 50 countries participated in this mega event. The Akademi has mounted 11 Triennale exhibitions so far and has presented 78 awards to national and international artists.

**Cultural Exchange Programme:** The Akademi organizes major exhibitions of modern and contemporary Indian art under the provisions of Cultural Exchange Programme of the Government of India and jointly collaborates with its international counterparts in various countries to promote Indian art and artists.

**National and International Camps & Workshops:** The Akademi organizes national and international camps in various disciplines of visual arts. These workshops organized in different states in India have proved to be immensely popular among the artist community and have helped in shaping the artistic ability among the participants.

**Lectures, Seminars, Panel Discussions and Film Shows:** The Akademi invites eminent scholars and personalities from the field of art and culture to participate in various panel discussions, seminars and conferences being organized at Kaustubh Auditorium of the Akademi. The Akademi also showcases national and international films on artists and art specifically for students and researchers.
**Publications:** The Akademi publishes major journals such as Lalit Kala Ancient; magazines such as Lalit Kala Contemporary, Samakalreen Kala; monographs on eminent artists, portfolios, books and newsletters. The Akademi supports the production of publications of preeminent intellectual merit. The Akademi also publishes a comprehensive catalogue of in-house curated exhibitions.

- The Akademi in collaboration with The Eugeniusz Geppert, Academy of Art and Design in Wroclaw, Poland, and the Embassy of the Republic of Poland, New Delhi, organised a ‘Contemporary Polish Printmaking Exhibition’ at the Galleries of the Akademi, May 2012.
- The Akademi participated in the 5th Beijing Biennale held at the National Art Museum of China, Beijing, September 2012.
- The Akademi organised the 54th National Exhibition of Art at the Nazrul Kalakshetra Galleries, Agartala, December 2012.\(^9\)

**Fellowship:** The Akademi recognizes individuals who have made immense contribution in the field of visual arts at national and international level by offering the Akademi’s Fellowship. The Akademi has a series titled ‘Artists on Art’. This programme is a regular event of the Akademi. It has been mainly conceived to document the oral history of art from the experiences and memories of those artists who contributed immensely to the progress of Modern and Contemporary

Indian Art. For this programme the Akademi invites an eminent artist and an art critic or an art historian or a curator to be in dialogue with the artist. The artist presents a slideshow of his works of art and provides intimate details and makes explicit the process of making a particular work of art.

4) Sangeet Natak Akademi

(1) Introduction

Sangeet Natak Akademi – The National Academy of Music, Dance and Drama – was established by a resolution of the Ministry of Education, Government of India on May 31, 1952 and was inaugurated on January 28, 1953 by the first President of India, Dr. Rajendra Prasad. The SNA is a major centre of the performing arts in the field of music and drama. It has a vast network among the artists and very active in the field. The academy functions as the apex body of the performing arts in the country to preserve and promote the vast cultural heritage of India expressed in music, dance and drama. It also works with governments and art academies in states and territories of the country. The Akademi is an autonomous body engaged in the work of preserving and promoting the traditional cultural heritage of India’s rich performing arts of classical dance, music, theatre, puppetry, crafts and folk arts and is represented on its General Council by India’s top cultural and artistic personalities. In 2011 Ministry of Culture, Government of India, has declared the Sangeet Natak Akademi as the Nodal centre for coordinating India’s nominations Intangible Cultural Heritage lists of UNESCO and other actions such as developing and maintaining the National Inventory on ICH.

(2) Objectives

• To co-ordinate the activities of regional or State Academies of music, dance and drama.

• To promote research in the fields of Indian music, dance and drama and, for this purpose, to establish a library and museum.

• To encourage the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama.

http://sangeetnatak.gov.in/sna/national-inventory.htm/ discussions with Secretary In-charge Ms. Helena Acharya
• To encourage the establishment of theatre centres, on the basis of regional languages and cooperation among different theatre centres.
• To encourage the setting up of institutions providing training in the art of theatre, including instruction in actor's training, study of stagecraft and production of plays.
• To publish literature on Indian music, dance and drama including reference works such as an illustrated dictionary or handbook of technical terms.
• To encourage the development of amateur dramatic activity, children's theatre, the open air theatre and the rural theatre in its various forms.
• To revive and preserve folk music, folk dance and folk drama in different regions of the country and to encourage the development of community music, martial music and other types of music.
• To sponsor music, dance and drama festivals, seminars, conferences on all-India basis and to encourage such regional festivals.
• To award prizes and distinctions and to give recognition to individual artistes for outstanding achievement in the fields of music, dance and drama.
• To take suitable steps for the maintenance of proper and adequate standards of education in music, dance and drama and with that object to organize research in the teaching of the said subjects.
• To foster cultural contracts between the different regions of the country and also with other countries in the fields of music, dance and drama.

(3) Activities
In furtherance of its objectives the Akademi is running following plan schemes which are concerned with the preservation and promotion of the Performing Arts heritage of the country:

i) Survey, Research, Documentation and Dissemination and Publication
ii) National Museum, Library and Archive
iii) National Institutes and Centres of Akademi for specialized fields/forms of India - Kathak Kendra, New Delhi, Kutiyattam Centre, Kerala, Chhau Centre, Jawaharlal Nehru Manipur Dance Academy, Imphal, Sattriya Centre, Guwahati and North East Centre, Shillong Baripada/Jamshedpur, iv) training and performance support namely training and preservation of traditional, folk and tribal performing arts, sponsorship and promotion of young artists, assistance to young theatre workers, promotion and preservation of puppetry, assistance and support
to contemporary and experimental works of music, dance and theatre, support to children’s theatre, certificate courses in identified areas of performing arts, diploma in theatre arts, assistance for preservation and promotion of intangible heritage of humanity.

Sangeet Natak Akademi offers grants-in-aid to select cultural institutions engaged in the promotion of performing arts, namely, music, dance and drama. The grants-in-aid scheme is to serve primarily two objectives, namely, to provide financial support to institutions engaged in training in the fields of music, dance and drama and to encourage production of new plays and ballets, etc.

**Festivals / Events held**\(^{11}\)

- On the occasion of commemoration the 150th birth anniversary of Gurudev Rabindranath Tagore, the Natyanjali event was held in New Delhi, Hyderabad, Guwahati and Patna.
- Ustad Bismillah Khan Yuva Puraskar 2010 was awarded to 33 young artistes on 7 March 2012 at Kamani Auditorium, New Delhi. The presentation ceremony was followed by a week-long festival of music, dance and theatre featuring some of the recipients, at Kamani Auditorium and Meghdoot Theatre Complex, Rabindra Bhavan, New Delhi.
- Sangeet Natak Akademi and Ministry of Culture, Government of India in collaboration with Ministry of Cultural Affairs, Government of People’s Republic of Bangladesh, presented Rabindra Sangeet by Shri Agnibha Bandyopadhyay of Kolkata on 6 May 2012 at Bangladesh International Cultural Centre (BICC) and at Bangladesh Shilpakala Academi, Dacca, Solo recitations, musical soirees and dance drama of Tagore were presented. May 2012.
- Chandalika, Akademi’s Sattriya Kendra, a Centre of Sattriya Dance, Music and Theatre, at Guwahati, presented a dance production in Sattriya style on 7th May 2012.
- Sangeet Natak Akademi Tagore Samman, April-May 2012 - Kolkata
- Closing Ceremony of Indo - Bangla joint celebrations to commemorate the 150th Anniversary of Rabindranath Tagore - 6th May 2012 - New Delhi

\(^{11}\)http://indiaculture.nic.in/indiaculture/pdf/MoC%20Annual%20Report%202012-2013.pdf
• "Shravan Kumar Ki Katha" in Kathputli style-string puppetry of Rajasthan at Meghdoot Theatre III, New Delhi - 29th Aug 2012
• The Wizard of Oz (A puppet play in Hindi), Meghdoot Theatre III, New Delhi, September 2012.
• Sangeet Natak Akademi Awards 2011: Awards Ceremony, New Delhi, October 2012,
• Cultural Programme on the occasion of 13th Delhi Sustainable Development Summit, New Delhi, January 2013,
• Desaj - Festival of Folk and Tribal Performing Arts of India, New Delhi, February 2013.

**Publications**

The publication programme of the Akademi includes books and monographs on the performing arts and the quarterly journal Sangeet Natak. Published since 1965, Sangeet Natak is a journal of the performing arts of India. Over the years, Sangeet Natak has carried a wide range of contributions on Indian music, dance, theatre and aesthetics, as well as writings on performing arts in other parts of the world. Special numbers of Sangeet Natak have been devoted to 'Thyagaraja', 'Folk Arts', 'Music and Science', 'AIR's Seminar on the Harmonium', 'Guru Amubi Singh', 'Bala', 'Kavya and Nritya', 'Indigenous Idiom in Contemporary Theatre', 'Teaching Indian Classical Music', 'Tradition and Modernity', etc.

**Documentation and Dissemination**

Over the past 50 years, Sangeet Natak Akademi has built up a large archive of 16 mm cine material, audio tapes, video tapes, photographic images and document films on performing arts. The total holdings of the Archives (up to December 2012) stands at 2,57,809 black-and-white and colour photographs, 40,443 colour slides, 8,389 hours of video recordings and 7,929 hours of audio recordings and approximately 1.44 lacs of 16 mm film material.

Over the years, the Akademi has built up a large archive of audio/video tapes, photographs and films on the performing arts. Since 1981, it has also added video tapes to its holdings. The material is disseminated through public facilities for audio and video viewing, music dubbing, and film projection. Material from the Akademi’s archives has been extensively

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used in publications, films, television, and for research on their performing arts of India.

**Library, Audio Visual Library and Photo Library**

The Akademi Library, which caters chiefly to students and researchers in the performing arts, has acquired a specialized collection of books on the performing arts over the years, many of which are rare and out of print. The library receives about a hundred and fifty Indian and foreign periodicals. The total collection of the Akademi Library now stands at 24,506 books, excluding 1105 books received by way of gifts. The Audio Visual library includes a large number of discs, cassettes and audio/video CD’s. The collection of Audio Visual now stands at 9827 discs, 761 pre-recorded cassettes from the archives of Akademi, 92 video cassettes of dance, drama, music, 1602 commercial audio cassettes, 165 gifted audio cassettes and 1089 compact discs.

**Museum**

Since the inception of the Akademi in 1953, the Akademi has been acquiring objects and artefacts relating to the performing arts. The museum now holds more than 2000 objects comprising musical instruments, masks, puppets, headgear, costumes and other artefacts related to the performing arts, besides some other instruments received as gifts from foreign countries. During the year, 40 puppets of Dangerputul of West Bengal, Kala Sutrui Bahulya of Maharashtra, Tolpava Kuthoo Shadow Puppets of Kerala and Kathputli of Rajasthan were added. The museum has organized two workshops on rare instruments making; one at Jodhpur and second at Kolkata. The digitalization of the museum objects has been completed and visitors are using the kiosk touch screen facilities to know the museum and its collection.

Under the Akademi’s National Museum of Performing Arts project, workshops are organized at its centre for training and collection of rare musical instruments of India. The main objective is to train young people, mostly from the rural areas, to become expert craftsmen in the field of making Indian musical instruments e.g. Sitar, Sarod, Veena, Surbahar and Esraj.
5) **National School of Drama (NSD)**

(1) **Introduction**

The National School of Drama is one of the foremost theatre training institutions in the world and only one of its kinds in India. It was set up by the Sangeet Natak Akademy in 1959 as one of its constituent units in India and became an independent entity in 1975. A Society called the National School of Drama Society was formed and registered under the Societies Registration Act, 1860 in New Delhi. It is fully funded by the Ministry of Culture, Government of India. The School aims at training students in the field of acting and direction and conducts three years' Residential Diploma Course.

(2) **Objectives**

- To maintain and develop the National School of drama for studies and training in the dramatics in the fields of acting, direction, stage techniques and management, radio, television, children’s theatre and script writing.
- To develop suitable patterns of teaching in all branches of drama both at undergraduate and post-graduate levels so as to establish high standards of theatre education in India and for the purpose, develop liaison and association with colleges, institutions and universities.
- To constantly endeavour at raising the technical standards of Indian plays so as to make them aesthetically more satisfying and acceptable.
- To provide for undergraduate and post-graduate teaching in the art and craft of drama and its allied subjects thus ensuring promotion of drama and outflow of trained personnel and teachers for the true needs of the country in the fields of drama.
- To conduct and promote research in classical, traditional and modern drama in India and abroad and to collect valuable material and forms in theatre production and education.
- To organize and conduct short-term and refresher courses, summer schools and such other courses and like and invite experts and research scholars from within the country and abroad for delivering lectures and developing research and to pay them such remuneration as may be appropriate.
- To arrange lectures, seminars, symposia, meetings, conferences and exhibitions relating to drama and performing arts.
• To establish and cause to be established and maintain a repertory company or its branches regional schools centres for practical training of the students and to promote and facilitate dramatic art in the country.

• To produce, direct and perform plays before the public as part of training and for promotion of School's objectives.

• To invite actors, directors, playwrights, technicians from within the country and abroad to assist, direct and produce plays, organize exhibitions and to prepare any other educational material.

• To undertake translation and publication of plays in Hindi and other regional languages from Indian and foreign languages and vice versa suitable for play production.

• To institute and award fellowships, scholarships, prizes, medals, financial and other assistances with a view to promoting interest in studies and research in drama.

• To establish and maintain a library of books, pamphlets, newspapers periodicals, microfilms, still photographs, motion pictures, sound recordings and other material relevant to training in the field of drama and the performing arts and to print, publish and exhibit any book, magazine, periodical, monograph, posters, papers, photographs incorporating the results of the studies made by the School and/or by other scholars working in the field of drama.

(3) Activities

The School runs an Extension Program, which works as an outreach program seeking to reach out to theatre enthusiasts across regions and languages by conducting theatre workshops of various kinds. This outreach program conducts short-term teaching and training workshops that deal with a whole range of subjects related to and with theatre. Subjects such as acting, movement, light, make-up, theatre history and literature among others, have been taught at such workshops. Over the last few years various workshops have been held under the auspices of the Extension Program of the National School of Drama.

The Extension Programme of National School of Drama connects the school based in Delhi to various regional theatres in the country. Through a series of well-planned theatre workshops, taking into account the specific needs of each region, the School has been imparting training and

producing plays with the theatre workers spread all over the country. Those who cannot afford to spend three years at NSD, and those who have been doing theatre for considerable time are trained in these workshops. It organizes periodical workshops and plays on various occasions. \textit{Bharat Rang Mahotsav} is National Theatre Festival, which is celebrated annually.

The National School of Drama has two Performing Wings – Repertory Company and Theatre-in-Education. The Repertory Company was set up with the aim of providing opportunities to graduates for performing creative theatre activities initially on an experimental and later on a professional basis.

The Company organizes its own festivals every year in summer. During this festival old and new productions are selected and staged. The National School of Drama is also organizing various plays with the association of expert artists performing across India and abroad. The second performing wing Theatre-in-Education, renamed as The Sanskaar Rang Toli, was established in 1989 with the objective of promoting theatre amongst children in the age group of 8 to 18 years. During the period under report 71 performances were organized by the artists of TIE Company of the School.

\textbf{Children's Theatre}\footnote{http://nsd.gov.in}

NSD conducts children's workshops independently. Children's theatre related published and unpublished children's plays are available in NSD which children's theatre workers can get photocopied for use. NSD's Children's theatre programme is a complete and independent programme, which conducts its own activities, for the all-round development of children and to discover their talents through the medium of theatre at various levels.

\textbf{Publication Program}\footnote{Discussions with Dr. (Mrs.) Tripurari Sharma, Director In-charge, National School of Drama, New Delhi}

The Publication Unit of the National School of Drama is responsible for:-

i) Publishing text books on theatre

ii) Arranging for the translation of important books on theatre from English into Hindi

\footnotetext[14]{http://nsd.gov.in}
\footnotetext[15]{Discussions with Dr. (Mrs.) Tripurari Sharma, Director In-charge, National School of Drama, New Delhi}
iii) Bringing out other important books on theatre

6) Centre for Cultural Resources and Training (CCRT)

(1) Introduction

In 1979 the Centre for Cultural Resources and Training (CCRT) was set up as an autonomous organisation in the service of education. It focuses on providing a cultural component in education. The Centre organizes various training programmes for administrators, teacher educators, in-service teachers of all levels and students. The aim is to sensitize the participants to the aesthetic and cultural norms governing all creative expressions. From its inception in 1979, the Centre has grown enormously and has created a network of institutions to revitalize the educational system with emphasis on regional culture and their contributions to the mainstream Indian culture. With its headquarter in New Delhi the Centre has three regional centres - Udaipur, in the west; Hyderabad, in the south; and Guwahati, in the north-east to facilitate the widespread dissemination of Indian art and culture.

(2) Objectives

- To revitalize the Indian education system by creating awareness among students about the role and plurality of regional cultures of India.
- The conservation and preservation of our natural and cultural heritage and integrating this knowledge with school education.

In order to fulfill these objectives, CCRT organizes several events, prepares educational kits and publishes books.

(3) Activities

Trainings

The ‘Orientation Training Programmes for In-service Teachers’ is designed to provide school teachers from all over India with the knowledge about the fundamental principles underlying the development of Indian culture. It focuses on theoretical study of art and culture through lectures and lecture demonstrations by eminent artistes and scholars; practical classes on learning of crafts by using low-cost material; learning songs in national languages of different states of the country; enhancing

16http://www.ccrtindia.gov.in/
communication skills through movement and mime; preparation of educational aids for cultural education to support classroom teaching; and educational tours to places of historical interest and nature parks. Centre for Cultural Resources and Training, under the aegis of Ministry of Culture, Government of India has invited applications for award of scholarship under Cultural Talent Search Scholarship Scheme 2014-15

Scholarship

The CCRT is implementing Cultural Talent Search Scholarship Scheme to provide facilities to outstanding young children selected in the age group of 10 to 14 years for developing their talent in various cultural fields such as traditional forms of music, dance, drama, painting, sculpture and crafts laying special emphasis on rare art forms. The scholarship awarded under the scheme is for two years at a time which is renewable after every two years till the completion of the first university degree stage of education or up to the age of 20 years. 620 scholarships are awarded every year, of which 20 are being reserved for Specially Challenged children. Minimum three years' training in the field of art form in which scholarship is being applied, either with a guru or in an institution is essential.

Workshops

The Workshops on 'Cultural Inputs in Curriculum Teaching' for Teacher Trainers and 'Cultural Education in Schools' for District Resource Persons provide intensive training in integrating culture and education, workshops are organized every year. The CCRT also conducts workshops for primary and high school teachers in narrative forms like theatre, puppetry, and role of schools in conservation of the natural and cultural heritage.

- The 'Orientation Course for in-service Teachers' is designed to provide school teachers from all over India with the knowledge about the fundamental principles underlying the development of Indian culture. During the year, the CCRT organised 15 Orientation Courses in which 1124 teachers were trained.

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17Discussions with Shri M. Madanbabu, Field Officer, Regional Training Centre, CCRT, Jubilee Hills, Hyderabad,
• Four Workshops on ‘Cultural Inputs in Curriculum Teaching’ for Teacher Trainers and ‘Cultural Education in Schools’ for District Resource Persons were organised in which 126 Teacher Trainers and District Resource Persons were trained. 4723 teachers in different parts of the country were trained by the Teacher Trainers by organizing 117 short-term workshops in 23 different states.

• The CCRT organized 42 workshops for primary and high school teachers in narrative forms like theatre, puppetry, role of schools in conservation of the natural and cultural heritage and SUPW/Work Experience to provide practical training in the arts to the participants. 3236 teachers participated.

• Academic programmes at its premises for Diaspora Youth in the age group of 18 to 28 years. In these programmes the participants were exposed to various facets of Indian society, living cultural tradition and education.

• Educational activities for children belonging to government and nongovernment schools under its Extension and Community Feedback Programme.

• A Summer Workshop on “Creating an Awareness of Art and Culture” was organized at New Delhi from 11-21 June 2012 in which 238 children participated.

Musical Presentations / Theatre / Folk Dances/ Crafts Mela (festival).

• Collaborated with Pandit Maniram, Pandit Motiram Trust to celebrate 40th Annual Function for creating awareness about living Indian Performing Art Traditions at CCRT Regional Centre, Hyderabad, November-December 2012.

• A crafts mela, Basant Bazaar was organised by CCRT, March 2012 in the CCRT campus.

**Extension and Community Feedback Programme**

The CCRT organizes various educational activities for the children belonging to government and non-government organisations under its Community and Extension Feedback Programme. Children from various formal and non-formal schools have been trained under this programme.

**Collection of Resources**

The CCRT collects materials on arts and crafts of the country through audio recordings, slides, photographs, films and written texts to enrich the
educational package and provide material on the cultural traditions of India to teacher trainees and other research students.

**Publications**
The CCRT aims to disseminate information and create an understanding of Indian culture amongst teachers and students, and prepares publications such as workbooks, handbooks, monographs on arts and education, posters, folios and packages on topics related to various aspects of Indian culture, ecology and the natural environment.

**Cultural Club Scheme**
This scheme supports training in forms of dance, music, theatre, sculpture and visual arts in schools of remote areas of the country. Stipends and honoraria are paid to the CCRT trained teachers appointed as District Resource Person under the overall control and directions of the Principal of the school. An effort is made to sustain these art forms and make the students aware of the importance of preservation and conservation of natural and cultural heritage.

**Training Programmes for Specially Challenged Children**
The CCRT organizes various workshops and educational training programmes for specially challenged children. It extends learning opportunities and provides access to students who are not part of the mainstream system. The skills imparted during the programmes enable them to face life with courage and confidence and promote physical, intellectual and social development and school readiness.

7) **Kalakshetra Foundation**

(1) **Introduction**
Kalakshetra Foundation has been declared as an institution of national importance by an Act of Parliament in 1993. It has a deep commitment to the arts. Kalakshetra exists in order to promote India's ancient culture and set a standard of true Art. It seeks to build up the character of the young through the Arts and to create a true centre of international understanding through the one universal language – Art. Kalakshetra is unique among the various institutions dedicated to the arts, performance and education. The Foundation has the Rukmini Devi College of Fine Arts
which is devoted to Bharatanatyam, Carnatic music and the visual arts; two high schools; a centre for weaving and natural dyeing and printing; two libraries that serve as a source of information on the arts and allied subjects; and a hostel for school and college students. As an institution, Kalakshetra works to inculcate not just a knowledge base and an appreciation in the arts, but also towards shaping the thoughts and minds of the artistes and citizens of tomorrow.

(2) Objectives

- To emphasise the essential unity of all true arts
- To work for the recognition of the arts as vital to the individual, national and international growth
- To maintain the highest traditions of art and culture in their pristine purity and in conformity with traditions.
- To arrange for the training, research, study, teaching and development of art and science, music, dance-drama, fine arts and Bharat Natayam.
- To ensure that the principles of education without fear and art without vulgarity are adhered to in the activities of the Foundation and not to permit any deviation from these high ideals.

(3) Activities

Festivals, Performances and Events

As an institution, Kalakshetra places a great deal of emphasis on festivals, performances and events as a means of showcasing the arts to a wider audience. Festivals and events hosted by Kalakshetra over the current period include:

Every year it celebrates Onam Festival. During the festival the audiences also have chance to watch the performances from Greek mythology as well as the works of Shakespeare.

In addition, Kalakshetra’s own repertory company has been involved in giving performances around the country and overseas in front of distinguished audiences. Some of these include: The closing day function of the Festival of India in China in November 2010. At this event in Chengdu, China, the group presented a selection of Bharatanatyam items. The event was arranged by the Indian Embassy in China.

19http://www.kalakshetra.net
The major work of Research and Documentation Department is gathering and documenting the priceless knowledge in Indian dance, music, philosophy and art. Handwritten notes on dance dramas, viz. music notations, texts and meanings, have been photographed and saved in electronic format for archival purposes.

**Promotion of traditional crafts through the Craft Education and Research Centre (CERC)**

The Craft Education and Research Centre has vision for the revival of the traditional arts and crafts of India. At the Weaving Centre, in addition to the restoration of the Jacquard looms which are used for weaving, and other traditional weaving like Jamdani saris, the traditional Korvai looms continue to be used for the intricate designs of the Kalakshetra silk saris.

Some activities at Kalakshetra during 2012-20:

- Between April 2012 and January 2013, Kalakshetra Foundation was involved in a range of activities in consonance with its vision to promote India’s ancient culture and set a standard of true Art. Towards this, it focused on festivals, workshops, lectures, enhancement of its repertoire, performances, field trips and research and documentation projects along with hosting several high profile visitors on its campus.

- The festivals included the 60th Annual Arts Festival, two heritage dance dramas revived for the festival, in addition to performances in Bharatanatyam, Kathak, Carnatic and Hindustani music.

- Annual Kathakali festival presented the entire narrative of the celebrated Nala Charitam over five days and was supplemented with lectures to enhance people’s understanding.

- Svanubhava, a three-day festival of music, dance and performing arts was organized during which students got an opportunity to interact with artistes.

- Workshop on Varnams, one of the compositional pillars of Carnatic music, and their effective rendering. One of the highlights of the period was the teaching session organised for senior faculty to learn from noted Nattuvanar, Pandanallur Sri Swaminatha Pillai, who hails from a long line of illustrious gurus tracing their lineage back to the Tanjore Quartets.

The foundation continues to be active with Research and documentation, and is proceeding with digitization from various audio, video, photographic and textual sources. In this period, over 95 hours of audio resources, 95 hours of video content and 7,000 photographs were digitized.

8) West Zone Cultural Centre (WZCC)

(1) Introduction

West Zone Cultural Centre (WZCC) with its headquarters at Udaipur in Rajasthan is one of the seven Zonal Cultural Centres set up in February 1986 under the direct initiative of the Ministry of Human Resource Development, Government of India. West Zone Cultural Centre is a registered society with H.E., the Governor of Rajasthan as Chairman. The WZCC Udaipur is registered under the Rajasthan Societies Registration Act XXVIII of 1958. The Cultural Centre is set up to provide facilities for the creative development of performing arts, visual arts, literary work, folk traditions and tribal art forms in the western region of India, in the states of Rajasthan, Gujarat, Maharashtra, Goa and UT of Daman, Diu and Dadra Nagar Haveli.

(2) Objectives

- To preserve, innovate, promote and dissemination of arts of the Zone.
- To develop and promote the rich diversity and uniqueness of various art forms of the Zone and to upgrade and enrich consciousness of the people about their cultural heritage.
- To lay special emphasis in its activities on the linkages among various areas through evolution of styles and their contribution to the larger composite identity of cultural heritage of India.
- To make special efforts to encourage folk and tribal arts and to frame special programmes for the preservation and strengthening of vanishing art forms.
- To frame such programmes as would encourage and involve the youth of the Zone amongst themselves and with the youth of the rest of the country in creative cultural communications through the process of seminars,

http://www.wzccindia.com
exchanges and workshops on matters relating to the cultural heritage of India.

- To pursue such other activities and programmes as would strengthen and promote the cultural inter-linkages amongst States including setting up of Sub-Centres within the Zone.
- To grant fellowship and scholarships for carrying out research or study in furtherance of these objects.

(3) Activities

To achieve these objectives, various programmes and activities are organized at village level, district, state, inter and intra-zone levels and throughout the country in collaboration with various States, Central Academies and voluntary organisations.

Shilpgram

West Zone Cultural Centre (WZCC) was the first centre to set up the Shilpgram – a Craft Village, in Udaipur. There are 31 huts representing architecture, traditional arts and culture depicting the enormous diversity and aesthetic sense of the state of Rajasthan, Gujarat, Maharashtra and Goa which comprise the Western Zone of India. Apart from organizing a chain of cultural programmes in urban as well as remote rural areas of west zone, "Shilpgram Utsav" is organized in Shilpgram, Udaipur in the last week of December month every year. This 10 days event is watched by half a million people, in which more thousands of artisans, craftsmen and performing artists participate from all over the country.

In view of the historical importance & architectural beauty, WZCC converted Bagore-ki-Haveli into a museum to represent the culture of Maharashtra, Goa, Gujarat and Rajasthan, the West Zone States, in the proposed museum. The Haveli had a very typical and charming architectural style and a unique character - it was a veritable architectural museum by itself. After strenuous restoration work a Museum has been set up in Bagore-ki-Haveli to depict the royal life style, architecture and cultural ethos carefully conserved to its pristine glory.

Goa Folk Theatre Festival, Mumbai

With a view to promote and acquaint the present generation about traditional folk theatre of India, a three day Goan Folk Theatre Festival is
organized every year in collaboration with Directorate of Art and Culture, Government of Goa and Lok Kala Academy, Mumbai. The popular folk theatre forms of Goa, namely Jagor, Kalo and Ranmale were presented during the festival.

**Shilpdarshan, Udaipur (Rajasthan)**

Shilpdarshan is an on-going activity being organized in the Shilpgram, Udaipur where performing artists and craftsmen from the member states are invited at Shilpgram with a rotation of 15 days to perform and demonstrate their arts and crafts to the visitors.

**Dharohar, Udaipur (Rajasthan)**

WZCC has started a daily cultural evening programme Dharohar at Bagoreki Haveli, Udaipur, with a view to attract domestic as well as foreign tourists on a nominal charge and to acquaint them with the rich cultural heritage of the area.

**National Cultural Exchange Programme (NCEP)**

NCEP is meant to exchange of performing artists, craftsmen, painters, sculptors, etc. and to cover the interaction of scholars, academicians, writers, musicologists, experts in folk traditions and exponents of any cultural activity. It will include seminars, exhibitions and workshops.

**Uttradhikar – Guru ShishyaParampara (Master Disciple Tradition)**

WZCC started Uttradhikar - Guru ShishyaParampara to preserve and propagate rare and vanishing art forms, whether classical or folk/tribal, and to nurture young talents to acquire skills in the chosen field of art under the guidance of experts and masters. WZCC has undertaken many projects under Uttradhikar. The Guru Shishya Parampara scheme in the identified art fields could be for a period of two years, subject to further extension of one year at the maximum. There will be one expert as Guru with one accompanist and 4 pupils in each identified art form.

**Publications and Documentation**

"Kala Prayojan" - a quarterly bi-lingual magazine has been brought out as a regular feature to promote literary activities with articles contributed by well-known thinkers and writers. A catalogue on the exhibition of paintings/sculptures - "Abhivyakti" was published. WZCC has initiated
documentation on “Practice of Turban Tying in Rajasthan”, an ancient tradition in Rajasthan. A detailed survey research has been done under the project.

**World Heritage Day, Udaipur**

Every year Centre celebrated World Heritage Day on November 19. There is free entry to Bagore ki Haveli Museum for all tourists and local school/college children and a special cultural programme is organized at the Haveli in the evening.

**Traditional Fairs and Festivals**:
- Siddheshwar Utsav was organized at Latur from 20 to 22 February 2012, in collaboration with Directorate of Cultural Affairs, Government of Maharashtra and District Administration, Latur.
- Dang Darbar was organized in Gujarat from 4 to 5 March 2012 in collaboration with District Administration, Dang.
- Nariyal Purnima was celebrated at Daman on 2nd and 3rd August 2012, and at Silvassa (DNH) on 4 August 2012.
- The Centre organized classical dance festivals, at Sun Temple, Modhera, Mehsana District from, January 2012 and at Mahalasa Temple, Mardol, March 2012
- Painters Meet and Workshop
- Print Making Workshop - “Pratyankan” at Baroda, March 2012;
- Aakriti – Terracotta Mural Sculpture
- Chitrakan - a Contemporary Painters Camp at Panaji from 7 to 14 September 2012

9) **North Central Zone Cultural Centre (NZCC)**

**1) Introduction**

North Central Zone Cultural Centre, Allahabad was established as a Society under the society registration Act 1860 in the year 1986 with its registered office at Allahabad. With the objectives of preservation, innovation, promotion and dissemination of the various art forms covering the broad disciplines of music, dance, theatre, visual arts, literary activities and craft traditions the Centre is working in states of U.P., M.P.,

Bihar, Rajasthan, Haryana, Delhi and Uttarakhand. While working in collaboration with other Zonal cultural centres and the State and Central Art Academies, effort is made by organizing cultural events to showcase the composite culture of India with a view to reinforce the spirit of "unity in diversity" as a hallmark characteristic of Indian Culture.

(2) Objectives

- To preserve, innovate and promote the projection and dissemination of the arts of the Zone.
- To develop and promote the rich diversity and uniqueness of various art forms of the Zone.
- To upgrade and enrich consciousness of the people about their cultural heritage.
- To emphasize in its activities on the linkages among various arts through evolution of styles and their contribution to the larger composite identity of cultural heritage of India.
- To make special efforts to encourage folk and tribal arts and to frame special programmes for the preservation and strengthening of the vanishing art forms.
- To frame such programmes as would encourage and involve the youth of the rest of the country in creative cultural communications through the process of seminars, exchange of views and workshops.
- To document the rich cultural heritage and to bring publication thereafter.

(3) Activities

Allahabad Haat

The 'Allahabad Haat' hosts theme based craft-fair round the year. It hosted 'Uttarakhand Parva', Aadishilp Parva', 'National Shilp Mela', 'Gandhi Shilp Bazar' and so on under assistance from constituent State Governments, various departments of the Central Government and also private organisations. TRIFED (Tribal Federation of India), Ministry of Tribal Affairs, New Delhi has a permanent outlet in the campus of NCZCC.

The auditorium hosts staging of plays including theatre festivals round the year. Similarly, two storeyed art galleries provide support to visual

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23http://www.nczccindia.in/publications-nczcc.html
arts for exhibitions. In addition to this, the centre provides full residential facility to the artisans and the artists.

The Centre has an Auditorium, an Art Gallery and a Shilp Haat popularly known as ‘Allahabad Haat’ to support cultural activities. The Shilp Haat is turning out to be hub of cultural activities where crafts, performing arts and traditional cuisines are being blended together during craft fairs to ensure that general public is conscious of its great cultural traditions to which they can fully feel proud of.

One of the major events of the Zone, the annual inter-Zonal programme “Chalo Man Ganga Yamuna Teer’, organized on the occasion of Magh Mela. The cultural programmes are organized in two sessions with folk troupes from different regions. Approximately 4000 spectators witnessed the programme every day.

(i) Terracotta Garden - Terracotta Garden in the front lawns of the NCZCC Campus was inaugurated on 30th June 2001. Terracotta artefacts from different regions have been displayed as permanent exhibition to display the artistic excellent of the regional artists.

(ii) Madhyotri Kala Bhawan- Madhyotri Kala Bhawan in the Campus of NCZCC has one workshop hall for organizing seminar, lectures and workshops. There are two separate large dormitories - one each for male and female artists to stay during the performances and cultural events on the first floor. The ground floor houses the library.

(iii) Sculpture Garden - Sculpture Garden has permanent displays of Folk and Traditional Sculptures produced during the workshop.

(iv) Library-The Centre has a reference library in the Kala Bhavan having a collection of 2207 books, periodicals and journals on various subjects relating to performing and visual arts. The centre also has a collection of 561 video, 290 audio cassettes and 640 CDs/VCDs, on a variety of themes produced during various art events organized from time to time.

(v) Cultural Performances Auditorium- The indoor auditorium of the centre has a seating capacity of 390 and is used and for staging plays. The open air auditorium of the centre has a seven layered open air stage which is used for performances during major fairs and festivals.

(vi) Art Gallery- It has two exhibition halls for display and exhibition of paintings and artefacts. The Centre's Art Gallery has its own collection of around 838 paintings (tribal, folk, traditional & contemporary) in addition to terracotta, wood and stone sculptures
and photographs produced during various camps organized from
time to time.

10) North Zone Cultural Centre (NZCC)

(1) Introduction

The North Zone Cultural Centre (NZCC) came into existence in 1985 as
an autonomous body under the Department of Culture, Government of
India. It was inaugurated in November 1985 by the then Prime Minister of
India, Shri Rajiv Gandhi. The headquarters of NZCC were established at
Patiala in the BanasarGhar, Sheesh Mahal. The Centre consists of six
member-States of Jammu and Kashmir, Haryana, Himachal Pradesh,
Punjab, Rajasthan, Uttarakhand along with the Union Territory of
Chandigarh. The North Zone Cultural Centre is one of the seven cultural
centres established in the country to strengthen the ancient roots of
Indian Culture to evolve and enrich composite National Culture.24

(2) Objectives

• To preserve, innovate, promote and disseminate the arts of the Zone
under the broad disciplines of Sangeet (Music), Natak (Theatre), Lalit Kala
(Visual and Fine Arts) and Sahitya (Literature).
• To develop and expand a Zonal Centre of excellence in creative arts.
• To develop and promote the rich diversity and uniqueness of various art
forms and their contribution to the composite identity of cultural heritage
of India.
• To carry the cultures of the Zone and of other parts of India to those
segments of the population and those regions of the Zone that would
otherwise not have ready and easy access to this bouquet of cultures, thus
contributing to fortifying the emotional integration of the nation.

(3) Activities

Fairs & Festivals

Some of the important Fairs and Festivals where NZCC has participated
regularly and showcase folk dances and folk music are –

• MinzarMela at Chamba (Himachal Pradesh), Shravani Mela at
  Jogeshwar Dham (Uttarakhand) Chhinj Mela at Babbehali (Punjab)

• Baba Sheikh Farid Agman Purb at Faridkot (Punjab)
• Yamuna Sharad Mahotsav at Paonta Sahib (Himachal Pradesh)
• Kinnaur Mahotsav at Reong Peo (Himachal Pradesh)
• Virasat Mela at Bhatinda (Punjab)
• Uttrayani Mela at Bageshwari (Uttarakhand)
• Maha Kumbh Mela/Kumbh Mela at Haridwar (Uttarakhand)
• Shivratri Mahotsav at Baijnath & Mandi (Himachal Pradesh)
• Kurukshetra Utsav – Geeta Jayanti Samaroh at Kurukshetra (Haryana)
• Surajkund Crafts Mela at Surajkund (Haryana)
• Festival of the North East States
• Raagni Utsav & Saang Utsav at Kalagram, Manimajra, Chandigarh.

Besides that the following activities were organized during 2012:
• The 4th Chandigarh National Crafts Mela’ was organized at Kalagram, Chandigarh from 30 November to 9 December 2012. The theme was ‘Tribes of India’ showcasing folk traditions, arts and crafts of the tribal regions of India.
• The Centre organized ‘Kurukshetra Utsav- Geeta Jayanti Samaroh-2012’ from 19 – 28 December 2012 in collaboration with Haryana Government. The main attractions were five mega cultural evenings at Brahmbsarovar and a Crafts Fair, which was visited by lakhs of people.

Crafts Mela (Crafts Festival)
NZCC organizes one major crafts mela every year at some place or the other in Punjab, Haryana or the U.T. of Chandigarh. In the year 2009, a national level mela – ‘Chandigarh National Crafts Mela’ - was organized in which more than 150 artisans and 250 folk artistes participated from all over the country. This mela is organized every year and thousands of artists participate to show their cultural heritage.

Guru Shishya Parampara (Master Disciple Tradition)
The Guru Shishya Parampara scheme to preserve and promote rare and vanishing art forms, classical or folk/tribal, by nurturing young talents to acquire skills in their chosen field of art under the guidance of experts and Masters is being implemented by the Centre. To motivate and incentivize, a small scholarship is provided to the pupils and an honorarium to the Masters. This is way of spreading knowledge about age old Indian traditional value in the age of modernization.
**Children Workshop**

Workshops of school children are held by the Centre every year during the summer vacations both with and without collaboration with NGOs at various places in the Zone. Some of its collaborators are the National Theatre Arts Society (NTAS) Patiala; J&K Academy of Art, Culture and Languages, Jammu; Department of Language, Art & Culture, Himachal Pradesh, Shimla. At Kalagram in Chandigarh a regular workshop for music is being held for the last many years for slum children.

**Painting Workshop & exhibition**

NZCC has been organizing workshops/exhibitions for paintings, photographs, sculptures, etc. on a regular basis in its member-States. It has a huge collection of contemporary and miniature paintings and more than 200 sculptures at Kalagram.

(i) **Painting**

Every fortnight a painter, preferably a national or state awardee, holds a camp at Kalagram. Students of schools, colleges and budding artistes are invited to witness the artist's work, followed by an interactive session with the artist.

(ii) **Sculpture workshop**

Every fortnight a promising Sculptor camps at Kalagram and works on a sculpture. Students of schools and colleges and budding artists are invited to witness the artist's work, which is also followed by an interactive session with the artist. Besides, various workshops were also conducted during 2012-13: ‘Rhythms of India’ - an International Workshop on Folk dances of India, in collaboration with CIPA, an NGO at Kalagram; Theatre Festival ‘Adakarian-2012’ at Chandigarh; ‘Summer Workshops for Children’ at Kalagram, Chandigarh and Virsa Vihar Kendra, Patiala; ‘Workshop on Creative Activities’ in association with CCRT \(^{25}\).

**Theatre Rejuvenation**

Under the Theatre Rejuvenation Scheme, NZCC has been organizing Theatre Festivals as well as individual plays on contemporary themes reflecting progressive ideas. Over the years, the Centre has collaborated

with a number of Theatre Groups/NGOs for promotion of theatre both contemporary and traditional.

Classical & Folk Dance Programme
NZCC organises classical dance programmes of Bharatnatyam, Kathak, Odissi, Kuchipudi, etc. along with the folk dances and folk music.

Documentation & Publication
NZCC has produced nearly 190 documentary films on major fairs and festivals, crafts fairs, folk art forms, folk instruments, great masters, museums, temples, art galleries etc. The Centre worked with a number of anthropologists, musicologists and professionals from other areas to produce these well-researched films. NZCC has recently submitted a dossier along with a documentary film on Jangam Gayan (social practices, rituals and festive events) of Haryana.

11) Eastern Zonal Cultural Centre (EZCC)
(1) Introduction
The Eastern Zonal Cultural Center (EZCC) covering the states of Assam, Bihar, Jharkhand, Manipur, Orissa, Sikkim, Tripura, West Bengal and The Union Territory of The Andaman and Nicobar Islands is one of the seven such Zonal Cultural Centers set up by the Government of India with a view to culturally integrate the states and Union Territories as a part of the program of national integration. Since its inception in 1985 the EZCC has been functioning as a cultural nerve between and among the numerous ethnic cultural groups of excellence of the eastern parts of the country. The Centre strives through its various activities to enrich, promote and strengthen these traditions. The Centre is totally dedicated to the promotion, projection and dissemination of our traditional culture.
Over the past several years, the EZCC has been able to infuse among people a conscious appreciation of the rich cultural heritage of its own zone as well as other parts of the country through its manifold programs of folk, tribal and classical dance music and dance, documentation and publication, workshops, as well as its exhibitions on arts and crafts.

(2) Objectives
• To preserve, innovate and promote the projection and dissemination of the art forms of the zone.
• To develop and promote the rich diversity and uniqueness of the various art forms of the zone and to upgrade and enrich the consciousness of the people about their cultural heritage.
• To lay special emphasis in its activities on the cultural linkages among various areas through evolution of styles and their contribution to cultural heritage of India.
• To make special efforts to encourage folk and tribal arts and to frame special programs for the preservation and strengthening of the art forms that are languishing towards extinction.
• To conduct seminars, workshops etc. with a view to encourage and involve the youth of the zone among themselves and with those of the rest of the country in creative cultural communications.
• To pursue such other activities and programs as would strengthen and promote the cultural inter-linkages amongst the states.
• To award fellowships and scholarships for carrying out research in furtherance of any of its objectives.

(3) Activities

Fairs & Festivals

The Centre regularly organizes fairs and festivals and also participates in festivals organized by other Zones. Some of these fairs have become annual celebrations that attract people of many hues who would otherwise have no exposure to cultural diversity of India. Some of the fairs and festivals that the Centre regularly participates in are:

- GramashreeMela, Kuchinda, Ganjam, Odisha
- ChamprengUtsav, Teliamura, Tripura
- Sharadyotsav, Pargumti, Sundarban, 24-Pgs(S), West Bengal
- SrijanUtsav, Kharideyara, KumarigramPurulia, West Bengal
- RaashMela, Rangabelia Gosaba, 24-Pgs(s), West Bengal
- DhauliMahotsav, Dhauli, Odisha

Programmes during 2012

26http://www.ezccindia.org
• An Inter-state Cultural Exchange Programme was organized in collaboration with the Bodoland Territorial Council Kokrajhar, Assam. Several folk music and dance traditions of Assam and West Bengal were presented by dancers of the Rajbanshi tribe of North Bengal and the Bodo folk dancers of Assam.

• The Indian Mime Theatre in collaboration with EZCC organized a Tagore National Mime Theatre Festival. Mime artists from Assam, Rajasthan, Andhra Pradesh, Manipur, Madhya Pradesh, Goa and West Bengal, as well as from neighboring Bangladesh, displayed their talents at the festival.

**Octave** - Celebration of the North-East is a special scheme of the Ministry of Culture under which the rich heritage from this region is promoted in major metropolitan cities and satellite towns and villages in the vicinity of the principal Octave events. The EZCC hosts the Octave when held in its Zone and participates when held elsewhere.

**National Cultural Exchange Programme**
Under the National Cultural Exchange Programmes, funded by the Ministry of Culture, Government of India, artistes from the Zone showcase their talent in other parts of the country. Similarly, artistes from other Zones get a platform for exchanging cultural ties, apart from acquainting the common people with the rich diversity of Indian culture.

**Theatre Rejuvenation**
The Centre regularly organizes experimental theatre festivals, traditional theatre festivals, intensive theatre workshops, Natyotsavs (Drama festivals) and monthly theatre shows for the revival of the theatre movement. The main objective of organizing such festivals is to provide an opportunity to the theatre workers, students, actors, artistes, directors and writers to perform on a common platform and interact with each other. This helps to understand the various theatre forms and their productions. Under its monthly theatre shows, the Centre promotes theatre amongst the common people by providing facilities to amateur theatre groups, talented artistes, and directors.

**Young Talent Search (Pratibha Utsav)**
Pratibha Utsav is aimed at encouraging talented young performing artistes who have been awarded Government of India Scholarships in classical
performing arts, vocal, instrumental or folk music. State and Zonal level competitions are held under four categories:

- Folk Music
- Folk Dance
- Classical Music
- Classical Dance

**Workshops**

Workshops are held regularly. In recent times, these Workshops have included literacy awareness, the recitation of the poems of Tagore, instrumental music, and puppet dance. Other workshops have been held on:

- Leather craft
- Pattachitra (scroll painting)
- Silk and batik
- Classical ballet
- Jhumar folk song
- Classical dances
- Folk dances
- Cross cultural product development

**Documentation & Publication**

Documentation on different art forms is taken up by the Centre. The Centre has documented many rare art forms which are being utilized for the promotion and dissemination of tribal and folk culture amongst the young generation. This material can also be accessed by research scholars.

**Shilpagram (Crafts village)**

This unique cultural centre provides a conducive and infrastructure to nurture traditional arts and crafts. The complex comprises huts representing of EZCC’s member states. The huts incorporate traditional architectural features and design. The centre also provides Craft stalls, Art gallery, Patta painting gallery and Landscape Children’s Park so that the visitors of the Shilpgram will be acquainted with the rare, ethnic and vanishing art forms of the country. The young generation will also be benefited with the Cultural Programmes of the Shilpagram.
12) South Zone Cultural Centre (SZCC)

(1) Introduction

The South Zone Cultural Centre came into existence on 31 January 1986 at Thiruvaiyaru in Thanjavur district. The South Zone Cultural Centre includes the States of Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, Union Territories of Pondicherry (now Puducherry), the Andaman & Nicobar Islands and Lakshadweep. The South Zone Cultural Centre seeks to inspire, foster and promote fine arts, dance, drama, music, theatre, crafts and related forms of creative expression. The Centre also preserves art forms by improving opportunities for the artists, through its various programmes, and also by documenting dying art forms. Its primary purpose is to disseminate and propagates the numerous art forms of this culturally exceptionally rich Zone - classical, folk and tribal - to sections of the population and regions of the Zone which otherwise do not have ready or easy or affordable access to the variegated cultures of the Zone or those of the rest of India. The South Zone Cultural Centre (SZCC) takes up programs on its own based on necessity and sponsors programs to various cultural organisations and temples.

(2) Objectives

- To work for Creative development of Indian culture in the different regions and for building up a sense of cultural cohesiveness in the country.
- To promote national unity through cultural integration.
- To inspire, foster and promote fine arts, dance, drama, music, theatre, crafts and related forms of creative expression.
- To take culture, hitherto, the preserve of the elite and affluent, to the door steps of the common man.
- To work towards promotion of art forms by improving opportunities for the artists for performance and also by documenting their art forms.
- To emphasis on people's participation which is ensured through adequate representation to exponents of various arts forms, promotion of a rural art forms, stress on folk art and tribal art and through organisation of traditional village fairs and festivals.
- To create network and disseminate cultural activities in rural India, promoting the rich diversities and uniqueness of various arts and crafts and upgrade and enrich consciousness among people about its rich cultural heritage.
(3) Activities

Cultural Programs and artistic performances from various regions by different artistes from all over the country provide a spectrum of events to the people. To encourage cultural agencies, the SZCC contributes financial resources in a limited way for conducting collaborative programs. The Centre conducts scheduled programmes, collaborative programmes, headquarters programmes, special programmes, and State Capital programmes, and cultural exchange programmes. As recommended by the Secretaries, Ministries of Culture of the Member States in consultation with Directorates of Arts and Culture of the member States, scheduled programs are scheduled at the beginning of the year.

Music, dance and fine arts are highlighted with due emphasis on folklore tradition. In order to take mileage out of the synergies of like-minded organisations, the Centre conducts collaborative Programs with the Lalit Kala Academy, Sangeet Natak Academy, and Sahitya Academy National School of Drama.

The Centre conducts programs by young artistes at the Brahadeswara Temple, Thanjavur and to popularize rare folk arts which also symbolize the age-old relationship between music and dance and the temples.

The Centre conducts folk performances in its premises every month under Headquarters Programs. Special programmes are conducted during the course of the year on innovative proposals received from the well-known cultural organisations or individuals when needed. With the intention of popularizing rural folk in urban areas, the Centre has started a special category of programs namely State Capital Programs in BharatiaVidya Bhavan, Chennai. These programs are scheduled every second and fourth Saturdays of every month28.

Fairs & Festivals

The South Zone Cultural Centre organized festivals in diverse locations in the early years. Many of these have grown in scope and become annual events, with participating artistes then travelling to venues close to the main festival to create an array of performances in smaller locations for audiences who do not usually have access to such events.

(i) Fete de Pondicherry was first held in1989 and has since grown in scope over the years. It includes performances and craft exhibitions.

http://www.narthaki.com

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28http://www.narthaki.com
(ii) The Purandara and Dasara Mahotsav at Hampi, which was first held in 1987, has now become an annual festival called the HampiUtsav.

(iii) The Dweep Mahotsav in the Andaman and Nicobar Islands was first held in 1988-89. The Andaman and Nicobar Administration now hold the Island Tourism Festival every year, with which the South Zone Cultural Centre has been collaborating.

Cultural Exchange Programme
Under the National Cultural Exchange Programme, funded by the Department of Culture, Government of India, artistes from other Zones are invited to perform in the South Zone. Similarly, artistes from the South Zone are taken to other zones to showcase their artistic talents to other parts of India. The exposure and intermingling of artistes with artistes and audiences of other Zones helps to emotionally integrate the people beyond the boundaries of language and region.

Guru Shishya Prampara (Master Disciple Tradition)
One of the important instruments for the preservation of the rich cultural tradition of the country is to preserve and promote the ‘Guru Shishya Parampara’ (Master to Pupil tradition). SZCC for the last 15 years has been promoting various folk and tribal art forms of its Zone. To preserve and propagate rare and vanishing art forms, classical or folk / tribal, it is essential that young talent is motivated and nurtured to acquire skills in their chosen field of art through some financial assistance under the guidance of experts and masters.

Theatre Rejuvenation
Owing to the invasion of electronic media, theatre has been struggling for its survival. Many renowned theatre artistes have gradually switched over to films and TV. Many of the traditional art forms are fast vanishing. The SZCC has made efforts to revive the theatre movement. The main objective behind theatre rejuvenation is to provide an opportunity to the theatre workers, students, actors, artistes, directors and writers to come together on a common platform and interact with each other. This helps to understand the various kinds of theatre forms and their production complexities. This also helps in re-establishing the popularity of theatre among the urban and rural masses.
(i) Natyotsav - Theatre Festival
This festival is organized every year for seven days. This provides a platform to theatre groups to stage their performances and also kindles the interest of the people in theatre. South Zone Cultural Centre

(ii) Traditional Theatre Festival
There are at least 2-3 folk theatre forms in each state. The Traditional Theatre Festival provides a platform to folk theatre groups to stage their work. The festival is organized for seven days each year.

(iii) Experimental Theatre Festival
The objective of the Experimental Theatre Festival is to encourage innovation and experimentation by established theatre artistes. The new techniques developed are shared with and disseminated to upcoming artistes, drama students and playwrights. This festival is conducted for five days each year.

(iv) Intensive Theatre Workshop
The Intensive Theatre Workshop is a medium to impart intensive training to a group of 25-30 students for 40-45 days on various aspects of theatre like acting, body movement, mime, voice modulation, direction, stage prop, costume, set and light designing etc.

(v) Monthly Theatre Shows
To help promote the theatre movement and encourage artistes’ groups associated with theatre activities, it is essential to provide them with basic facilities and a platform to stage their shows. It is expected that monthly theatre shows in a particular area over a period of time would not only provide encouragement to the theatre groups in the area but also attract an increased and dedicated audience.

Campus Classes
Realizing the importance of the Guru Shishya Parampara, the Centre at Thanjavur has been conducting regular classes for classical music, dance and fine arts. Classes are conducted for Mridangam, Violin and Veena, Vocal Carnatic music and Bharatanatyam. Eminent Gurus have been imparting theory and practical classes in the above mentioned art forms twice a week. Visual arts such as paintings and drawings are also taught at the Centre. Nearly 200 students get trained in the different fields mentioned above annually.
Crafts
Crafts exhibitions and workshops for craft practitioners have been held at many locations continuously over the last years.

Exhibitions and Art Camps
Contemporary artists, folk artists and children have been invited to participate in art camps, art competitions and other activities across the southern region. On the basis of these activities thematic exhibitions are organized.

Training
Training in crafts and other art forms has been imparted at many venues, including the Centre's campus in Thanjavur. The master craftsmen are invited to train the new disciples.

Seminars
Seminars have brought together experts and scholars to discuss and document various art forms. A seminar on the dramatic forms of folklore was held in Pallakad in 2007 and a seminar was held in Thanjavur to improve the skills and the knowledge base of tourist guides and students. Similarly, to enhance knowledge various seminars on traditional knowledge also organized.

Programmes at Schools and Colleges
Various programmes have been instituted in schools and colleges to acquaint children with craft and dance forms such as the folk arts training at Tirunelveli, Tamil Nadu. The Centre also encourages them by giving awards in different fields.

Documentation & Publication
In fulfilment of the goal of preserving various art forms, the Centre has taken up the documentation of old, neglected, and dying art forms in its Zone. The Centre has documented the following art forms so far –

- Beesu Kamsale, Karnataka
- Karapala Mela, Karnataka
- Kinnari Jogi, Karnataka
- Pupperty, Karnataka
- Chowra Pottery, Andaman & Nicobar Islands
• Martial Arts of Nicobarese
• The Divine Dancer - Deva Narthakan - KodakkatKannanPeruvannan
• Oru Deepa Stambam Pole - Like a Lamp Post - by Shri K.T Mohammed
• Therukoothu, Tamilnadu
• Bharathanatiyam on Kittappa Pillai's approach
• Veethi Natakam, Andra Pradesh
• Kuchipudi

**Activities during 2012-2013**

- The Island tourism festival was conducted at Port Blair in collaboration with the Andaman Nicobar Administration from 5th to 15th January 2013. Art forms Badai Nritya (Madhya Pradesh), Oppana, Thiruvathirakali (Kerala), Maduri, Lambadi (Andhra Pradesh), Bharathanatyam (Tamil Nadu) and Mewasi (Gujarat) were presented. The festival was arranged in five different venues in the Main Island and Inner Islands. The Lt. Governor of Andaman and Nicobar Islands Shri Bhopinder Singh inaugurated the Festival.

- On the occasion of the 144th birth day of Mahatma Gandhi, the South Zone Cultural Centre, Thanjavur, in association with the Government of Tamilnadu, organized a 3-day celebration at Gandhi Mandapam Chennai from 2nd to 4th October 2012.

- One month Residential Theatre Workshop was conducted at SZCC Campus, Thanjavur from 28th October to 27th November 2012 in collaboration with National School of Drama Regional Resources Centre, Bangalore. Training was imparted in acting, stagecraft, make-up, voice modulation and traditional South Zone Cultural Centre, Thanjavur folk dance.

**13) South Central Zone Cultural Centre (SCZCC)**

**(1) Introduction**

The South Central Zonal Cultural Centre (SCZCC) came into existence in 1986 as an autonomous body under the Department of Culture, Government of India. The headquarters of SCZCC were established at Nagpur. It consists of five member-States: Andhra Pradesh, Karnataka, Madhya Pradesh, Maharashtra and Chhattisgarh. The Centre strives
through its various activities to enrich, promote and strengthen the rich
cultural traditions of the zone. The principal instrument of activity is
outreach programmes designed to take out the cultures of the Zone and
from other Zones to regions of the Zone and segments of the population
who would otherwise find it difficult to access the variegated cultures of
India. The ZCC regards such outreach cultural activity as critical to the
promotion of the emotional integration of the nation.

(2) Objectives

- To foster and promote fine arts, dance, drama, music, theatre, crafts and
  related forms of creative expression in general and folk and tribal art in
  particular in its constituent States.
- To preserve art forms by improving opportunities for the artists, through
  its outreach programmes, and also by documenting dying art forms.
- To emphasize on visual arts and for its promotion has been holding an all
  India level art contest.
- To identify upcoming talented artists in the field of music and dance,
  theatre, visual art etc. and to provide them national platform.
- To revive vanishing art forms of the four participating States of the Centre
  and to carry out audio visual documentation of such forms.
- To provide opportunities by which people from different parts of India get
  to know more about each other’s tradition and cultural heritage and
  thereby help in promoting mutual understanding and national integration
  by organising national cultural exchange programmes.

(3) Activities

Tribal & Folk Scheme

SCZCC, in its initial years, had innovatively planned thematic festivals,
such as:
- Lok Kala Yatras
- Adiwasi Lokotsava
- Bhakti Sampradaya Mahotsava
- Traditional Instrumental Ensemble programme
- Lokotsava
- National Folk Dance Festival
- Lalit Parva, Vividha Kala Mahotsava
- Lok-Dhara
• Lok-Kala Darshan
• Mask Dance and Martial Art

Lok Kala Yatra is a chain programme for outreach. Every year it is celebrated for 3-5 days.

**Orange City Craft Mela & Folk Dance Festival**

This is a festival of handicrafts and colourful folk and tribal dances of India. The main objective of organising this festival is to provide an opportunity to artistes from different parts of the country to present their performances and also to provide a platform to artisans to display their special skills and also market their artefacts. People of one region get a chance to witness the cultural diversity of other regions. Nearly 300 folk and tribal dancers and 100 craftsmen are drawn from different parts of the country to participate in this annual event. It is held in the month of December in the premises of the Centre at Nagpur.

**Khajuraho Festival**

The Centre has its Shilpagram in Khajuraho, a tourist centre of Madhya Pradesh. The Centre organises a 3-day festival of folk dances and folk oral traditions in February/March around the time of the Shivaratri Festival.

**Platform to tribal artists in fairs and festivals**

The Centre promotes many tribal art forms during participation in the various fairs and festivals, such as:

- ThapetaGullu, Dhimsa and Koya of Andhra Pradesh;
- GorwaraKunitha, Leather Puppets, TogalluBombayatta of Karnataka;
- KolamDhimsa, DhangariGaja, Lambani, DholNritya, Lingo Nritya of Maharashtra;
- Kaksar, Guar Maria, GediNritya, Saila Karma of Chattisgarh;
- Bhagoriya, BaigaPerdhoni, Gudum Baja, Korku of Madhya Pradesh.

**Platform during folk festivals in Urban Centres**

The Centre has been organizing thematic festivals in urban areas of the member-States, which include prominent cities like Mumbai, Hyderabad, Bangalore, Raipur and Bhopal. The festivals conducted in these cities attract art lovers in large numbers.
Music & Dance Scheme (Classical)

The Centre for the promotion of classical art forms organizes festivals and competitions for children and the youth. Classical masters participate in these events to showcase their art form, and also to motivate, judge and give tips for further improvement to those who are involved in them.

Parampara

This is a festival of classical music and dance. In Hindustani music, the particular Parampara plays a very important role and therefore Gurus from various Gharanas are invited to work with young and upcoming talent. It helps in preservation of our traditional music and also promotes the Guru-ShishyaParampara.

YuvaSangeetNrityaMahotsava (Uttar Dakshin)

This is organised to explore the possibilities of identifying and promoting young and upcoming talent in the field of classical music and dance. The YuvaSangeetNrityaMahotsava is held at two places in its member-States. Though an annual affair, this festival has not taken place for the last two years. The practice should be revived.

Theatre Rejuvenation Scheme

The Centre has been organizing Folk Theatre Festivals and National Theatre Festivals at various locations in its member-States for the promotion of theatre, which has been adversely affected due to the popularity of films and T.V. The Centre promotes both amateur and professional directors and troupes and stages plays based on modern as well as traditional themes. Apart from these, a number of theatre workshops, monthly theatre shows etc. are organised.

Guru ShishyaPrampara (Master Disciple Tradition)

SCZCC has been implementing the Guru ShishyaParampara scheme of the Ministry of Culture to preserve and propagate rare and vanishing folk and tribal art forms, where young talent is encouraged to acquire skills in the chosen field of art under the guidance of experts and masters. Recently the Centre has signed a Memorandum of Understanding with Indira Gandhi National Open University to facilitate certification. The Centre has so far covered 79 extinct and dying folk/tribal art forms and benefitted 81 Gurus and 472 Shishyas.
14) North Eastern Zone Cultural Centre (NEZCC)

(1) Introduction
The North East Zone Cultural Centre, registered under the Nagaland Societies Registration Act XXI 1860 (Nagaland First Amendment) Act, 1969, was set up in June 1986 with its headquarters at Dimapur, Nagaland. The eight North Eastern States of Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura are the constituent States of the Centre.

The North East Zone Cultural Centre has been working with concerted effort towards achieving its objectives by organizing various types of folk song and dance festivals, craft fairs and exhibitions, workshops, seminars, poets’ and writers’ meets, and undertaking research and documentation works on vanished or vanishing art forms of the region. Ethnically, this diverse and heterogeneous region boasts of around 209 tribes and 192 languages and dialects. This makes normal oral communication in this remote area a great problem as there is no common dialect or language.

Nevertheless, the cultural potential of the Zone is enormous as the region presents a multi-coloured and multi-dimensional cultural mosaic made up of a diversity of patterns in terms of dress, rituals, crafts, styles of living, dance, song, music, local customs and dialects.

(2) Objectives
The main aims and objects of the Centre are as follows:

(i) To preserve, innovate and promote the projection and dissemination of arts of the Zone under the broad discipline of Sangeet (Music), Natak (Drama), Lalit Kala (Fine Art) and Sahitya (literature).

(ii) To develop and promote the rich diversity and uniqueness of varied art forms of the Zone and to upgrade and enrich consciousness of the people about their cultural heritage.

(ii) To lay special emphasis in its activities on the linkages among various areas through evolution of styles and their contribution to the largest composite identity of cultural heritage of India.

(iii) To make special efforts to encourage folk and tribal arts and to frame special programme for preservation including documentation and sustaining of the vanishing art form.
(v) To frame such programmes as would encourage and involve the youth of the Zone amongst themselves and with the youth of the rest of the country in creative cultural communications through the process of seminars, exchanges and workshops on matter relating to cultural heritage of India.

(vi) To pursue such other activities and programmes as would strengthen and promote the cultural inter-linkages amongst States; including setting up of Sub-Centres within the Zone.

(vii) To encourage the research activities relating to various art forms.

(3) Activities

Traditional Festivals of the North East

The Centre has been organizing and participating in traditional festivals in all its member-States. Traditional festivals reflect the beliefs, customs and ceremonies of the society and bring the colourful costumes, vibrant folk dances and songs together at one place during the celebrations. The main objective of these programmes is to sustain the traditional festivals and ceremonies of the different tribes and communities of the region, which may be on the verge of disappearing.

Some of the traditional festivals that the Centre organizes are:

(i) Ahuna Festival at Atoizu, in district Zunheboto, Nagaland
(ii) Traditional Festival of the North East, Ali - Ai- Ligang, at Dhakuakhana, District Lakhimpur, Assam
(iii) "Yaoshang" (Festival of Colours) at Imphal, Manipur
(iv) Garia Festival at Takarjala, Tripura
(v) Traditional Festival of the Garos at Garo Hills in Meghalaya
(vi) Lossong (Namsoong) festival at Namprikdang, North Sikkim
(vii) Barahimizong at Kadamtam, East Sikkim
(viii) Nyomkum Yullo at Koloirang, Arunachal Pradesh
(ix) Zoram Kutpui, Falkawn, Mizoram

Border Areas Development Festivals / Programmes

The Centre initiated the Border Area Festivals in 2009 especially with the objective of creating awareness about the culture and art forms in distant and interior areas of the region. The objective was to use these

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festivals as a platform for bringing communities in border areas together and to use culture and art to forge friendship between people living in the border areas as all the constituent states of the Centre have international borders.

Some of the important festivals along the borders are listed below:
(i) Border Area Festival at Champhai, Mizoram.
(ii) "Him Utsav" at Lachung, North Sikkim along the Indo-China border.
(iii) Programmes at Longwa village, along the Indo - Myanmar border.
(iv) Programmes at Lhou Village in Tawang, along the Indo-China border.
(v) "ZobawnKutpui Festival" at the Eastern Border of Myanmar in Serchhip district, (vi) Border Area Festival at Pharge Village, Mechuka Sub-Division under West Siang Arunachal Pradesh along the Indo-China border.
(vii) Border Area Programme at BrahmakundoSimna and KhaurabillKailashahar, Tripura along the Indo-Bangladesh border.
(viii) Border Area Programmes at Dawki, Meghalaya along the Indo-Bangladesh border.

The NEZCC organized the North East Spring Festival - 2011 from March 16 to 20, 2011 at its Complex at Dimapur. This annual festival is celebrated every year and invites artistes from all Zonal Cultural Centres and North Eastern States.

Research & Documentation Scheme
Under this scheme, documentation of vanished, vanishing and dying arts and crafts of North East region are undertaken by way of grass root level research and collection of data, audio – visual filming, still photography, publication of books/bulletin and preserved systematically and circulated for promotion of the arts and crafts and cultural heritage of the region. Quarterly NEZCC newsletter is also published under the scheme.

Theatre Rejuvenation
Theatre Rejuvenation Scheme provides opportunity to theatre workers, students, actors, artistes, directors and writers etc. to perform and interact on a common platform. Under this scheme Natyostsav (Theatre Festival), Traditional theatre festival, experimental theatre festival, Children Theatre Workshops and intensive theatre workshops are
organized to promote theatre among the masses as an effort to understand the various kinds of theatre forms and their production.

**Guru Shishya Parampara (Master Disciple Tradition)**

Guru Shishya Parampara Scheme has been introduced during the year 2003 – 2004 with a view to promote new talents in the field of music and dance, folk and tribal art forms under the guidance of the Gurus. The North East Zone Cultural Centre has been able to implement this scheme in the art forms like folk songs and dances, traditional prayer chanting, mask making, historical ballads, folk theatre, literary works etc. At the end of the training, the beneficiaries are invited and given opportunities to participate in various events. The Gurus, accompanist and Shishya are paid a monthly stipend.

**Shilpgram Programme**

The North East Zone Cultural Centre Shilpgram has been set up at Panjabari, Guwahati. The complex has 45 (forty five) permanent stalls for exhibition-cum-sale of crafts items, 8 (eight) pavilions which function as mini museums by displaying the arts & crafts of the respective State, eight food stalls for sales and promotion of traditional food, open air stage and a guest house. The Centre organizes Craft Mela, Dance Festivals and Cultural Programmes from time to time at the Shilpgram complex. The NEZCC celebrates the Shilp Utsav every winter to mark the establishment of the Shilpgram at Panjabari, Guwahati. This festival showcases the unique folk arts and crafts talents of the North East and other Zones.

**Some activities during 2012-13**

A "Traditional Painters Camp" was organized on the theme "Gender Equality" incollaboration with the Department of Art and Culture, Government of Manipur from 11 to 14 February 2012 at Andro Living Museum, in Imphal East.

- A Sikkimese Folk Instrument and Dance Festival was held in collaboration with Cultural Affairs and Heritage Department, Government of Sikkim on 21 February 2012 at Gangtok.
- A painting workshop was organized in collaboration with the Department of Cultural Affairs, Government of Assam at Guwahati from

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22 to 25 February 2012. Twenty-five artists from across the North East participated in the workshop.

- A programme on "Promotion of Gender Equality through Folk Arts" was conducted in collaboration with the Department of Art and Culture, Government of Nagaland, on 29 February 2012 at Sekruzu Village, Nagaland.

- A Festival of Narrative Arts and Dance (Wari Leeba) was held in Manipur in collaboration with the Department of Art and Culture, Government of Manipur on 29 February 2012.

- A North East Folk Dance Festival was organized at Basar, Arunachal Pradesh in collaboration with the Department of Art and Culture, Government of Arunachal Pradesh, on 12 May 2012

- A street play on gender equality was organized performed in collaboration with the Department of Art and Culture, Government of Meghalaya on 24 May 2012 at Khliehriat, Meghalaya.
2. Non-Governmental Organisations

Ministry of Culture and its autonomous organisations have a large number of schemes where financial support is provided to individuals / organisations / NGOs, in the cultural arena.

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of the Organisation</th>
<th>Person In charge</th>
<th>Contact Details</th>
</tr>
</thead>
</table>
| 1.  | Bhartiya Lok Kala Mandal | Mr. Bhanu Bharti, Director | Panchwati, Udaipur, Rajasthan India – 313001  
Phone : Tel. : +91-294-2529296, 2525077  
Fax : 91-294-2524091  
Email : info@kalamandal.org  
bhanubharti47@yahoo.co.in |
| 2.  | Bhasha Sanshodhan Prakashan Kendra | Dr. Ganesh Devi, Trustee and Advisor | Bhasha Sanshodhan Prakashan Kendra  
62 Srinathdham Duplex  
Behind Dinesh Mills  
Opp. Shrinagar Society  
Vadodara, Gujarat, India-39007  
Telephone number: +91-2652359059/02652331968  
Fax number: +91-2652359059  
Email:brpc_baroda@yahoo.com  
Website:  
www.bhasharessearch.org.in  
www.tribalartsmuseums.org  
www.adivasiacademy.org.in |
| 3.  | Bangla Natak Dot Com | Ms. Ananaya Bhattacharya, Secretary | 58/81, Prince Anwar Shah Road,  
Lake Gardens, Kolkata, West Bengal, India – 700045  
Telephone: +91 33 24178516  
Fax: +91 33 24178518  
E-mail: iland@vsnl.com,  
contactbase@vsnl.net  
Website: www.banglanatak.com |
| 4.  | Crafts Revival Trust | Ms. Ritu Sethi, Chairperson | S-4, Khirki Extension, New Delhi, India - 110 017  
Phone: +91-11-29545144  
Email: mail@craftrevival.org  
Web: www.craftrevival.org |
| 5.  | Folkland | Dr. V. Jayarajan | Folkland |
| Relevan Organisations | Chairman | International Centre For Folklore & Culture  
Elambachi P.O., Trikaripur, Kasaragod, Kerala, India- 671311.  
Phone : +91 – 467 2210699,  
Fax : + 91 – 467 – 2204650  
Email: folkland@rediffmail.com  
Website : www.folkland.org |
| 6. Folklore Foundation | Dr. Mahendra Kumar Mishra, Managing Trustee and Secretary | Folklore Foundation  
A-7 Lord Gunjan Palace (first floor) Rasulgarh, Bhubaneswar, Odisha, India- 751010  
Phone: +91-9437636436  
Email: mkmfolk@gmail.com  
Web:  
www.folklorefoundationorissa.org.in  
www.indianfolklore.org  
www.asgporissa.org |
| 7. Goa Heritage Action Group | Ms. Heta Pandit, Honorary Secretary, | Goa Heritage Action Group  
29-30, Green Valley, Kamat Complex, Alto-Porvorim 403521, Bardez, Goa, India  
Phone: +91-832-3252097  
Email: ghaggoa@gmail.com  
Website: www.goaheritage.in |
| 8. Him Kalakar Sangam, Shimla | Prof. Nand Lal, Chief Advisor-cum-Director | Him Kalakar Sangam, Shimla  
Nand Bhawan (Lal Kothi), Phagli, Tehsil and District Shimla-171004  
Himachal Pradesh (India)  
Telephone: 0177-2835220  
Email: nand.dhami@rediffmail.com. |
| 9. Indigenous Cultural Society | Dr. Hesheto Y. Chishi, Director | Indigenous Cultural Society  
2nd floor, Jakhalu Building, City Tower Junction, Dimapur, India-797112.  
Phone: 03862-287823  
Mobile: +91-9862000566  
Email: hchishi@yahoo.com. |
| 10. Indian National Trust for Art and Cultural Heritage (INTACH) | Member Secretary | Indian National Trust for Art and Cultural Heritage  
71, Lodi Estate, New Delhi  
India- 110 003  
Phone: +91-11-24631818,  
24641304, 24632267, 24632269, |
<p>| 11. Jaipur Virasat Foundation | Mr. Divya Kumar Bhatia, Arts and Festival Director | Jaipur Virasat Foundation E – 143 Ramesh Marg, C-Scheme, Jaipur – 302001, Rajasthan, India Phone # +91-141-2222728, 2222140 E-mail: <a href="mailto:divyakumarbhatia@gmail.com">divyakumarbhatia@gmail.com</a>, <a href="mailto:info@jaipurvirasatfoundation.org">info@jaipurvirasatfoundation.org</a> , Website: <a href="http://www.jaipurvirasatfoundation.org">www.jaipurvirasatfoundation.org</a> , <a href="http://www.jaipurfestival.org">www.jaipurfestival.org</a>, <a href="http://www.jodhpurfolkfestival.org">www.jodhpurfolkfestival.org</a>, <a href="http://www.wonderfulworkshops.org">www.wonderfulworkshops.org</a> |
| 12. Madhukali | Mr. Omprakash Chourasiya, Director | Madhukali B-31, Aakriti Garden Nehru Nagar, Bhopal - 4620033 (M.P.) India Phone: 91-755- 2773991 Telefax: 91-755-2773991 Mobile: 91-9827056829. Email: <a href="mailto:ich@madhukali.org">ich@madhukali.org</a> <a href="mailto:omsantoor@hotmail.com">omsantoor@hotmail.com</a> |
| 13. Meera Kala Mandir | Mr. Prakash Verma, Founder-Director | Meera Kala Mandir, Hiran Magri, Sec.11 Opp. Paras Cinema, National Highway No.8 Udaipur, Rajasthan, India– 313002 Telephone No 0294-2583176 Fax No: 0294-2486448 Mobile No: 91-9928187195 <a href="mailto:info@meerakalamandir.com">info@meerakalamandir.com</a> |
| 14. National Folklore Support Centre | Dr.M.D. Muthukumaraswamy, Executive Trustee and Director | National Folklore Support Centre Door No. 508, V Floor, Kaveri Complex, No. 96, M.G. Road, Nungambakkam Chennai – 600034 Tamilnadu – India Email: <a href="mailto:muthu@indianfolklore.org">muthu@indianfolklore.org</a> |</p>
<table>
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<tbody>
<tr>
<td>15</td>
<td>Sahapedia</td>
<td>Dr. Sudha Gopalakrishnan</td>
<td>Executive Director, Sahapedia CMC Ltd, 5th floor, PTI Building Sansad Marg, New Delhi, India – 110001 Phone: +91 11 23736151 – 58 Email:<a href="mailto:sahapedia@sahapedia.org.in">sahapedia@sahapedia.org.in</a></td>
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<tr>
<td>16</td>
<td>Sanskriti Pratishthan</td>
<td>Dr. O. P. Jain, President</td>
<td>Sanskriti Pratishthan C-11, Qutub Institutional Area, New Delhi, India-110016. Phone: 26963226, 26527077 ®, Mobile: 9810114582 E-mail: <a href="mailto:opjain@sanskritifoundation.org">opjain@sanskritifoundation.org</a></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Tamilnadu Rural Arts Development Centre</td>
<td>Dr. T. Somasundaram, Director</td>
<td>Tamilnadu Rural Arts Development Centre 101, Jawans Building, West Veli Street, Madurai, Tamil Nadu, India- 625 001. Email: <a href="mailto:director@tnradc.org">director@tnradc.org</a></td>
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1) Bhartiya Lok Kala Mandal

(1) Introduction

Bhartiya Lok Kala Mandal, a non-commercial registered society, was founded in the picturesque city of Udaipur in 1952 by late Padamshri Devilal Samar. A great exponent of performing arts himself, he committed this institution to the preservation and dissemination of folk lore and folk arts. The Bhartiya Lok Kala Mandal today stands in 3000 sq. mtr. of land and houses a puppet training centre with a puppet theatre, a research and documentation wing which undertakes research in folk lore and culture, an open air theatre with 3000 seating capacity and a museum that displays original and genuine pieces of folk art and craft. Over 50,000 people from all over the world visit the museum every year. The performances of dance & puppet ensembles of Bhartiya Lok Kala Mandal
have won world over acclaim. B.L.K.M. is a pioneer Institution to reach out to far flung tribes all over India to document their culture and habitation33.

(2) Objectives

- Protection, development and dissemination of traditional and folk art of India through education.
- Documentation & research of folk dance, folk theatre and folk art.
- Presentation of folk dances, theatre in the modern context and technique through creative interaction.
- Dissemination of Indian folklore, folk dance on the wide cultural forums within India and abroad.
- To create a museum of folk musical instrument and folk performing arts.
- Publication of folklore and related literature.
- Training in folk theatre, folk arts, folk dances, folk music and puppetry.
- To build bridges with other cultural organisations world over.
- To make efforts to encourage and create a wide platform for folk artists.

(3) Activities34

- Over the years the Institution has been successful in developing a vast network of traditional puppeteers, story tellers, musicians, folk theatre groups and rituals performers from all over India.
- Cultural survey of the tribes of Madhya Pradesh, Rajasthan, Manipur and Tripura conducted by research Department, in respect of their dances, dance-drama, songs, festivities, arts & crafts.
- The Institution organises training programmes for school teachers, school children and urban artists on a regular basis.
- The Institute has developed community programmes and awareness campaigns in the rural area of India. These programmes involve the traditional societies.
- Production of documentary films on the cultural aspects of the tribes of Manipur, Tripura, Rajasthan and Madhya Pradesh. Survey of folk theatre forms of Rajasthan
- Recipient of the highest cultural award of Vietnam.
- Recipient of the first world prize in traditional puppetry in the 3rd International Festival of puppets held in Rumania.

33 Discussions with Sh. Bhanu Bharti, Director, BLKM
34http://kalamandal.org/profile.php
• Recipient of II Best prize for folk dances in the 5th international Festival of Folklore held in Tunisia - Recipient of a special award in the International Children Festival of puppetry held in Bochrn (Germany).
• Participated in 6th international festivals of folk dances held in France and received special award and first position.
• Recipient of 1st prize in the All India puppet Festival for its ‘RAMAYAN’ puppet play
• Organisation of puppet training camps, seminar and workshops on all India bases.
• Free service to the local schools for developing their cultural activities.
• Holding of camps & training programmes in villages for the development of cultural life of the rural people.
• Visit to the following countries for the propagation of folk art and culture (Folk dances & puppetry) England, France, Egypt, Libya, Kuwait, Iraq, Iran, Indonesia, Thailand, Singapore, Malaysia, Vietnam, Rumania, Bhutan, Austria, Switzerland, Denmark, U.S.A., Sweden, Norway, Spain, Hungary, Czechoslovakia, Germany, Italy etc.
• Has brought out 54 publications on various folk art and cultural subjects by research section.

2) Bhasha Sanshodhan Prakashan Kendra
(1) Introduction
Bhasha Sanshodhan Prakashan Kendra (Bhasha Research & Publication Centre) was established in 1996 with the aim to provide 'voice' to the indigenous communities of India. Bhasha was established by a group of people engaged in the conservation of intangible cultural heritage. It was established a premier institution of national excellence for creating Tribal Studies as a field of serious intellectual and social-action field. It was desired that the scope of activities of the proposed institution would extend to all adivasi (indigenous) and nomadic communities in India, and if possible to indigenous peoples in other continents as well. The institute was visualized as a combination of a university, a research centre, an activist-centre, a laboratory for experiments in development and a cultural expression forum, addressing all aspects of adivasi culture, history, society, rights and development.
Majority of Bhasha’s staff members are themselves from indigenous communities and are themselves transmitters of intangible cultural heritage. The Adivasi Academy is an educational institution which draws scholars from India and abroad to exchange ideas and knowledge with indigenous communities.

(2) Objectives
- To undertake documentation of linguistic, literary and artistic heritage of Adivasi (indigenous) communities in India and to publish documented materials.
- To collaborate with national academies of art and literature to encourage research in Adivasi art and literature.
- To undertake activities related to social and economic development of Adivasi communities.
- To stimulate and create awareness among citizens for the preservation of Adivasi languages, art and imaginative life of Adivasi communities.

(3) Activities35
- Preparation of Study Material in Rathwi, Dehwali, Dungri Bhili and Pavri languages and Pictorial Glossaries in Rathwi and Dehwali’ in collaboration with Central Institute for Indian Languages.
- Study of Areas of Conflict and Reconciliation Modes among Adivasi Communities’ in collaboration with Education Resources Centre.
- Reach to teach for diachronic survey of 264 villages, identifying education status and needs of the villages.
- Bhasha has established a publication house that documents and publishes books on indigenous languages, society and culture.
- In 1997, Bhasha launched the Dhol magazine for documentation of oral traditions in indigenous languages. Dhol eventually became a platform for expression of indigenous imagination and came to be published in ten major indigenous languages spoken in western India, none of which had ever been documented before: Rathwi, Dungri Bhili, Panchmahali Bhili, Chaudhari, Garasia, Bhantu, Kukna, Dehwali, Pawri and Ahirani.
- Indigenous language glossaries have been brought out in fourteen indigenous languages. The glossaries are used by the government as educational materials in schools.

35http://www.adivasiacademy.org.in
• The Adivasi Academy has established a museum of indigenous communities at Tejgadh. The museum is called 'vachaa', meaning voice or expression. Vachaa functions as a forum for expression of creativity and offers intellectual space for the indigenous communities.

• Bhasha holds the Kaleshwari Cultural Festival in Panchmahals every year that is attended by indigenous and nomadic communities who showcase their drama, epics, dance, music and other cultural practices.

• Creation of a National Consortium of Tribal Arts and Culture in collaboration with Ministry of Tribal Affairs, Government of India.

• Establishment of Adivasi (Tribal) Academy at Tejgadh, a tribal village 90 km east of Vadodara in Gujarat state, as a national level institute exclusively devoted to conservation of languages and cultural heritage of indigenous communities.

• The Adivasi Academy is engaged in rescuing the dignity and respecting the cultural heritage of indigenous communities through festivals, organizing cultural performances, theatre, songs, dances, rituals and documenting folklore. The Adivasi Academy has instituted academic courses such as a Post Graduate Diploma in Tribal Culture and Development, Post Graduate Diploma in Tribal Arts and Culture and Post Graduate Diploma in Himalayan Arts and Museology. Bhasha is recognized as a Special Autonomous Centre by Indira Gandhi National Open University.

3) Banglanatak dot com

(1) Introduction

Banglanatak.com is a not for profit society (NGO), formed by a group of social entrepreneurs in March, 2002. Its vision is to synergise cultural and economic development not only for preservation of cultural heritage and diversity but also facilitating sustainable development of people. The culture is being utilised as a tool for community education and skill empowerment and also augmenting livelihood opportunities. It takes surveys, evaluation studies and social audits to assess progress in implementation of developmental programs to work in partnership with local communities. The organisation is pledged to empower the communities, groups and individuals who create, maintain and transmit intangible cultural heritage, to become local cultural entrepreneurs. It provides a platform to the artists in innovating, creating and promoting new cultural goods and services which augment their income. The
organisation emphasize on community owned initiatives for the safeguarding of ICH

(2) Objectives

• To improve the quality of life of poor and marginalised communities and promote sustainable development.
• To foster pro-poor growth.
• To protect rights of women, children and indigenous people.
• To promote culture for employment, inclusion and growth.
• To facilitate opportunities for folk artists and theatre groups by training them in social communication.
• To build capacity of rural and tribal communities to run business enterprise offering products and services based on local traditional culture and heritage.
• To preserve intangible cultural heritage through research and documentation;
• To identify and promotion of traditional knowledge system.

(3) Activities

• Civil Society Award 2006 by UNAIDS, NACO & SAATHI for outstanding contribution in HIV/AIDS Communication using Art & Culture
• UNFPA-LAADLI Media Award for Gender Sensitivity 2007, for best Community Theatre Project in Eastern India
• UNESCO has accredited Contact Base for providing Advisory Services to its Intangible Cultural Heritage Committee (2010).
• Action Research project awarded by Planning Commission, Government of India, to develop a Skill Development System for professionalization of Traditional Art Skills in Madhubani district of Bihar.
• Developing Art as Livelihood in selected districts of Bihar - a project in partnership with Bihar rural livelihood promotion society, Patna.
• Developing Patachitra cluster (supported by Development Commissioner of Handicrafts, Government of India).
• Mobilising youth led movement for prevention of child marriage at Malda (supported by UNICEF, West Bengal).

36Discussions with Ms. Ananya Bhattacharya, Secretary, Contact Base
37http://www.banglanatak.com/
• Social communication and community mobilization to strengthen community participation in VHND & CDM (supported by Unicef, Bihar).
• Documentation of ‘Swang’ - a traditional folk theatre form in Northern India (supported by Petronet LNG Ltd.).
• Build community based structures like self-help groups (SHG) (formed with 10-15 artistes/artisans) and activity clusters formed with SHGs. We have formed 232 SHGs with 3200 performing folk artists under Government of India’s rural self-employment generation scheme (SGSY Special scheme).
• Formed more than fifteen clusters leading to revival of dying crafts like silk handloom, cotton handloom, traditional embroidery etc. by empowering the artisans and weavers with life skills, market knowledge and linkage to support services.
• With the help of local experts, research and academic organisations provide identified the aged Gurus (experts) in traditional arts and crafts and mobilised them to train around 3000 young learners in more than 270 training programs held in thirty eight blocks across six districts. This helped in revival of lost dance styles, learning of songs known only to a handful aged veterans and building of awareness on historical and philosophical aspects of the folk forms among the young artists.

4) The Craft Revival Trust

(1) Introduction

The Craft Revival Trust (CRT), established in 1999, is a registered non-profit organisation which works with craft and craftsperson. Craft Revival Trust is endeavouring to build an information and knowledge infrastructure for the craft sector in South and South-East Asia. The exchange of information and the subsequent interaction often carries within it the solutions to many of the challenges that the crafts sector faces. We believe that free and open access to information is the core that empowers and strengthens individuals and societies and leads to development. It is our belief that knowledge and access to knowledge forms the core of growth societies. One of key goals is to support endangered cultural, historical and artistic resources that form the
fundamentals of those who are increasingly being marginalized within the established modern framework.

(2) Objectives

- To research and document knowledge and skills of oral craft traditions and craft communities that have been transmitted from generation to generation.
- To safeguard by creating a knowledge bank.
- To create a network of crafts and craftsperson.
- To promote respect for craft creativity, craft communities and the hand skills.
- To create a rights based platform for advocacy for the craftsperson.
- To create programs those facilitate and generate interest in the crafts by the next generation.

(3) Activities

- Program of dialogue, debate and discussion that explores issues of cultural diversity, identity and sustainable livelihoods in collaboration with India International Center (IIC) have been organized most often.
- Over the last few years had regular workshops at large public venues and in schools where young students were trained to respect the hand crafts. The crafts workshop have included natural dying; recycling and making paper from waste; tie dying; Sanjhi paper cutting and jewellery making.
- Weavers of the famed Benaras brocades are facing enormous threats as their traditional products are copied and faked and sold thereby deriving traditional craftperson of their livelihood and creating immense hardships. A movement, spearheaded by CRT has been initiated to consider what response might be possible for the future of craft communities and their values.
- Through our various engagements with persons and organisations we realized that the concerns in the traditional craft and other disappearing and endangered traditions extend beyond artisans to all communities involved with traditional livelihoods. Recognizing this, we have worked with wildlife conservationist Bahar Dutt, winner of the Green Oscar, in the rehabilitation of the Snake charmers of India whose occupation has been

38Discussions with Ms. Ritu Sethi, Chairperson, Craft Revival Trust
39http://www.craftrevival.org/
outlawed by the provisions of the Wildlife (Protection) Act, 1972. It is an attempt to transfer their existing knowledge and skills to useful and sustainable methods of earning a living. CRT worked on a livelihood rehabilitation program with the Jogi Nath Snake Charmer community. The one year project culminated in a concert with 100 snake charmers. The Chief Guest was the Chief Minister of Delhi.

- As a member of the Tuesday Collective have interacted with the Planning Commission and the Prime Minister’s Office on issues related to weavers and craftsperson. Since 2006

5) Folkland

(1) Introduction

Folkland, International centre for folklore and culture, an institution for the promotion of folk arts and culture was established under Indian Societies Act in 1989. The main philosophy guiding the institution is to delve deep into Kerala’s cultural roots and preserve its varied heritage for posterity. It strives to study the folksongs, dances and other performing arts of Kerala. Folkland has passed through various stages of growth especially in the field of performance, production, exhibition, documentation and research. Folkland organizes workshops, seminars and festivals in Kerala and outside. Folkland has branched and reached far and wide into almost every nook and corner of the world. It has strived hard and treads the untrodden path with a clear motto of preservation and inculcation of old folk and cultural values in our society. Folkland has a credit of organizing many a festival on folk arts, workshop on folklore, culture, linguistics etc. Seminars, discussions and symposia are also conducted and thus contributed in the process of re-kindling the folk lamps, which has shed streaks of light into our past treasure of knowledge.

(2) Objectives

- To promote the folklore with an aim to protect the intangible cultural heritage falls in the genres such as folksongs, folk theatre, folk dance and other oral practices along with traditional performances which are in the verge of extinction.
- To document, conserve and disseminate to the larger audience.
• To organises seminars, workshops and festivals to preserve and promote the traditional art and culture. It publishes research papers, books and magazines.
• To bring together people from India and abroad for artistic engagement. It also organises dialogues between communities and peoples of different cultural traditions.
• To enhances universal values of multiculturalism.
• To teach the traditional art and cultural practices for the transmission to the next generation.

(3) Activities

• About 90 artistes have performed the art forms like Kothamooriyattam, Theyyam, Poorakkali, Velakali Thidambunirtham, Kalaripayattu, Kaikottikkali and, Kathaakali in various stages and other folk performing centers.
• Organized performances started with Oppana performance at Vyloppilly Sanskriti Bhavan, followed by Kothamooriyattam at Thalasseri, in connection with the Vidyarthi samman distribution ceremony on 1st September 2007.
• Organized performances of Nadanpattu at Payyanur Boys High School Auditorium in connection with the Onam fair exhibition under the auspices of Net Work Channel.
• Another important festival in which Folkland artists have participated and performed is the SAARC Folklore Festival conducted by Government of India at New Delhi (2007).
• Folkland provides forum for artists, scholars in furtherance of the intangible cultural heritage.
• Folkland’s main areas are conservation, documentation and transmission of intangible cultural heritage, research on folklore.
• A ten day Theyyam Exhibition was held at Payyanur in connection with the Onam fair exhibitions conducted by Network channel. Vishnomoorthy Theyyam and face paintings were exhibited in this exhibition (2007).
• Participated in the Inaugural ceremony and daily shows in connection with Frankfurt Book fair 2006.
• Documentation of folk music, folk art forms, and rare ritual arts is one of the major objectives of Folkland. It has more than 3500 hours of folk music.

40http://www.folkland.org
songs and about 2600 hours of rare art forms in the audio and video formats; apart from that 8000 paper clippings and 4300 rare photographs in the archives.\textsuperscript{41}

6) Folklore Foundation

(1) Introduction

Established in 2008 February in Bhubaneswar Odisha, Folklore Foundation is a group of interested scholars and people across the globe dedicated to promoting Community Knowledge, popularly known as folklore or as Traditional Ecological Knowledge, Traditional Knowledge Systems, or Indigenous Knowledge. The focus will be on intangible heritage such as Oral tradition – which includes mythology, legends, proverbs, art and craft, dance and music, drama, rituals and ceremonies, and rock art, all contributed to shaping the rich culture of Odisha. The coastal plains on one hand and the Tribal Peoples’ hinterlands on the other have created a cultural mosaic that is one of the most colourful, diverse and multifaceted. Nature, humanity, and spiritual life are embedded in the expressive tradition of the people of Odisha. Folklore Foundation, as an agency of scholastic excellence, promises to explore the cultural milieu of Odisha People, and the purpose and meaning of their culture, by critically examining its cultural context, and by questioning the why and how of its creation, rather than only by academic description and definition.\textsuperscript{42}

(2) Objectives:

- To Document the rich oral tradition, texts and performances from the singers, storytellers and the community at large towards enriching the profound and intergenerational experiential Traditional Knowledge of the community, on par with that of the written culture of the state; and so to bridge the gaps of literacy between the Native Languages and the foreign languages, by acknowledging that these two fields are equally important “literacies” for the daily life of people in the communities.
- Conduct research and study critically to examine the broad relevance of folklore as a field of Traditional Knowledge, and to understand the

\textsuperscript{41} Communicated with Dr. V. Jayrajan, Chairman, Folkland Foundation
\textsuperscript{42} Discussions with Dr. Mahendra Kumar Mishra, Secretary, Folklore Foundation
dynamics of its creation, structure, function, and transmittal in distinct
given socio-cultural context.

• Promote the singers, and performers of folklore by acknowledging and
honouring them, and by connecting them with the regional, national and
international agencies towards their personal and professional growth.

• Connect Traditional Community Knowledge with the academic
knowledge to deepen and broaden how children, older students and
scholars experience the nuances of literacy within (a) the Traditional
Knowledge of the community; and, (b) within academic knowledge.

• To publish journal and books related to multifaceted aspects of Indian
folklore.

• To conduct seminars and workshops on folklore in different parts of
Odisha and create a network of folklorists.

• Apply folklore and earlier oral traditions as a means of communication
and knowledge in the development of a spectrum of literacies across the
learning span: Early Childhood Education, Primary Education,
Multilingual education, Indigenous education, Adult and Continuing
education, Health education, Environmental education, Heritage education,
and Social-Justice education.

• To build the field by partnering with National and international
organisations, institutions, universities and colleges for the promotion of
folklore research through research and development, and fellowship or
internship opportunities.

• To set up community digital archives in tribal areas to reduce the digital
divide and promote education and cultural conservation through
 technological devices.

(3) Activities:

• Publication
Folklore foundation has done extensive research in the area and the
outcome of the field work is published in the form of journal or a book.
Some of the publications of the Foundation are as follows.
  - Paschima Odishara Loka Geeta 2009 Edited by Dr Chitrases Pasayat
  - Dr Lohia , Personality and Thoughts by Dr Mahendra K Mishra
  - Kamar Oral Tradition ( By INTACH, New Delhi)
  - Lokaratna: An International Journal on Folklore
- Publication of e-journal of Folklore LOKARATNA in collaboration with the National Folklore Support Center, Chennai and World Oral Literature Project of Department of Anthropology, Cambridge University UK

- **Research and Documentation**
  
  **Children's Folklore**
  
  Folklore Foundation has collected more than 5000 folktales from the children and the story tellers from different cultural region of Odisha and has documented it. The purpose of this documentation is to create a school community linkage and bring solidarity among the parents and teachers and schools to promote community knowledge. The thematic areas like eco-literacy, creativity and cognition, visual pedagogy and nature study through folktales, story map, story chart etc have been adopted to sensitize the community and school children to explore that knowledge emerges from experience. Children's experiential learning is documented as expressive tradition\(^3\).

  **Tribal Oral Tradition:**
  
  Documentation of oral tradition from the endangered tribal communities of Odisha is the prime objective of Folklore Foundation. In the first instance, Foundation has taken the pilot study on documentation of fast vanishing oral tradition of Paharia communities of Odisha supported by the INTACH, New Delhi.

  **Audio-Visual Documentation**
  
  Community Digital Archives for Makar Tribe of Odisha and Chhatishgarh
  
  Resources: 500 audio cassettes
  
  100 video cassettes
  
  Books: 1200
  
  Manuscripts: 34

\(^3\)http://www.asgporissa.org/activities.htm,
7) Goa Heritage Action Group

(1) Introduction

Goa Heritage Action Group is a registered non-governmental organisation formed in December 2000 with the aim of working towards the protection of Goa’s built and natural heritage. Working with structures of governance and of community to plan for the conservation of intangible and tangible heritage, to advocate protective legislation that will enable our society to preserve, document and find apt and respectful contemporary uses for such properties and sites. The group has been actively working with various government departments to get heritage regulations formulated for the state and to compile a comprehensive listing of heritage buildings. The group aims to raise awareness about the heritage in Goa and issues related to conservation. The organisation work to create awareness and to sensitise both the community and the local government to adopt methods to integrate the safeguarding of intangible cultural heritage.

(2) Objectives

- To bring about awareness of our region’s man-made and cultural, tangible and intangible heritage properties, sites and circumstances.
- To work through nonintrusive and participatory conservation programmes.
- To carry out inventories of cultural properties, sites and zones in Goa.
- To create an archive of intangible cultural properties, sites, knowledge and skills in the public domain so that government and public can take ownership of our region’s endangered creative traditions and expression.
- To trace the cultural and social traditions that lead to the rediscovery and rehabilitation of artisans and craftspeople who possess knowledge and skills that
- To promote, enhance and transmit the cultural values to society.
- To work with existing government and non-government agencies in partnership and positive professional engagement.
- To ensure the durability of our cultural traditions in the communities from which they emerged, while aiding the provision of livelihoods to their practitioners, encouraging creativity and fostering adaptation.

(3) Activities

- 2000 October: prepared a list of 500 heritage houses at the request of the Government of Goa.
- 2000 November: Goa Heritage Festival held with lectures, an exhibition on Houses of Goa, skills demonstration by several artists and artisans, performances and interactive sessions on art and culture of Goa and a publication.
- 2000-01: spread awareness through lectures, media and dialogue with the Government of Goa on conservation issues. Group urged the Government to frame regulations for built heritage.
- 2001 November: second Goa Heritage Festival held with lectures, an exhibition on Houses of Goa, skills demonstration by several artists and artisans, performances and interactive sessions on art and culture of Goa and a publication.
- 2002 November: held the Third Goa Heritage Festival to bring awareness on the importance of a historic city neighbourhood.
- 2003 February: held the first Fontainhas Festival of the Arts in the Fontainhas heritage precinct of Panaji, capital of Goa, where art was displayed in private houses. This was in co-operation with the city municipal corporation.
- 2003 August: A historic 16th century riverfront cross was restored with technical support from a conservation architect and funds raised from the neighbourhood.
- 2003 November: published the first number of its annual journal titled 'Parmal'. 2002-03: continued to dialogue with governments on several environmental and heritage conservation issues and continued insisting on the framing of heritage regulations.
- 2002-03: The list of heritage properties and sites in the state of Goa was further updated with the help of funding from the national body Indian National Trust for Art & Cultural Heritage (INTACH).
- 2004 February: The second Fontainhas Festival of the Arts held. The festival helped the Group restore buildings and raise awareness on the heritage value of Goan artefacts.

• 2004 March: A commemorative pillar erected approximately 150 years ago was restored in collaboration with the Panaji municipal corporation.

8) Him Kalakar Sangam, Shimla
(1) Introduction

Him Kalakar Sangam, Shimla, a non-governmental organisation was formed in 2007. The organisation since its inception has been engaged in safeguarding the intangible cultural heritage. Main focus is on ancient music instruments which are related back to the ages of Mahabharta and Ramayana, the two great epics in India. The organisation is concentrated in preserving the folk narratives related to deities. Him Kalakar Sangam has been rendering performances in India at various stages and getting interaction with various communities, groups and intangible cultural heritage practitioners. The organisation does not only intend to preserve the intangible cultural heritage but also revive and promote it in the right perspective46.

(2) Objectives

• To preserve and uplift the rich ancient cultural heritage in northern part of India.
• To preserve the narrative of the ancient music instruments dated back to the epic age of India.
• To expose and explore the ancient music instruments of Himalayas through orchestra and to highlight the professional players of ancient music instruments.
• To conduct research and identify the communities who preserved the ethnic music of the region and claimed to be descendants of the mythological entities like- Kinner, Gandharva and Tumru etc.
• To identify good artists and bring them to the forum,
• To work for the development of Himachali art and artists, to demonstrate real picture of the art and culture.
• To disseminate the Himachali Arts and culture beyond the national boundaries.

Sources:http://www.unesco.org/culture/ich/index.php?lg=en&pg=00329,
(3) Activities

- The Association has also made documentaries on different temples and deities of lower areas of the State with devotional music (precisely relating to the great epic Mahabharta, Pandava deities, in local language Bara-Deo or Big Deity).
- The organisation organizes performances of drama and conglomeration of artists from various cultural pockets of Himalayan region.
- The organisation is playing important role in the domain of intangible cultural heritage by providing important information to the governmental organisations.

9) Indigenous Cultural Society

(1) Introduction

Indigenous Cultural Society (ICS) is an ecumenical and culture revitalizing NGO. The Society was initially formed in the year 1998. Gradually as society grew healthier with increasing activities and its influence extended in and around the operational area, its approach was also made broaden and concept elaborated as well. ICS is engage in various activities to congregate the demand of indigenous socio cultural, socio political and socio religious verve. Its uniqueness lies on her accommodative principle, committed humanitarian service and approach of instituting sustainable society through the cultural perspective. Indigenous Cultural Society has a good representation of professional and tribal community47.

(2) Objectives

- To revitalize unique and fundamental cultural values through developing and promoting cultural values of human society.
- To function all its activities in line with traditional Naga Morung institute model.
- To undertake survey, research and evaluation of socio-economic, culture and religious problems and to publish documentary sources, books, periodical journals, monographs, pamphlets, souvenirs, film, videotapes, audio visual aid and CDs etc. to educate the general public.

47http://indigenouscs.in/
• Take up various health programme; family welfare, child welfare and help the destitute, handicapped, victims of unexpected circumstances and calamities, and economically backward people.
• To promote traditional way of yarning, dying, and handloom.
• To impart training and skill development for rural, backward and tribal areas.
• To educate people about the environment and ecological development activities in traditional ways.
• To open schools, colleges of different streams, Arts, Agricultural Science, Commerce.
• Theology and Language and cross-cultural college including adult literacy for the illiterates.

(3) Activities

• Language, Literacy and literary programme: Sümi Naga language course in association with Sümi literature Board.
• Cultural Research Programme: Oral literature; folklore, myths, legend, wisdom sayings. Indigenous Culture: Customs & traditions, agricultural life & activities, festivity and festivals, rituals & rites, habits & diets, indigenous industries and economy.
• Cross Cultural Research on Naga customs and traditions is being carried out at selected villages/places for empirical studies. Documentary and tribe affinity analysis programme has begun with seminars and workshop in collaboration with government agencies (NECC). So far two days seminar on Naga Folklores was conducted in Nov. 2007 in collaboration with NEZCC in which twelve tribes of Naga participated. Another research programme on ‘Sümi Naga folksongs documentary’ was conducted ‘at Lazami Sümi Naga ancestral village in February 2008, sponsored by NEZCC. This project has become an eye opener for awareness and promotion of cultural values. Under this project research on oral narrative is given more importance. Networking with reputed agencies such as Sahitya Akedamy and other regional universities has developed to the level of resource person and participation at research seminars and workshops. At present research on agricultural activities, festivity and festival are under the process.

• Documentary & Publication work: For documentation of oral tradition and promotion of cultural research work the society is also involved in publication work. At present the society has two research booklets in its credit, Sümi Naga work folksong book and video CD and Sümi Naga folksongs book, and video CD.

• Along with the documentation work the society is also engaged in literary work for further promotional work. Thus, publish translation work as well, currently revising Sümi Naga folksongs book and video CD and English version of Naga Folklores. Apart from culture information with a view to promote vernacular literature a book entitled ‘Apostolmi chighi kini shiküka (Didache)’ was also published in 2007.

• Religious (Indigenous Theological) Studies: Nagaland state is the only Christian dominated states in India with 98% of population. Whereby influence of this group of people matters a lot for the growth of the societal life. Seeing the growing need of layperson in Church ministry equipping them Biblical and Theological knowledge is encouraged. Hence, to promote built indigenous Church ICS is offering Laity Bible courses in collaboration with TESPRO International UK. Diploma and Bachelor of Ministry courses (in English & Sümi vernacular medium) are available.

• Social welfare & service: Library cum mini cultural museum at present there are 400 members comprising of underprivileged students, researchers, scholars and general masses.

10) Indian National Trust for Art and Cultural Heritage (INTACH)

(1) Introduction

The Indian National Trust for Art and Cultural Heritage (INTACH) is India’s largest non-profit membership organisation dedicated to conservation and preservation of India’s natural, cultural, living, tangible and intangible heritage. INTACH was founded in 1984 by Rajiv Gandhi who was also its first chairman. Its headquarters are in New Delhi, and today it has chapters in 117 Indian cities, as well as chapters in Belgium, the UK and the United States. INTACH is the only non-governmental Indian non-profit society working for the awareness and conservation of Indian culture and heritage.

INTACH has established chapters not only within India but also outside it. It now uses funds mobilized by its international chapters in Belgium, the United Kingdom and the United States, to take up restoration,
conservation and protection projects of historical structures and heritage buildings across India.

(2) Objectives:
• Sensitize the public about the pluralistic cultural legacy of India.
• Instil a sense of social responsibility towards preserving our common heritage.
• Protect and conserve our living, built, and natural heritage by undertaking necessary actions and measures.
• Document unprotected buildings of archaeological, architectural, historical and aesthetic significance; and a cultural resource, as this is the first step towards formulating conservation plans.
• Develop heritage policy and regulations, and make legal interventions to protect our heritage when necessary.
• Provide expertise in the field of conservation, restoration and preservation of specific works of art; and encourage capacity building by developing skills through training programs.
• Undertake emergency response measures during natural or manmade disasters, and support local administration whenever heritage is threatened.
• Foster collaborations, Memoranda of Understanding (MoUs) and partnerships with government and other national and international agencies.
• Widen and strengthen its base of membership in order to energize and activate members.
• Develop into a highly competent and efficient organisation in all matters concerning preservation and conservation of art and cultural heritage by building the requisite professional and other skills.
• Become the primary advisor in the matter of preservation and conservation of art and cultural heritage to institutions within the government and outside, especially institutions of decentralized governance.
• Put into place an effective system of networking with other like-minded organisation and build a mutual support system.
• Create awareness about the local heritage and its importance by Organizing lectures, seminars, symposia, debates, competitions and group discussions.
• Participating in annual or periodic functions, fairs, festivals, celebration of days earmarked for specific heritage themes, etc.
• Organizing treks, field trips, rallies, etc. covering a river stretch, group of villages, nature parks or landscapes and similar areas.

(3) Activities

• INTACH participates in activities sponsored or organized by government departments or their agencies such as the Forest Department (in regard to afforestation, conservation and preservation of flora and fauna, etc), Tourism Department (festivals, exhibitions of local handicrafts, projecting built heritage, particularly archaeological monuments of interest to tourists, etc).
• In 2007, INTACH signed a memorandum of understanding with AusHeritage, Australia's noted heritage network, to collaborate on South Asian and South East Asian regional initiatives.
• Among the tasks undertaken by INTACH are restoration of monuments and their management; advocacy for heritage property conservation; public awareness through heritage walks and buses; establishment of heritage clubs in schools; and holding of awareness workshop for teachers of schools and colleges and for the guides at various heritage sites. After developing Raghurajpur, Orissa, a place famous for its master ‘Pattachitra’ artists and ‘Gotipua’ dance troupes as a heritage village, which has now become a major rural tourist destination, it later used the same pattern to develop Padmanabhpur village, Ganjam district, Orissa, famous for its weavers and folk dancers, into another heritage destination.
• Over the years, INTACH has taken up restoration and protection of hundreds of monuments that fall outside the coverage of Archaeological Survey of India and other government agencies, and at times local authorities hand over the upkeep and restoration of heritage structures to INTACH directly.
• The Intangible Cultural Heritage is the youngest division in INTACH and was started in June 2008. Underscoring its significance, ICH has been described as ‘the mainspring of our cultural diversity and its maintenance a guarantee for continuing creativity.’ ICH Division has since, worked on various aspects of the subject, including documentation, holding an important international seminar on endangered languages in India, dying

crafts, documentation of traditional knowledge, holding of workshops and participation in Zonal meetings with convenors etc.

- **Documentation**

  **Documentation of Mehrauli region** - A documentation of the region around the Qutab Minar has been done, with the aim to identify the intangible cultural components still existing in it.

  **Documentation of dying Performing Arts forms in Srikakulam District, Andhra Pradesh** - On a proposal of Sh. D.V. Dharmarao, convener of Srikakulam District, Andhra Pradesh, documentation of ten endangered performing art forms was undertaken. The final report and ten DVDs containing the minute details of these art forms will be an invaluable research tool. In order to extend the value of such documentation, the ICH division has interacted with the University of Hyderabad, Department of Performing arts, for inclusion of these forms in its curricula and living research by its students of dance to help in their revival and popularization. On the request of the ICH division, a model of the practical and successful methodologies used by Sh. Dharma Rao has been prepared by him. It has been sent initially to the state conveners of Tamil Nadu and Karnataka who have enthusiastically accepted the idea of such projects in their respective states.

  **Documentation of Tai Ahom Grammar** - Assam The ICH Division, in collaboration with the Center for Linguistics, Jawaharlal Nehru University, and a PhD scholar, conducted a field survey of Tai Ahom language manuscripts in Assam. The report along with a video film and photographs includes a brief outline of the language along with its cultural and historical background. The project also does a content analysis of available Tai Ahom language manuscripts and focuses on related ritualistic practices and beliefs of the concerned community while describing briefly the recent changing socio-cultural scenario. It includes the process of endangerment of the language and the status of the manuscripts. The project comprises extensive field work as well as focused secondary research.

  **Documentation of Wooden Block Makers in Pethapur** - Gujarat ICH Division commissioned Ms Ritu Sethi, Chairperson of the Craft Revival
Trust to research into the status of the wooden block print makers of Pethapur, Gujarat. These block makers form a nodal supply source for block printers in different parts of the country. However, the tradition is undergoing many changes due to shifting economic and social patterns. The practitioners have actually moved from the original block making to pottery. There are only a few elders of the original community still practicing the craft now. Recommendations have been framed and ICH division plans to pursue them with the Craft Revival Trust.

**Documentation of Teyyam from Kerala**-Teyyam, the religio-theatrical art form from Kerala, was taken up for an audio visual documentation. Teyyam is a ritual dance form found in northern Kerala’s districts Kannur and Kasargod, incorporating in its practice myths and tales, dance and drama, music and rhythm. The documentation by Dr V. Jayarajan, Convenor of Kasargod Chapter, took place between the months of December and June when the Teyyam season is at its peak. It has attempted to capture the artistic expression as well as the spiritual and mythological aspects of this ritual art form.

**Documentation of Medieval Kannada Recipe Book**-On a project proposal by Sh. N.P. Bhat, Convenor, Dharwad Chapter, a medieval period Kannada recipe book, originally written in verse by king Mangarasa III of Kallahalli (under the greater rule of the Hoysala dynasty) is being published by the Division after translation from the original Kannada into English by Sh. Madhukar Konantambigi, and illustrations by an artist from Dharwad, Sh. M.R. Balikai. Culinary traditions are an inherent component of intangible heritage and this book will provide a rare glimpse at a piece of history still relevant to our cultural milieu.

**Documentation of ancient health tradition of Ayurveda**-With funding from the Department of AYUSH, Ministry of Health, ICH had commissioned Dr Sandra Albert to research and document the ancient health tradition of Ayurveda. This book, aimed at embassies, foreign visitors and anyone who seeks to learn more about Ayurveda, has been completed by the author. It is a well-researched work touching upon the origins and principles of Ayurveda, plants used for medicinal purposes, treatments available, and the positive effects of following Ayurveda in diet, nutrition and lifestyle.
Documentation of facets of Manipur-The Division is overseeing the compilation and publication of a book documenting the many facets of Manipur. This collection of essays, funded by Sh. Hemant Katoch, and edited by Sh. Pradip Phanjoubam, will explore the vast natural beauty, people, and vibrant living heritage of this state. It is a Manipuri enterprise with text and photographs acquired from local sources, covering topics like Manipuri history, dance, theatre, cuisine, sports, architecture, and natural heritage.

Documentation of Shahjahanabad-The ICH Division undertook a comprehensive survey and documentation of intangible cultural elements still prevalent in Shahjahanabad. Two researchers, one from IGNOU, Delhi, and the second a post-graduate student from France, were deputed to conduct extensive interviews with residents of old Delhi, to explore the rich cultural traditions of that area, and to determine how the changing socio-cultural-economic scene of the last 50 years has affected the ritualistic practices, beliefs and traditions of the communities living in this area. A detailed report has been prepared. A possible spin-off can be a documentary on this subject.

Documentation of Naga Folk Tales-Ms Tara Douglas of the Adivasi Trust, U.K, had already collected and got translated into English a large number of Naga folk tales for ICH, INTACH, after several trips into the deep interiors of the state. The scope of this compilation was expanded by getting transliterations of the original Konyak, Pochury, Yimchunger, and Ao tales so that a bilingual collection including not only the English translation, but the local version, can be published. This will give a boost to the development of the mother tongue and revive interest in the region's folklore.

Documentation of magic and mantras, for therapeutic purposes-Assam: The ICH division made an informative documentary film on witchcraft, magic and mantras for therapeutic purposes in Assam, or ancient Kamrup. Some areas of Assam are famous for black magic and other occult practices. It is also a centre for the "Shakti Cult" which is an integral part of this culture. The film showed the various uses of mantras for curing ailments and tackling issues like theft, ill fortune etc. It also explores the collection of manuscripts on these subjects which are
sometimes respected as objects of veneration. A rich oral Tradition is another repository for such systems. The film's aim is to record dying practices which are believed to be esoteric or unscientific. The ICH division has also sent this film to an international film festival in Rome. The film was made by Dr Dinesh Bhaishya, presently INTACH convenor for Assam.

**Documentation of traditional medicinal practices among the Khasis, Meghalaya**- A documentary on "Traditional medicinal practices among the Khasis in Meghalaya" was commissioned by the ICH division from Prabhat Sawyan of Meghalaya. This is a very subject-oriented documentation of various herbs and medicinal plants. The film gives details of production of medicinal substances out of local raw materials, and the exact use of these medicines. The ICH division has decided not to release this film until it has looked into the aspect of guarding the intellectual property rights of the local stake holders. For this purpose, the division intends to consult legal experts.

**Pilot survey and documentary film on ICH of Lahul District Himachal Pradesh**- The ICH division conducted a pilot survey to explore intangible cultural aspects of Lahul sub division of HP. Lahul is a cultural continuation of Ladakh. Hinduism and Tibetan Buddhism are mingled with local beliefs. A popular local deity who is believed to be the "protective deity" of Lahul, a pre-vedic Himalayan god, RajaGyepang, is not represented by any form but by his horse and the mountain sheep. The vernacular architecture is one of the most endangered aspects of this area as the people have turned to concrete and tin to replace the old mud and wood structures. The food is also gradually disappearing in favour of mainstream "rice and curry". A detailed report and film have been made.

**Documentary film on Islamic Calligraphy of Tonk, Rajasthan**- A film on the Islamic calligraphic tradition of Tonk was made by INTACH. It was basically interview-based and showed various problems of this languishing art. It also traces the history of the community which is said to be from the Middle East. It has a very distinct singing tradition named "Charbet".
AYUSH Department of the Ministry of Health-The ICH Division in collaboration with AYUSH, has undertaken a preliminary study for the project on documentation of traditional medicinal and health practices of Arunachal Pradesh.

Documentation of Jogi Singers of Haryana-Sh. Sudhir Sharma, Convenor of the Rohtak Chapter, undertook this documentation. A large number of Jogis from most districts of Haryana, including the oldest living Jogi from village Salwan of district Karnal, were interviewed and their folk songs recorded in audio-visual format. Those Jogis who sing on the Sarangi (musical string instrument) as well Jangam Jogis have been documented. The recording will be followed by a publication by INTACH on this listing and documentation.

The Jogis were once held sway over the cultural scene of Haryana but are now an endangered group. They sing lengthy narrative compositions such as ballads, story-poems, devotional songs etc. with Sarangi (musical string instrument) accompaniment. The songs highlight the valour, courage, adventures, exploits and devotion of their folk heroes. Some Jogis have composed and sung songs of the "First war of independence-1857". The main aim of this project is to conserve and document the languishing art and look for new avenues and outlets for the performers.

Documentation and Overview of Endangered Crafts Countrywide-
‘A Study of Ailing Benaras Weavers – Handloom and Powerloom Sectors’ is one of the efforts of the ICH Division to document the endangered craft traditions and to highlight the present condition.

Documentation of Craft Traditional in and around Delhi-The ICH Division has done a detailed photo documentation of craft traditions in and around Delhi and has also prepared a Crafts Map of India.

Activities in North East India

Documentation of traditional healing systems of Arunachal Pradesh
Listing and Documentation of Intangible Heritage of Nagas
Documentation of Textile dying practices in Northeast India.

• Workshops and Seminars
**Workshop on Mandana art**-Mandana is a monochromatic form of tribal art from Rajasthan, traditionally made by women on mud walls and floors to sanctify festive and sacred occasions. A month long workshop on this traditional art was organized by Sh. Jitendra Sharma, Co-convenor, Baran Chapter, to promote and revive this very bright component of heritage that exists mainly in the skill and technique of its practitioners. A national level artist, Smt. Kaushalya Devi, conducted this workshop.

**INTACH Silver Jubilee International Seminar on Endangered Languages in India**-India has 196 languages on the verge of extinction, the largest number in any country in the world. By the end of the century more than half the languages in the world will be extinct. 4% of the world speaks 96% of the existing languages. The ICH Division organized this international seminar in 2009 for spreading awareness of the existence and dangers of loss of endangered languages; exchanging views and information among specialists, academics and scholars on the present situation, and pin pointing the problems; ascertaining the place of minority and regional languages in education and society, and recommending viable solutions on a future course with emphasis on education, the younger generation and continuity.

**Workshop on Jhumur song and dance**-Jhumur is an amalgamation of various tribal cultures. This melodious form belongs to the geographical areas of coastal Orissa, West Bengal and some parts of Jharkhand. It represents the synthesis of Bengali, Oriya, Santhali, Hindi and local dialects. It is an integral part of village ceremonies. The tradition has deep connections with local culture and practices.

**A Festival and Workshop of Nomadic Musician of Rajasthan**-A two day festival and workshop of nomadic musicians of Rajasthan was held at INTACH in January 2010. The award winning NGO "Chinh" collaborated with ICH Division in organizing the festival which was a great success. Problems facing the nomadic were discussed in the workshop.

**Traditional Crafts Workshops**-The ICH Division in collaboration with the following INTACH Chapters has organized workshops on traditional crafts in these places:

- Workshop on Chitera Art, Gwalior, Madhya Pradesh
Workshop on ten languishing performing arts of the coastal belt, Srikakulam, Andhra Pradesh
Workshop on the Kota Miniature Paintings, Kota

- **Craft Community**
  INTACH established the Craft Community and Heritage division to conserve and promote the cultural heritage of communities living in heritage precincts by undertaking projects that help develop & upgrade their craft skills and inculcate in them a pride in their heritage and confidence in their skills. As a part of this endeavour INTACH works with several crafts clusters across the country for the development and welfare of the artisan communities. We assist the artisans with design and technological interventions to ensure marketable product, while marketing interventions assist the artisan group to find lucrative outlets for their products.
  The projects establish a critical link between INTACH, an organisation for the preservation of cultural heritage, and the community in which it undertakes its work. They also serve to improve the quality of life of the inhabitants of the region. Thus, INTACH has complemented its efforts to restore national and local heritage with projects that promote the development of the local inhabitants, ensure the health of the community and encourage the economic development of the communities residing in and around Heritage precincts.

11) Jaipur Virasat Foundation

(1) Introduction
  The Jaipur Virasat Foundation (JVF) is a charitable trust since 2002. JVF’s development strategy is in synergy with UNESCO charters for the conservation of tangible and intangible heritage and preservation of cultural diversity. It works traditional artists in Rajasthan, for the promotion of traditional arts, crafts, and cultural resources. It has pioneered a holistic, culture-based and cross-sector approach to generate the livelihood through its various activities, events, advocacy forums and networks the artists. JVF’s objectives synergise with UNESCO charters for the conservation of tangible and intangible heritage, preservation of cultural diversity and traditional arts, crafts, and cultural resources.

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cultural diversity, and furtherance of cultural and creative industries to alleviate poverty as per the UNESCO Jodhpur Consensus of February 2006. JVF's international patron is HRH Prince Charles, Prince of Wales, UK. Its festivals are endorsed by UNESCO as “peoples' platforms for creativity and sustainable development”.

(2) Objectives

- To increase livelihood opportunities among traditional communities, artists and crafts people.
- Inclusive growth through creative industries, cultural tourism and best practices.
- Social cohesion and communal harmony through cross-cultural participation and engagement in cultural activities and festivals.
- To conservation, preserve and promote historic environment and traditional arts, crafts, knowledge & living culture of Rajasthan.
- To promote rural Rajasthan and its urban settlements who have traditional values, arts, crafts and knowledge and struggle for life security and dignity in today's fast changing world.
- To address issues of poverty and marginalisation.
- To use creativity and skills to generate new opportunities for livelihood.
- To create demand for inherited skills and traditional knowledge.

(3) Activities

- Organises capacity-building workshops, facilitates collaborations with international artists and offers recording opportunities. Wherever possible, JVF seeks to find and connect artists with sources of sustainable income.
- Jaipur Heritage International Festival: JVF has established India's first annual city based festival as a citizen's platform for sustainable development: Jaipur Heritage International Festival (JHIF), as a landmark event of national and international significance.
- Research and documentation of artists in rural parts of Rajasthan: JVF conducts talent-scouting and research trips to learn more about the lives and work of Rajasthan's artists, to see where support is needed, and find art forms that might be represented and showcased at festivals in other parts of Rajasthan.
• Support for local village festivals: JVF supports existing secular festivals, by providing volunteers, expertise and sometimes financial assistance. When there is adequate demand, and local organisations are prepared to produce festivals, JVF will support the creation of new festivals.

• Showcasing artists and art forms: In order to raise the profile and perceived value of their art forms, JVF facilitates performances at festivals throughout Rajasthan, at the Jaipur Heritage International Festival, and at the annual RIFF (Rajasthan International Folk Festival) in Jodhpur. Artists receive broader exposure and access new markets for their work.

• Jodhpur RIFF (Rajasthan International Folk Festival) In October 2007 JVF launched Jodhpur RIFF (Rajasthan International Folk Festival) with HH the Maharaja of Jodhpur at Mehrangarh Fort Jodhpur, as India’s first annual folk music festival to promote and reposition the region’s rural performing arts in the context of global tourism.

• Jaipur Heritage Studio for Development: JVF has developed an extensive citizen network (JVAV) to promote conservation of the historic walled city of Jaipur, to engage local residents, and to set in motion processes that contribute to improved management of the historic environment.

• In partnership with the state government, JVF is preparing a Heritage Walk in the walled city as a model for the state tourism department to regenerate and promote the historic fabric of the city.

• In the urban context of Jaipur JVF has been running an early morning Heritage Walk through a specific locality in the historic walled city to discover, showcase and share the traditional cultural life of the walled city.

12) Madhukali51

(1) Introduction

Madhukali was established in 1983 in the memory of renowned musician & scholar late Pt. Lalmani Misra & Vrindgan (choral group). The name of the organisation is derived from one of the ragas created by Pt. Lalmani Misra. It is dedicated to preservation and promotion of Indian Classical Music. The organisation has added in its annual calendar to organize "Pt. Lalmani Misra Music Festival". The festival invites dedicated musicians, scholars, critics and aficionados every year on 11th August for two or three days. Among artists it is recognised as one of the most prestigious

51http://madhukali.org/blog/tag/intangible-cultural-heritage
festivals of India. The audience and artistes look forward to participate in discussions related to contemporary issues of Indian Classical Musical apart from listening to the artistes.

(2) Objectives

- To promote understanding of music and develop a platform for Indian Classical Music.
- To document, preserve and promote Indian Classical Music.
- To encourage young artists and facilitate them to contribute in the field.
- To disseminate knowledge of Indian Classical Music among the mass through cultural performances.

(3) Activities

- Has been working to raise awareness of artistes, teachers and aesthetes about the necessity of safeguarding the knowledge of music that for millenniums has been transmitted orally (but also bolstered with text, even though there are periods of gap). Artistes, composers, craftsmen, scholars, aesthetes and enthusiasts have been approached and informed about the necessity of their active support towards safe-guarding of Indian musical heritage.
- Organized more than 35 events on Indian Classical Music in India.
- Organizing discussions symposiums on various aspects of performing arts.
- Training and forming choral groups in schools in Central India.
- Instituting awards to encourage talented youth by organizing performances in vocal and instrumental music.

Audio release

- Audio Cassette Released in 1982, Switzerland on Raga Malkounse and Raga Sindhu Bhairavi.
- Audio Cassette Released by Rythem House Bombay in 1986 on Raga Bageshwari and 3 Dhun-s.
- Audio Cassette Released by Magna Sound, Bombay in 1989 on Raga Yaman, Chandrakouns and Dhun.
• Vrindgan by Madhukali
  • "Kabir ke Rang" Vrindgan audio cassette of Madhukali Vrind, Bhopal released in August 2001.
• An Audio Cassette 12 different Melodies of "Sare Jahan Se Achha Hindustan Hamara" Edited & released in Aug - 2002.
• "Chhanda-Swachhanda" Vrindagan audio cassette of "Madhukali Vrinda" Bhopal released in Aug - 2002
• "Bharat Pyara Desh Hamara" Vridgan of Patriot Songs. Audio CD and Cassette released in 2004
• "Mukti Ka Mahayagya" Vrindgan of Patriot Songs (Sangeet Roopak) Audio CD and Cassette released in 2004.
• Badal Raga-Virndgan of selected 9 Songs of Monsoon. Audio CD and cassette released in 2005.
• "Dhai Akshar" - Vridnagan of love and devotional poems of 12 poets. Released in February 2007

Video Release
• "Vrind Satranga" Vrindgana VCD of Madhukali Vrind Bhopal
Books
- Shashtriya Sangeet Aur Navachar - Edited.
- Sangeet Aur Samaj - Edited.
- Sangeet - Ras, Parampora Aur Vichar - Edited.
- Veena Vani - Edited.
- Distance Education in Music - Edited.

Creative Music
- Filler Music composed for All India Radio, Varanasi.

13) Meera Kala Mandir52

(1) Introduction
Meera Kala Mandir is a prestigious Art & Cultural Institute established by Nrityachyara Sri Prakash Verma in the year 1955 in the city of lakes, Udaipur, Rajasthan. Meera Kala Mandir is fully devoted for the development of performing folk arts and promotion Indian folklore traditions for the last six decades. It is affiliated with Sangeet Natak Academy, Jodhpur & New Delhi. Meera Kala Mandir has done many collaborative projects at national and international levels. It has received many testimonials for representing India in Rajasthani art and cultural programmes in folk dances and drama at international levels.

(2) Objectives
- To organize a platform for studies and research on the Bhakti School of literature, lives of Bhaktas and the folk-art and culture of India.
- Progress development of classical art, music and dances through educational wing.

52http://www.meerakalamandir.com/research.htm
• To organize performances of music, dance and Nritya-Natika for society on the songs & philosophical life of Saint Meera in beloved memory of Lord Krishna.
• To conduct research work on Saint Meera’s literature for publication.
• To keep balance between Rural Art & Urban Artistic Culture and to develop/enhance then through art & culture activities.
• To develop Centres for music college for imparting music education.
• To develop cultural sense & interest in society through cultural programs.
• To prepare & produce Nritya Natika, documentary photos etc. on the life of Saint Meera Bai.
• To open Museum at Meera Kala Mandir to preserve safeguard collection, survey work on Rajasthani folk Arts and perform them on stage for publication/publicity and revival them.
• To develop 'MEERA DHAM' project for tourists coming from various parts of India and abroad.

(3) Activities

• The institute works with individuals, various groups, communities, NGOs, and Government officials for the safeguarding of intangible heritage.
• In last 55 years it has performed hundreds of programmes at city, district, State and National level many drama's cultural programmes for educating the general masses for giving them education & knowledge, creating awareness about cultural heritage in Rajasthan.
• Centre conducts research on the life and work of Meera. So far it has published more 25 research papers. This centre issues quarterly magazine on the activities and related articles.
• Meera Music College offers course from primary to post-graduate level. The courses and syllabus is according to the Rajasthan Education Department.
• Meera Performance-training centre organizes theatrical performances on the international levels. The theme of the performances revolves around the life of Meera.
• Meera Memorial Museum is based on the life and work of Meera. Paintings and terracotta presenting the emotional feelings of Meera are displayed. Some paintings are having their historical importance.

• Institute is also pay full attention on tourists who come to visit Udaipur from all parts of India and abroad and for tourist evening stage programs and for tourist evening stage programs are arranged for them.

14) National Folklore Support Centre54

(1) Introduction

National Folklore Support Centre (NFSC) is a non-governmental, non-profit organisation, founded in the year of 1997 in Chennai. NFSC is dedicated to the promotion of Indian folklore research, education, training, networking, and publications. The aim of the Centre is to integrate scholarship with activism, aesthetic appreciation with community development, comparative folklore studies with cultural diversities and identities, dissemination of information with multidisciplinary dialogues, folklore fieldwork with developmental issues and folklore advocacy with public programming events. NFSC aims to achieve its goals through cooperative and experimental activities at various levels. NFSC is supported by grants from the Ford Foundation.

(2) Objectives

• To promote Indian folklore research and publications thereof.
• To organize training workshop and impart education on folklore.
• To create a network of like-minded institution to work on collaborative projects.
• To promote studies on comparative folklore studies with cultural diversities and identities of Indian folklore with an integrated scholarship programme.
• with activism, aesthetic appreciation with community development,
• To disseminate information with multidisciplinary dialogues, folklore fieldwork with developmental issues and folklore public programming events.
• To bring a group together with expressive behaviour for creating a convention and commits it to cultural memory.
• NFSC aims to achieve its goals through cooperative and experimental activities at various levels.

54http://www.indianfolklore.org/home.htm
(3) Activities

• NFSC has so far conducted eighteen ethnographic research and documentation projects all over India in collaboration with folk artists and tribal artists, along with scholars and resource persons working in a network. All these research projects have been documented and archived in a very systematic manner and are being maintained as resource materials.

• The entire collection that is housed in the archives so far can be considered a rich Asian Folklore Information Centre, since it is cross-referenced and interlinked, making it a wealthy knowledge base.

• The organisation’s digital archive consists of 1550 CDs and DVDs documenting folk forms through context interviews, folk music, academic lectures, epic-length oral narratives, documentaries, short films, fieldwork reports, notes and other collected material.

• The library at NFSC houses more than 5000 scholarly books and 24 indexed journals.

• NFSC has established six digital community archives at the following places:
  i. Villupuram in Tamil Nadu (Narikurava community)
  ii. Arangottukara in Kerala (Pulluvar community)
  iii. H.D.Kote in Karnataka (Jenu Kuruba community)
  iv. Sinapali in Orissa (Ghond community)
  v. Seraikela Chhau in Jharkhand
  vi. Piparia in Madhya Pradesh

• NFSC has organized several workshops with artists such as Madhubani painting workshops, Ghond painting workshops, Kalamkari painting workshops, puppetry workshops etc. have helped artists showcase their art/talent and also to teach, conduct workshops, exhibit and sell their paintings.

• NFSC awards fellowships in north-east India to document inter-tribal relationships expressed in folklore. This is a long-term project. Every year, two scholars are identified to work on inter-tribal relations. Besides documentation, audio-visual materials and bibliographies of related texts are also submitted by scholars. The elders of the tribes work along with the fellowship awardees on these projects.
15) Sahapedia

(1) Introduction

Sahapedia is an interactive online encyclopaedia encompassing the histories, arts and cultures of India (and, broadly, South Asia). Sahapedia is a not-for-profit venture registered under Societies Act 1860. It was started by SAHA: Stirring Action on Heritage and the Arts (a not-for-profit Society), in partnership with CMC Ltd (a TATA enterprise) and the International Institute of Information Technology (IIIT), Hyderabad in 2010. India’s rich and diverse cultural traditions need to be promoted in a way that strengthens them for future generations. It is this spirit which motivates Sahapedia, planned as an interactive online encyclopaedia encompassing the histories, arts and cultures of India (and, broadly, South Asia). The President of Sahapedia is Mr. S. Ramadorai (Advisor to Prime Minister, National Council for Skill Development, and Vice Chairman, Tata Consultancy Services) and the Vice President is Dr. Sudha Gopalakrishnan (Founder Mission Director, National Mission for Manuscripts, and expert in intangible cultural heritage).

(2) Objective

- To inform, educate and act.
- To foster knowledge sharing, encourage engagement and generate action towards understanding and revitalising the diverse aspects of Indian culture.
- To provide accessibility to various user groups such as scholars, practitioners, students, teachers, travellers and enthusiasts.
- To integrates activities and services including research, documentation, digitisation and conservation.

(3) Activities

- **Oral History Project:** Documents interactions with artists, scholars and practitioners. The project also records performances, events, activities, lectures, demonstrations and seminars.
- **Archives Project:** Makes available online archival material relating to history, literature, music and the performing arts under the Creative Share-alike License.

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55Sources: http://sahapedia.org/
56Discussions with Mr. Vaibhav Chauhan, Project Manager, Sahapedia
• **Built Heritage Project**: Documents heritage sites and spaces in India with a view to covering both academic studies and experiential accounts.

• **Maps Project**: Encourages people to participate in the cultural mapping of India and South Asia by marking cultural forms, practices and events in their areas. Indian languages (fiction, essays and poetry), and interviews with writers to create a comprehensive and unique online database.

• **Heritage Education Project**: Provides teachers, students and parents with ideas and activities, including activity sheets and interactive learning modules. Besides, the collaboratively-created encyclopaedia database will be available as an offline tool for distance and rural education.

• **Institutional Collaborations**: Sahapedia is in partnership with numerous national and international organisations with regard to specific projects. For instance, partnerships have been forged with the Archaeological Survey of India (ASI), the Central Bureau of Secondary Education (CBSE), the Indian Institute of Advanced Studies (IIAS) and the International Information Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region, UNESCO (ICHCAP).

16) **Sanskriti Pratishthan**57

(1) **Introduction**

Sanskriti Pratishthan is a non-profit organisation established in 1978. It was founded with a view to help in nurturing some of the most essential elements of India’s heritage. It sees its role as that of a catalyst in revitalising the artistic and aesthetic sensitivities. It has been working towards cultivation an environment for the preservation and development of the artistic and cultural resources not only of India but of the world as a whole.

Sanskriti Pratishthan helps in creating a better understanding of different cultures through the sharing of art, ideas and life experiences. It is a centre of reflecting diverse facets of India’s vibrant pluralistic culture and a symbol of involvement in the safeguarding of cultural heritage. As an institution it plays a vital role in conserving and perpetuating the traditional culture.

57http://sanskritifoundation.org/kendra.htm
(2) Objectives

- To create an understanding and appreciation of Indian traditional arts and culture.
- To encourage intercultural artistic dialogues and collaborations between international artists, arts practitioners and local Indian artisans.
- To support, nurture and nourish emerging artists, writers and social entrepreneurs.
- To offer visibility to indigenous traditional arts and artisans, crafts and craftspersons through the Sanskriti museums.
- To perpetuate and strengthen the cultural roots of the emerging generation world over.
- To increase the appreciation of Indian arts, heritage and crafts through education and participatory activities among young people.
- To promote positive function of culture as a universal and unifying force.
- To create a better understanding of different cultures through the sharing of art, ideas and life experiences.
- To create visibility among indigenous traditional arts and artisans, crafts and craftsperson.
- To inspire and honour young talent in India in the field of literature, journalism, art, music, dance, theatre and other cultural achievements.

(3) Activities

- Support and nurture young talents from the fields of arts, crafts and museum through Sanskriti Awards and Fellowships.
- Provide a retreat at Sanskriti Kendra as a space for contemplation, exploration and the development of creative ideas in a supportive environment.
- Host residency programmes as a way of supporting and helping artists, writers, scholars and creative individuals to strengthen their practice.
- Increase the appreciation of Indian traditional crafts among public through the collections at the Museum of Everyday Arts of India, Museum of Indian Terracotta and the Museum of Indian Textiles.
- To develop and nurture appreciation of Indian arts and crafts through the educational programmes, cultural orientation programme and outreach activities for children and young people.
17) Tamilnadu Rural Arts Development Centre58

(1) Introduction
Tamilnadu Rural Arts Development Centre is a non-profit making organisation founded in the year of 1991 in Madurai, Tamil Nadu. It is the first institution with proper syllabus on folk arts in its kind. It was functioning as a non-registered body in the name of 'Institute of Folk Arts and Dances' since 1987. Since its inception it is imparting various training courses on folk arts. The organisation works for the institutionalization and proper recognition of the folk art in Tamil Nadu with an objective to impart cultural skills to younger generation in an educational environment. It has started with a vision to impart trainings on folk arts and later developed its area of functioning with conducting festivals and seminars on folk subjects regularly and participates in programs of local, state and national levels. It organizes collaborative projects on folk art forms of Tamil Nadu.

(2) Objectives
• To promote and develop the rural folk arts.
• To ensure and protect the original form of the folk arts of Tamil Nadu, and develop the same by involving the community, groups and individuals.
• To protect the traditional art forms from alterations and modifications of modern era.
• To develop and to preserve Tamil culture through the folk arts.
• To raise awareness through cultural programs at local, regional and national levels of the importance of the intangible cultural heritage and ensure the cultural appreciation in the country.
• To promote Tamil folk arts by conducting certificate and diploma courses among schools and college students.
• To conduct cultural events, seminars and youth festivals among students and enhance their participation in developing folk arts as a skill.
• To promote literature on folk arts.
• To promote Tamil rural folk arts among the people of other Indian states.
• To start and promote the rural folk arts institutions.
• To safeguard the intangible cultural heritage.
• To work for the welfare of the folk artists and help them to avail the existing facilities in the region.

• To participate in the national level competitions and cultural programs and get the recognition of the talented artists from government and cultural organisations.

(3) Activities
• Conducting certificate courses and trainings on folk arts among village youths on the folk arts on the land of Tamil Nadu.
• Disseminating and make aware of the public on intangible cultural heritage of Tamil Nadu i.e. the folk arts of the land through festivals and seminars.
• Recognize the folk artists through awards to encourage their talents on intangible cultural heritage of Tamil Nadu.
• Helping the individual artists to obtain the grants and aids to procure music instruments and art materials.
• Extend and help to get the welfare facilities available from the government such as “house patta” i.e approved free land to construct house, free music instrument, art materials, identity cards, membership subscription to welfare board, loan facilities-bank linkages etc.
• Organizing training programmes for aspiring individuals on folk art and help them to earn their livelihoods (obtained certificate of appreciation for this initiatives from the district collector)
• Conducting part time training programs to school and college going students on folk arts and thereby imbibes them with cultural consciousness and involvement.
• Participated every year since 1994 in national Communal Harmony and national integration cultural programs organized by Government of India with folk artists consisting 25 in a team and received awards every year.
• Take the culture of Tamil Nadu to different states of India since 1990.
• Participated actively with 1250 artists in South Asian Federation Games in the year 1995 at Chennai and performed the folk arts during opening and closing ceremony which was appreciated by the government.
• During 8th World Tamil Conference at Tanjavur participated with 1000 artists and disseminate the folk arts of Tamil Nadu.
• Being a member of Inter State Cultural exchange program at national level and take our folk art to different levels which in turn protect the dying and intangible folk arts of the nation. Through these activities, we ensure and
protect the intangible cultural heritage of Tamil Nadu and develop the sense of responsibility of every Indian and culture lovers as a whole.

18) Vrinda Kathak Kendra59

(1) Introduction
Vrinda Kathak Kendra is a non-profit making NGO established in the year of 2000 at Bhopal, Madhya Pradesh. The Centre is dedicated to develop and revive the activities for protecting, promoting and preserving the cultural heritage of Kathak in its intangible form. To strive for the sustainable development of this masterpiece this reached its lowest ebb in the last five decades due to cultural banishment and was being practiced in near oblivion. The Centre is striving hard to protect and promote the dance form in its pristine, unadulterated and conventional form and to discover the lost links that vanished due to unfavourable conditions. The consultative forums have been formed to create a network for the promotion dance form.

(2) Objectives
• To develop a network for the safeguarding of Kathak dance.
• To revive and propagate the traditional way of practicing the dance forms.
• To bring likeminded artists together and to give an exposure of Kathak dance to common masses.
• To create a curriculum for the school education so that it may become a part of learning at school level.
• To create awareness among people about Kathak dance form.
• To preserve the dance form in its original form.
• To coordinate with the different organisation to promote the dance form.

(3) Activities
• Participated in the following dance festivals:
  i. Khajuraho Dance Festival, Madhya Pradesh
  ii. Kalidas Dance Festival, Nagpur, Maharashtra
  iii. Rajasthan Day celebration, Jaipur, Rajasthan
  iv. Virasat Heritage Festival, Dehradun, Himachal Pradesh
  v. Pune Festival, Maharashtra

59http://www.vanuradhakathak.com/default.htm
vi. International Buddha Festival, Gaya, Bihar
vii. Navras National Dance Festival, Karnataka
viii. Ganga Festival, Varanasi, Uttar Pradesh
ix. Kathak Festival Jaipur, Rajasthan
x. Khairagarh Festival, Chhattisgarh
xi. Golconda Music and Dance Festival, Hyderabad, Andhra Pradesh
V. Meetings/Conferences/Workshops on Intangible Cultural Heritage

As mentioned earlier the government and non-government organisations which are working on the various aspects of ICH, regularly organize the meeting, seminar, conferences and in-house workshops with the field experts. Besides that followings are the details of meetings held:

A. Expert Meeting on the Lists Established by the 2003 Convention (04-04-2007, New Delhi)

The meeting’s purpose was to invite experts to discuss a number of matters of fundamental importance related to the two lists to be established under the 2003 Convention, as well as examine and debate draft inscription criteria for those lists. Of the 30 experts, most were nationals of States Parties to the Convention, and 13 came from States Members of the Inter-governmental Committee for the Safeguarding of the Intangible Cultural Heritage. The debates and results of the India meeting were intended to assist the Secretariat and the Committee in their work on the elaboration of criteria for inscription of ICH elements on the two lists of the Convention, sharpening arguments in favour of and opposed to several options concerning the nature of the lists and the relation between them. The experts were asked to discuss alternatives and to present the strongest possible arguments in favour of opposite positions in order to facilitate preparation of draft documents by the Secretariat for presentation to the Committee at its coming sessions in China and Japan. The draft documents that the Committee will consider have been improved substantially as a result of the lively debates and productive suggestions of the experts. The meeting was made possible with the generous support of the Government of India, supplemented by a contribution from the Norwegian FIT for ICH that permitted funding of travel of participants from developing countries. The meeting also benefitted from the logistical support and facilitation of the Ministry of Culture of India and UNESCO’s New Delhi Office.

B. Regional meeting for Asia (20/22-09-2004, New Delhi)
The main aim of the meetings was not only to encourage Member States to ratify the Convention, but also to create an opportunity to exchange views and experiences in relationship to the safeguarding of the intangible cultural heritage. The meeting was participated by policy-makers in relevant fields of respective governments.

C. Safeguarding and Transmission of the Kutiyattam Sanskrit Theatre
   (01-2004/10-2007, India)

Kutiyattam is the oldest surviving form of Sanskrit theatre in Kerala, India, which developed a rich symbolic set of facial gestures, masks, and colorful costumes. This project aimed to bring Kutiyattam performers, previously working separately, together in creative exchange and expand the interest in their art. The long-term objectives were to:

- Create a network of Kutiyattam institutions and gurukalam (learning centres)
- Nurture the transmission to future generations
- Develop new audiences for Kutiyattam

*Foster further academic research on Kutiyattam, to address them, the project activities included the organisation of:

* A Network of Kutiyattam Associations through joint coordination meetings of Kutiyattam institutions and gurukalam (learning centres), as well as the compilation of a Kutiyattam Register of traditional families and individual practitioners

*Training workshops and art camps for young artists and an increased number of performances, while the wider public was engaged in public performances and festivals

*Workshop for performers to handle palm-leaf manuscripts of Kutiyattam, often in possession of families; re-edition of old palm-leaf manuscripts and production of new plays; and audio-visual recordings and a series of documentary films

* Academic seminars and publications A major result was that for the first time Kutiyattam performers cooperated in an association to address common issues and exchange practices, which in the past was kept privately in the last three custodian families. Such generation of social capital in communication is crucial to the survival of any cultural practice.
D. Regional committee of experts on means of implementation in Asia of model provisions on intellectual property aspects of protection of expressions of folklore
(31-01-1983/02-02-1983, New Delhi)

The Working Group on the Intellectual Property Aspects of Folklore Protection that had met in Geneva from 7 to 9 January 1980 had recommended that both Secretariats endeavour to inventory possible ways and means of protecting folklore at the regional level. In order to give effect to that recommendation and in accordance with the approved programmes and budgets of UNESCO and WIPO for 1981-1983 and 1982-1983 respectively, these two organisations convened three Committees of Experts on the means of implementation at the regional level of model provisions of national legislation on the intellectual property aspects of folklore protection. These regional Committees of Experts met in Bogotá (14 to 16 October 1981), New Delhi (31 January to 2 February 1983) and Dakar (23 to 25 February 1983). The Committee of Experts that met in New Delhi expressed the unanimous view that the protection of folklore against illicit exploitation and other prejudicial actions should be provided through an international agreement on the protection of expressions of folklore. The three Committees also formulated a number of suggestions with a view to implementing in each of the three regions considered the 'Model provisions for national laws on the protection of expressions of folklore against illicit exploitation and other prejudicial actions'.

E. A two-day working seminar on “Intangible Cultural Heritage” by National Museum Institute, Museology Department. (4 - 5 May 2012)

In May 2012, National Museum Institute, New Delhi organized a meeting cum seminar on Intangible Cultural Heritage. IGNCA usually organizes seminars and workshops on ICH and it has many projects related to intangible cultural heritage of India. In 2009, a series of workshops were organized on the ICH with the Zonal Cultural Centres and other related Institutions. In July 2011, IGNCA organized a seminar on Cultural Resource Management.

F. Expert meeting on Cultural Mapping of Himachal Pradesh
(4 October 2013)

A meeting was organized at IGNCA for taking up a field survey of the intangible heritage of Himachal Pradesh, one of the northern states in Himalayas. The project was conceptualized by IGNCA in collaboration with British Council and
National council for education research and Training (NCERT). It was a first of its kind approach towards the safeguarding of ICH by conducting a field survey of the state and further to make inventory of the multifaceted ICH forms of the region. The expert from universities, academies and cultural institutions participated in the meeting.
VI. The Representative List of the Intangible Cultural Heritage of Humanity

The Representative List of the Intangible Cultural Heritage of Humanity aims at ensuring better visibility of the intangible cultural heritage and raising awareness of its importance while encouraging dialogue that respects cultural diversity. So far nine elements have been inscribed on this List in for the Safeguarding of the Intangible Cultural Heritage.

The following art forms were inscribed on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

In the year 2010
- Chhau dance
- Kalbelia folk songs and dances of Rajasthan
- Mudiyettu, ritual theatre and dance drama of Kerala

In the year 2009
- Ramman, religious festival and ritual theatre of the Garhwal Himalayas, India

In the year 2008
- Kutiyattam, Sanskrit theatre
- Ramlila, the traditional performance of the Ramayana
- Tradition of Vedic chanting

A. Tradition of Vedic chanting (2008)
The Vedas comprise a vast corpus of Sanskrit poetry, philosophical dialogue, myth, and ritual incantations developed and composed by Aryans over 3,500
years ago. Regarded by Hindus as the primary source of knowledge and the sacred foundation of their religion, the Vedas embody one of the world’s oldest surviving cultural traditions.

The Vedic heritage embraces a multitude of texts and interpretations collected in four Vedas, commonly referred to as “books of knowledge” even though they have been transmitted orally. The Rig Veda is an anthology of sacred hymns; the Sama Veda features musical arrangements of hymns from the Rig Veda and other sources; the Yajur Veda abounds in prayers and sacrificial formulae used by priests; and the Atharva Veda includes incantations and spells. The Vedas also offer insight into the history of Hinduism and the early development of several artistic, scientific and philosophical concepts, such as the concept of zero.

Expressed in the Vedic language, which is derived from classical Sanskrit, the verses of the Vedas were traditionally chanted during sacred rituals and recited daily in Vedic communities. The value of this tradition lies not only in the rich content of its oral literature but also in the ingenious techniques employed by the Brahmin priests in preserving the texts intact over thousands of years. To ensure that the sound of each word remains unaltered, practitioners are taught from childhood complex recitation techniques that are based on tonal accents, a unique manner of pronouncing each letter and specific speech combinations.

Although the Vedas continue to play an important role in contemporary Indian life, only thirteen of the over one thousand Vedic recitation branches have survived. Moreover, four noted schools – in Maharashtra (central India), Kerala and Karnataka (southern India) and Orissa (eastern India) – are considered under imminent threat.

Sources:

B. Ramlila, the traditional performance of Ramayana (2008)
Ramlila, literally “Rama's play”, is a performance of the Ramayana epic in a series of scenes that include song, narration, recital and dialogue. It is performed across northern India during the festival of Dussehra, held each year according to
the ritual calendar in autumn. The most representative Ramlilas are those of Ayodhya, Ramnagar and Benares, Vrindavan, Almora, Sattna and Madhubani.

This staging of the Ramayana is based on the Ramcharitmanas, one of the most popular storytelling forms in the north of the country. This sacred text devoted to the glory of Rama, the hero of the Ramayana, was composed by Tulsidas in the sixteenth century in a form of Hindi in order to make the Sanskrit epic available to all. The majority of the Ramlilas recount episodes from the Ramcharitmanas through a series of performances lasting ten to twelve days, but some, such as Ramnagar's, may last an entire month. Festivals are organized in hundreds of settlements, towns and villages during the Dussehra festival season celebrating Rama's return from exile. Ramlila recalls the battle between Rama and Ravana and consists of a series of dialogues between gods, sages and the faithful. Ramlila's dramatic force stems from the succession of icons representing the climax of each scene. The audience is invited to sing and take part in the narration. The Ramlila brings the whole population together, without distinction of caste, religion or age. All the villagers participate spontaneously, playing roles or taking part in a variety of related activities, such as mask- and costume making, and preparing make-up, effigies and lights. However, the development of mass media, particularly television soap operas, is leading to a reduction in the audience of the Ramlila plays, which are therefore losing their principal role of bringing people and communities together.

Sources:

C. Kutiyattam, Sanskrit theatre (2008)
Kutiyattam, Sanskrit theatre, which is practised in the province of Kerala, is one of India's oldest living theatrical traditions. Originating more than 2,000 years ago, Kutiyattam represents a synthesis of Sanskrit classicism and reflects the local traditions of Kerala. In its stylized and codified theatrical language, netaabhinaya (eye expression) and hasta abhinaya (the language of gestures) are prominent. They focus on the thoughts and feelings of the main character. Actors undergo ten to fifteen years of rigorous training to become fully-fledged
performers with sophisticated breathing control and subtle muscle shifts of the face and body. The actor’s art lies in elaborating a situation or episode in all its detail. Therefore, a single act may take days to perform and a complete performance may last up to 40 days.

Kutiyattam is traditionally performed in theatres called Kuttampalams, which are located in Hindu temples. Access to people, the stage performance was originally restricted owing to their sacred nature, but the plays have progressively opened up to larger audiences. Yet the actor’s role retains a sacred dimension, as attested by purification rituals and the placing of an oil lamp on stage during the performance symbolizing a divine presence. The male actors hand down to their trainees detailed performance manuals, which, until recent times, remained the exclusive and secret property of selected families.

With the collapse of patronage along with the feudal order in the nineteenth century, the families who held the secrets to the acting techniques experienced serious difficulties. After a revival in the early twentieth century, Kutiyattam is once again facing a lack of funding, leading to a severe crisis in the profession. In the face of this situation, the different bodies responsible for handing down the tradition have come together to join efforts in order to ensure the continuity of this Sanskrit theatre.

Sources:


Novruz, Nowrouz, Nooruz, Navruz, Nauroz or Nevruz marks the New Year and the beginning of spring across a vast geographical area covering, inter alia, Azerbaijan, India, Iran, Kyrgyzstan, Pakistan, Turkey and Uzbekistan. It is celebrated on 21 March every year, a date originally determined by astronomical calculations. Novruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends. The rites that accompany the festivity vary from place to place, ranging from leaping over fires and streams in Iran to tightrope walking, leaving lit candles at house doors, traditional games such as horse racing or the traditional wrestling practised in Kyrgyzstan. Songs and dances are common to almost all the regions, as are semi-sacred family or public meals. Children are the primary
beneficiaries of the festivities and take part in a number of activities, such as decorating hard-boiled eggs. Women play a key role in organizing Novruz and passing on its traditions. Novruz promotes the values of peace and solidarity between generations and within families, as well as reconciliation and neighbourliness, thus contributing to cultural diversity and friendship among peoples and various communities.

Sources:

E. Ramman, religious festival and ritual theatre of the Garhwal Himalayas, India (2009)

Every year in late April, the twin villages of Saloor-Dungra in the state of Uttarakhand (northern India) are marked by Ramman, a religious festival in honour of the tutelary god, Bhumiyal Devta, a local divinity whose temple houses most of the festivities. This event is made up of highly complex rituals: the recitation of a version of the epic of Rama and various legends, and the performance of songs and masked dances. The festival is organized by villagers, and each caste and occupational group has a distinct role. For example, youth and the elders perform, the Brahmans lead the prayers and perform the rituals, and the Bhandaris – representing locals of the Kshatriya caste – are alone entitled to wear one of the most sacred masks, that of the half-man, half-lion Hindu deity, Narasimha. The family that hosts Bhumiyal Devta during the year must adhere to a strict daily routine. Combining theatre, music, historical reconstructions, and traditional oral and written tales, the Ramman is a multiform cultural event that reflects the environmental, spiritual and cultural concept of the community, recounting its founding myths and strengthening its sense of self-worth. In order to ensure that it remains viable, the community’s priorities are to promote its transmission and to obtain its recognition beyond the geographical area in which it is practised.

Sources:
F. Mudiyettu, ritual theatre and dance drama of Kerala (2010)

Mudiyettu is a ritual dance drama from Kerala based on the mythological tale of a battle between the goddess Kali and the demon Darika. It is a community ritual in which the entire village participates. After the summer crops have been harvested, the villagers reach the temple in the early morning on an appointed day. Mudiyettu performers purify themselves through fasting and prayer, and then draw a huge image of goddess Kali, called as kalam, on the temple floor with coloured powders, wherein the spirit of the goddess is invoked. This prepares the ground for the lively enactment to follow, in which the divine sage Narada importunes Shiva to contain the demon Darika, who is immune to defeat by mortals. Shiva instead commands that Darika will die at the hand of the goddess Kali. Mudiyettu is performed annually in ‘BhagavatiKavus’, the temples of the goddess, in different villages along the rivers ChalakkudyPuzha, Periyar and Moovattupuzha. Mutual cooperation and collective participation of each caste in the ritual instils and strengthens common identity and mutual bonding in the community. Responsibility for its transmission lies with the elders and senior performers, who engage the younger generation as apprentices during the course of the performance. Mudiyettu serves as an important cultural site for transmission of traditional values, ethics, moral codes and aesthetic norms of the community to the next generation, thereby ensuring its continuity and present times.

Sources:

G. Kalbelia folk songs and dances of Rajasthan (2010)

Songs and dances are an expression of the Kalbelia community’s traditional way of life. Once professional snake handlers, Kalbelia today evoke their former occupation in music and dance that is evolving in new and creative ways. Today, women in flowing black skirts dance and swirl, replicating the movements of a serpent, while men accompany them on the khanjari percussion instrument and the poongi, a woodwind instrument traditionally played to capture snakes. The dancers wear traditional tattoo designs, jewellery and garments richly
embroidered with small mirrors and silver thread. Kalbelia songs disseminate mythological knowledge through stories, while special traditional dances are performed during Holi, the festival of colours. The songs also demonstrate the poetic acumen of the Kalbelia, who are reputed to compose lyrics spontaneously and improvise songs during performances. Transmitted from generation to generation, the songs and dances form part of an oral tradition for which no texts or training manuals exist. Song and dance are a matter of pride for the Kalbelia community and a marker of their identity at a time when their traditional travelling lifestyle and role in rural society are diminishing. They demonstrate their community's attempt to revitalize its cultural heritage and adapt it to changing socio-economic conditions.

**Sources:**

**H. Chhau dance (2010)**

Chhau dance is a tradition from eastern India that enacts episodes from epics including the Mahabharata and Ramayana, local folklore and abstract themes. Its three distinct styles hail from the regions of Seraikella, Purulia and Mayurbhanj, the first two using masks. Chhau dance is intimately connected to regional festivals, notably the spring festival ChaitraParva. Its origin is traceable to indigenous forms of dance and martial practices. Its vocabulary of movement includes mock combat techniques, stylized gaits of birds and animals and movements modelled on the chores of village housewives. Chhau is taught to male dancers from families of traditional artists or from local communities. The dance is performed at night in an open space to traditional and folk melodies, played on the reed pipes mohuri and shehnai. The reverberating drumbeats of a variety of drums dominate the accompanying music ensemble. Chhau is an integral part of the culture of these communities. It binds together people from different social strata and ethnic background with diverse social practices, beliefs, professions and languages. However, increasing industrialization, economic pressures and new media are leading to a decrease in collective participation with communities becoming disconnected from their roots.
Sources:
VII. Scheme for Sustaining the Living and Diverse Cultural Traditions of India

To provide sustenance to and showcase the richness of living and diverse cultural traditions of India, a Coordination Committee has been set up under the chairmanship of Principal Secretary to PM. As a first step, the Committee has set up a Group under the convenership of Secretary (Culture) to suggest an overarching mechanism for mapping and documentation of India's valuable traditions in different eco-cultural zones. The Group is working on the subject will be making its recommendations in due course, whereupon the Coordination Committee will be expected to set up an inter-ministerial mechanism for a coordinated identification, documentation and preservation of the extensive and diverse range of India's traditional knowledge system and integrating its various dimensions.

It is proposed to set up a coordination mechanism on Intangible Cultural Heritage, i.e. the living and diverse cultural traditions of India, with the specific task of documentation through various media. It will be a national network centre on India's Intangible Cultural Heritage that will coordinate, network and synergize the efforts of different agencies and analogous organisations through sharing of knowledge and best practices. The Ministry of Culture will implement it as a central scheme.
Culture refers to both tangible and intangible aspects of life. UNESCO recognises this situation as well. It has also recognized the establishment of a "Living Human Treasure System" with a view to preserve the skills and techniques necessary for the creation of the cultural manifestations that a country may consider to have a high historical or artistic value. In this system, a 'Living Human Treasure' is considered to be a person who embodies in the very highest degree, the skills and techniques necessary for the production of selected aspects of the cultural life of a people and the continued existence of their material cultural heritage. India's Padma Awards seek to achieve a similar purpose.

It is awarded to citizens of India to recognize their distinguished contribution in various spheres of activity including the Arts, Education, Industry, Literature, Science, Sports, Medicine, Social Service and Public Affairs. However, it has also been awarded to some distinguished individuals who were not citizens of India and who did contribute in various ways to India. Besides that IGNCA under its project cultural mapping of Himachal Pradesh has planned to document the Living Human Treasure. This is a first kind of endeavour to preserve and promote the skill and further transmission to the next generation.
IX. Pending Issues

There are many issues pending in terms of safeguarding of the intangible heritage. There is an urgent need to draw up inventories on aspects relating to intangible cultural heritage. To protect tradition-bearers in efforts of preservation and sustenance of relevant aspects of heritage, a national policy is necessary for the safeguarding of intangible heritage. The efforts of documentation by providing/catalysing resources, support training and transmission would be helpful in revitalization and onward transmission. Following are the issues need to be addressed here:

- A detailed field survey is required to document the intangible heritage of India region-wise.
- Consultation on inventory making aspects.
- Training of resources
- Sub-regional meeting for safeguarding of ICH.
- The technical support is necessary for managing the database.
- International conference/seminar need to be organized on the safeguarding of ICH.
X. Conclusion

The broadening the perspective even further, we can understand living ICH practices—which produce songs, ritual, dramas, crafts, agricultural techniques, medicinal treatment, etc.—as patterned forms of social interaction which have a relatively stable structure, which persist over time, and which shape and are shaped by cultural values. That is, ICH practices can be understood as social institution, with particular roles, norms and modes of material exchange. Like other social institutions, living ICH practices reproduce themselves through recruitment, training and the possible control of access to non-shared information. They help to reproduce society as a whole by creating the utilitarian and aesthetic forms that sustain social life and the ethical knowledge that informs it. They coexist with other institutions in various and potentially complex relationships: interdependence, various kinds of economic and / or strategic support or as smaller institutions included within larger ones.

Understanding ICH practices as social institutions makes several things clear: First, that change in ICH is inevitable. As social institutions transform themselves to meet the needs of developing social and natural environment, other institutions adjust their practices to actively respond to the systemic change. A living ICH practice does the same. Second, ICH practices become endangered when components of a formerly reproducing institution become weak or inoperative: local audience do not provide sufficient support for performances; local markets do not support craft; recruitment processes of performers, craft workers, or healers do not replace the membership; or the loss of an exchange relationship with providers of raw material curtails craft production.

Disseminated representations of ICH can work to support mutual respect and understanding when they encourage a relationship of empathy—An imaginative and intellectual connection between the feelings and ideas expressed in a particular performance or other artwork and those present in the observer. An interactive viewing experience and it strengthens one's intellectual and
imaginative grasp by providing multidimensional information on the social and historical context in which an ICH performance was created. ICH can be disseminated in ways that encourage this ethical and aesthetic dialogue.

There is a further implication to an institutional perspective on safeguarding ICH. Because social institutions including those of ICH are complex, and because relationships among institutions are interwoven, the possible strategies for collaborating with local communities to assist ICH practices to attain sustainability are many. Those that immediately come to mind include, in addition to direct subsidy of ICH practices, the use of communications media to provide performance venues and marketing for crafts production, media recordings of various types and for various purposes, the use of microfinance, cultural tourism, and the periodic housing of ICH processes in educational institutions. The multiplicity of possible approaches to the sustainable safeguarding of ICH spans a variety of types of collaborating institutions, non-governmental organisations, educational institutions, development agencies, local art agencies, etc. it would thus seem that a crucial areas of safeguarding practice would be lively cooperation among collaborating institutions, from the sharing of project information to the joint planning an execute of particular projects.
**List of co-researchers**

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Annex | *Photographs*
Surabhi Theatre, Andhra Pradesh ©Kushal Parkash

Rasleela, Mathura, Uttar Pradesh ©Kushal Parkash
The Patua Chitrakar (Picture Showmen) narrating the story painted on the scroll, West Bengal

©Banglanatak.com

Artists with their Chhau Folk Dance Masks, West Bengal

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Bihu Folk Dance, Assam ©Sangeet Natak Akademi

Bhaona (performance) Sattriya community, Assam ©Sangeet Natak Akademi
Bharatnatyam dance by Urmila Satyanarayanan
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Cherew Dance, Mizoram © Sangeet Natak Aademi

Hazagiri Dance, Tripura © Sangeet Natak Akademi
CROWN, BREAST PLATE & WAIST BAND OF KALI,
Mudiyettu Ritual Folk Theatre, Kerala ©Kushal Parkash
DHARIKA & DHANA VENDRA, characters of Mudiyettu ritual folk theatre, Kerala © Kushal Parkash

Shiva and Parvati, Kaliattam Folk Performance, Tamil Nadu © Kushal Parkash
Kato musical instruments, Bhangra dancers of Punjab
© Sangeet Natak Akademi
Puppet theatre, Rajasthan  ©Kushal Parkash

Ravana and Sita, leather puppet Andhra Pradesh  ©Devalya Kullayappa
Woman putting sacred vermillion on Chhath Puja (Sun worship festival), Bihar
© Kushal Parkash
Annex |

IGNCA Inventory on the Intangible Cultural Heritage

Edited and Maintained by
Prof. Molly Kaushal
Janapada Sampada Division
Indira Gandhi National Centre for the Arts (IGNCA)

Source: http://www.ignca.nic.in/ich_inventory.htm
**Name of the Element:** Buddhist Chanting of Ladakh: Recitation of Sacred Buddhist Texts in the Trans-Himalayan Ladakh Region, Jammu and Kashmir, India.

**Community/ies:** Buddhist community of Ladakh

**Region:** Kargil and Leh Districts, Ladakh region, State of Jammu and Kashmir, India

**Brief Description:** The recitation of ancient sacred Buddhist texts are chanted every day in the monks living in various monasteries and following different sects of Buddhism in the trans-Himalayan region of Ladakh in India. Besides, special chanting is conducted on important days of the Buddhist calendar, during life cycle rituals, and important days in the agrarian calendar. It is done for spiritual and moral well being of the people, by appeasing the wrath of the evil spirits and invoking the blessing of various Buddhas, Bodhisattvas, deities and Rinpoches (high 'Lama' reincarnate) for spiritual and moral wellbeing of the people. The chanting is also meant for peace and prosperity of world at large. The chanting is a highly orchestrated musical drama. It is done either sitting indoors or dancing in the monastic courtyards or in private houses in the village. While chanting, the monks wear special costumes and make hand gestures representing the divine being of the Buddha. Musical instruments such as the bells, drums, cymbals and trumpets are used to bring in rhythm. The chanting helps in the meditation process, in attaining enlightenment and getting liberation from the sufferings of the world.

**Photographs:**

**Video:**

**Consent:**

**Submitted by:** Dr. Nawang Tsering  
Director, Central Institute of Buddhist Studies (CIBS)  
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Jammu & Kashmir  
India – 194101
**Name of the Element:** Chaar Bayt: A Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India

**Community/ies:** Muslim

**Region:** Tonk in the State of Rajasthan, Bhopal in the State of Madhya Pradesh, and Rampur, Chandpur, Malihabad and Amroha in the State of Uttar Pradesh, India.

**Brief Description:** Chaar Bayt are a four line sequence of verses sung to the beat of the "duff" (a percussion instrument). It is performed in States of Rajasthan, Uttar Pradesh, and Madhya Pradesh. It is believed that Chaar Bayt originated from an Arab poetic form called Rajeez and its origin can be traced back to the 7th century. These songs were sung by the soldiers. In the war camps they would sing songs in the evenings to instill valour and courage in their ranks. Songs at a high pitch with fast beats. These songs later travelled eastwards along with the soldiers to Persia and Afghanistan, where they came to be sung in the local language. In 18th century India, many states had their private armies, which recruited Pathan and Afghani soldiers. These soldiers brought along with them the tradition of Chaar Bayt, which is still alive. A Chaar Bayt troupe is referred to as an 'akhara' (arena) which is headed by an 'ustad' (teacher/guru). The groups sing in the evenings, and compete with each other in a didactic style of question and answer. Often the poet sits with the group and writes new verses on the spot. The highly involved and deeply participatory performances would go on till late in the night. The singers of Chaar Bayt are generally unlettered people from economically weak backgrounds.

**Photographs:**

**Video:**

**Consent:**

**Submitted by:** Molly Kaushal
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**Name of the Element:** Dashavatar: Traditional folk theatre form, Maharashtra and Goa, India.

**Community/ies:** Dashavatar is a folk theatre form practised by agriculturists or farmer in the Sindhudurg district of the South Konkan region of Maharashtra and the North Goa district of Goa. Dashavatar is today popular form of drama in the rural areas. Initially popularised in the Konkan area by a Brahmin named Gore from Kavthe area in Sindhudurg district. Today it come to be looked upon as art of the classes.

**Region:** Dashavatar is popular in major localities like Sawantwadi, Kudal, Malvan, Vengurla, Kankavli etc. in the Sindhudurg district of the South Konkan Region of Maharashtra. The villages of Devgad and Dodamarg also have annual performances of Dashavatar. Most of the villages in Vengurla 'taluka' (estate) such as Valaval, Chendvan, Pat, Parule, Mhapan have a rich tradition of Dashavatar. Dashavatar is also popular in North Goa district in the State of Goa. It is mainly performed in 'talukas' such as Pernem, Bardez, Bicholim and Sattari.

**Brief Description:** Dashavatar is a popular traditional theatre form with a history of eight hundred years. The term Dashavatar refers to the ten incarnations of Lord Vishnu, the Hindu God of preservation. The ten incarnations are 'matsya' (fish), 'kurma' (tortoise), 'varaha' (boar), 'narasimha' (lion-man), 'vaman' (dwarf), Parashuram, Ram, Krishna, Buddha and Kalki. It is performed during the annual festival of the village deity in the temple premises after midnight, without any technical props. Each character enters the stage from behind a curtain held by two persons.

The Dashavatar performance comprises two sessions, the 'poorva-ranga' (the initial session) and the 'uttar-ranga' (the latter session). The 'poorva-ranga' is the preliminary presentation that precedes the performance proper. The 'poorva-ranga' is the story about the killing of the demon Shankhasur. This act also includes the characters of Lord Ganesha, Riddhi, Siddhi, a Brahmin, Sharada (the goddess of learning), Brahmadev and Lord Vishnu. The 'uttar-ranga', known as 'akhyan' is considered to be the main performance based on Hindu mythological tales, highlighting one of the ten incarnations of Lord Vishnu. The performance uses bright make-up and costumes. It is accompanied by three musical instruments: a paddle harmonium, tabla and zanj (cymbals).

**Photographs:**

**Video:**

**Consent:**

**Submitted by:** The Centre for Cultural Resources and Training,
15-A, Sector-7, Dwarka,
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IGNCA INVENTORY ON THE INTANGIBLE CULTURAL HERITAGE

Edited and Maintained by
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IGNCA

Name of Element: The Festival of Salhesh, Bihar, India

Community/ies: 'Dusadh' community

Region: Mithila region of Bihar, India

Brief Description: Salhesh is the chief deity of the socially marginalized and downtrodden Dusadh dalit community. The festival of Salhesh provides identity, social cohesion and self respect to the community. Celebrated every year during the auspicious month of Shravan (Rainy season), the chief components of the festival are folklore, rituals, craftsmanship and performing arts. The knowledge and skills involved in the entire festival are transferred from one generation to another through oral tradition. The rituals are performed by a priest (Bhagat). In the rituals, the artists (Manarias) enact the legend of Salhesh through music and dance in which the Bhagat takes the lead role. The performance includes instrumental music, recital of songs in local dialect, dancing, acrobatics and symbolic gestures. The festival culminates with the votive offerings of the terracotta horse-riders to the deity. This cultural heritage is in danger of being lost as the younger generation prefers more lucrative and respectable careers. Some safeguarding measures have been taken by the State, art connoisseurs and community itself who seek to create awareness for this rich cultural heritage.

Photographs:

Video:

Consent:

Submitted by: Prof. (Dr.) Anupa Pande
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Email: pande.anupa@gmail.com
Name of the Element: Hingan: Votive Terracotta Painted Plaque of Molela, Rajasthan, India.

Community/ies: Communities are categorised in four groups, as mentioned below:
1. Terracotta Artisans: Caste – Kumhar, Sub caste – Asawla
2. Priests: Local name ‘bhopa’ - can be of any Hindu caste residing in the region
3. Tribal communities: the buyers of the votive plaque; Bhil, Mina, Garasiya (from the villages lying on the border of Rajasthan and Gujarat)
4. Other communities: Gujjar and Garijat caste (from Rajasthan)

Region: Village: Molela, District: Rajsamand, Rajasthan, India

Brief Description: Votive terracotta painted plaques produced by the terracotta artisans of Molela is a hand modelled hollow relief of Hindu deities, especially of the neo-Vaishnava deity, Dev Narayan. Dev Narayan is accompanied by his characteristic snake symbol in the plaque. Made from clay, mixed with rice husk and donkey dung in required proportion, the plaque is sun dried and baked in an indigenous kiln before it is painted with mineral colours and eventually coated with a local made lacquer, called 'jala'. Several tribes in Gujarat and Rajasthan travel for more than 200 km once in a year to buy these plaques from Molela and bring them to their villages. Each group is led by a ‘bhopa’, the family priest, who helps to identify the appropriate deity for the family. These deities are installed and worshipped for 3 to 5 years in the shrines located in their villages till they are replaced by the new ones. Each shrine inhabits a minimum of nine such plaques of several gods and goddesses including Dev Narayan. Terracotta artisans from Molela are the only community entitled to meet this requirement of the tribes. This system has provided sustenance to the traditional craftsmanship for several generations.

Photographs: Yes
Video: Yes
Consent: Yes

Submitted by: Ms. Aditi Ranjan,
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Email: info@nid.edu
Name of the Element: Kalbelia: Folk Songs and Dances, Rajasthan, India

Community/ies: Kalbelia community of snake charmers living in Thar Desert

Region: Kalbelias are now found predominantly in the districts of Jodhpur, Jaisalmer, Jalore and Barmer in western Rajasthan and in the cities of Jaipur and Pushkar in eastern Rajasthan.

Brief Description: Kalbelia Dance is an expression of the Kalbelia community's way of life as snake charmers. The women in flowing skirts dance to the beat of the 'khanjari,' a percussion instrument, and the 'poongi,' a wind instrument. Both these instruments are made by the Kalbelias themselves from natural materials like dried vegetable gourds and leather hide. On the occasion of Holi (the festival of colours), the Kalbelias perform a special dance with another percussion instrument called the 'chang.' While men play the instruments, the women sing and dance. It is remarkable that in today's context, the Kalbelia's traditional music and dance has evolved into a creative and contemporary version that enthralls audiences worldwide. The music of the 'poongi' has a sinuous quality, which makes a dancer swirl and dance like a serpent. The songs also portray the creative and poetic acumen of the Kalbelias. The Kalbelias are reputed to compose lyrics spontaneously and improvise songs impromptu during a performance. The vast repertoire of songs covers all the rites of passage in their life.

Photography:

Video:

Consent:

Submitted by: Director, West Zone Cultural Centre, Udaipur, Rajasthan, India
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Name of the Element: Chhau Dance

Community/ies:
(i) The dances as mainly come from communities known as Mundas, Mahatos, Kalindis, Pattnaiks, Samals, Darogas, Mohantys, Acharyas, Bholes, Kars, Dubeys, and Sahooos.
(ii) Musicians are from the communities known as Mukhis, Kalindis, Ghadheis, Dhada. They are also involved in the making of the instruments.
(iii) Masks form an integral part of Chhau Dance in Purulia and Seraikella. Communities of traditional painters known as Maharanas, Mohapatras, Sutrads are involved in the making of these masks

Region: Prevalent in the tribal belt of the bordering areas of the provinces of Orissa, Jharkhand and West Bengal in eastern India. There are three district forms of Chhau:
- Seraikella Chhau of Jharkhand
- Mayurbhanj Chhau of Orissa
- Purulia Chhau of West Bengal

Brief Description: Chhau is a major dance tradition of eastern India. It has three distinct styles Seraikella, Mayurbhanj and Purulia named Masks are an integral part of the dances of Seraikella and Purulia. Chhau dance has a significant role in the celebration of the spring festival Chaitra Parva, being innately connected to its rituals. It is a people’s art as it involves the entire community. Performed by male dancers from families of traditional artists, or those trained under Gurus or Ustads (masters). It traces its origin to indigenous forms of dance and martial practices. Khel (mock combat techniques), chalis and topkas (stylized gaits of birds and animals) and uflis (movements modeled on the daily chores of a village housewife) constitute the fundamental vocabulary of Chhau dance. The knowledge of dance, music and mask-making is transmitted orally. It is performed in an open space called akhada or asar and lasts through the night. The dancers perform a repertoire that explores a variety of subjects: local legends, folklore and episodes from the epics Ramayana/ Mahabharata and abstract themes. The vibrant music is characterized by the rhythm of indigenous drums like the dhol, dhumsa and kharka and the melody of the mohuri and shehnai.

Photographs:

Video:

Community Consent:

Submitted by: Secretary
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Name of the Element: Kolam: Ritualistic Threshold Drawings and Designs of Tamil Nadu, India

Community/ies: Women of all communities in South India

Region: Kolam is practised in Tamil Nadu, Karnataka, Andhra Pradesh and Kerala. It is also practised by South Indian people settled in other states of India.

Brief Description: Kolam is a ritualistic design drawn at the threshold of households and temples. It is drawn everyday at dawn and dusk by women in South India who inherit this tradition from their elders. Kolam is believed to be a labyrinth to ensnare harmful spirits and prevent them from causing harm. Kolam marks festivals, seasons and important events in a woman's life such as birth, first menstruation and marriage. Kolam indicates a sphere of ‘positive vibes’ generated by a feminine energy that influences both the interior domestic space and the outside world. Kolam is a free-hand drawing with symmetrical and neat geometrical patterns. The drawings are very conceptual and a huge repertoire of designs is stored in the cultural memory of the people. Kolam is laid on a mathematical dotted grid. It is produced either by nonlinear lines interlaced in endless knots around dots, or by lines connecting dots in a decorative design. Kolam, with its mathematical abstraction, geometric shapes and repetitive units, accommodates floral motifs, birds, animals, butterflies, intertwined snakes etc. The deceptively simple domestic art of Kolam is as intricate and conceptual as the jacquard weave or the Islamic tile design. Comparisons are also drawn with Roman floor mosaics and Celtic interlaces.

Photographs:

Video:

Consent:

Submitted by: Dr. Arputha Rani Sengupta
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New Delhi 110011
Phone: 011-23011901
Name of the Element: Lama Dances of Sikkim: Buddhist Monastic Dances, Sikkim, India.

Community/ies: Buddhist monks of Sikkim

Region: Sikkim

Brief Description: Lama dances are masked dances performed by the Buddhist monks of Sikkim as part of their religious practices. The practices are codified in the religious texts of Sikkim in accordance with the teachings of Guru Padmashambhava, the legendary saint of the Mahayana school of Buddhism. Based on these, Lamas conduct prayers for the benefit of Buddhism and the state of Sikkim. Most of the Lama dances are the external representations of these prayers conducted inside the monastery for making them accessible to the masses. The basic theme of all such prayers is conquering evil to protect the land and its religion. But each prayer and its dance are distinct from the others as they are derived from different texts dealing with different problems faced by a person during the cycle of birth and death. Unlike the original Tibetan Buddhist dances, Mount Khangchendzonga is central to any Sikkimese Buddhist dance. In the Lama dances, very gorgeous attire and colourful masks made according to the scriptures are used with traditional musical instruments like cymbals and big horns rendering the codified religious music and chanting.

Photography:

Video:

Consent:

Submitted by: Director,
Eastern Zonal Cultural Centre,
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Name of the Element: Mudiyettu: Ritual Theatre and Dance Drama, Kerala, India

Community: Marar and Kuruppu communities

Region: The performance takes place in the following four districts which once belonged to the old Princely States of Travancore and Cochin of Kerala, India.
1. Ernakulam
2. Thrissur
3. Kottyam
4. Idukki

Brief Description: Mudiyettu is a ritual theatre form of Kerala based on the mythological tale of the battle between Goddess Kali and Darika, an evil king. It is a community ritual in which the entire village participates. After the summer crops have been harvested, the villagers reach the temple early in the morning on an appointed day. The traditional performers of Mudiyettu having purified themselves by observing the ritual of fasting and offering prayers to the goddess proceed to draw a huge tantric design of Goddess Kali made of powdered rice, on the temple floor. Over a period of time the tradition of chanting the praises of Kali has evolved into a vibrant musical form that accompanies the ‘panchavarna kalam’ (A five colour design on the floor depicting the Goddess). It is drawn on the floor to help the performers imbibe the spirit of the goddess. The performance takes a dramatic turn when Darika, from the top of the eastern mountains, challenges Kali to a battle. Kali, born of Lord Shiva's (A Hindu god) third eye, retaliates. Kooli, the clown and Koimpada Nair, the chieftain of the ‘pancha boothas’ (five elements), become her allies in this battle against evil. The temple courtyard turns into a battle field and the villagers the participants in this ritual-theatre event. In the end, after a fierce battle, Kali defeats her adversaries and performs the victory dance. The devotees hail their goddess and welcome the dawn of a peaceful and prosperous new year.

Photographs:

Video:

Consent:

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Name of the Element: Nacha: Folk Theatre, Chhattisgarh, India

Community/ies: The Chhattisgarhi speaking rural communities in the state of Chhattisgarh

Region: The entire State of Chhattisgarh in India except Bastar and Sarguja regions

Brief Description: Nacha is one of the most noted folk theatre forms in the state of Chhattisgarh. It is performed in nearly all the areas of Chhattisgarh except Sarguja and Baster regions. There are four different forms of Nacha, Khare Saaj Nacha; Gandawa Nacha; Dewar Nacha and Baithe Saaj Nacha. Currently the troupes performing Khare Saaj, Dewar or Gandawa Nacha are very few. The most popular form today is Baithe Saaj Nacha. In Dewar Nacha, the female roles are performed by women artists. In the other three forms, these roles are enacted by male artists dressed in female costumes and makeup. Nacha performances are usually held during the night. Comedy is an essential and a most entertaining aspect of the Nacha folk theatre. The humorous skits of Nacha also incorporate themes on social issues to create awareness

Photographs:

Video:

Consent:

Submitted by: Director,
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Name of the Element: Patola: Double Ikat Silk Textiles of Patan, Gujarat, India.

Community/ies: Weavers: Salvis (Religion: Jains or Vaishnav Hindus)  
Helpers: Vankars (Religion: Hindu)  
Traditional Users: (in India) Jains, Vohra Muslims, Nagar Brahmins, Kutchi Bhatias, Ghanchis (Religion: Hindu)  
In Southeast Asia: Royalty and nobility in East Sumba, Surakarta and Yokyakarta in Java, Certain communities in eastern Indonesia, Java, Lembata, Sulawesi, Sumatra, eastern Flores, Bali and Malaysia.

Region: Patola is produced in the cities of Patan and Vadodara, situated in Patan and Vadodara districts respectively, in the state of Gujarat.

Brief Description: Patola silk textiles are produced by resist dyeing of warp and weft threads before weaving, a complex process known as double ikat which is also practised in other parts of India and abroad. However, Patola of Patan (Gujarat) is unique in its geometric floral and figurative patterns executed with precision of design planning, and meticulously accurate weaving alignment which results in precise outline of the patterns. This requires immense visualisation and coordination skills. The practitioners of this craft are the Salvis, who get their name from ‘sal’ (Sanskrit for loom) and (the rosewood sword used in a Patola loom). Patola has traditionally been considered auspicious among certain Gujarati communities - Nagar Brahmins, Jains, Vohra Muslims and Kutchi Bhatias. Historically, Patola was a prestigious item of Indian export to Indonesia and Malaysia where it was used as a symbol of power and authority and even attributed protective, curative and magical powers. There are only four existing Patola-making families striving to save the craft in the face of many threats - huge investment of time and money, low returns, and lack of interest for continuing the craft among the younger generations.

Photographs:

Video:

Consent:

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Name of the Element: Phad: Scroll Paintings and Their Narration, Rajasthan, India.

Community/ies: Artists of Phad painting belong to Joshi lineage of Chipa’cloth printers and dyers in the state of Rajasthan, India. Another community associated with the Phad painting is the Bhopas (priests) of local deities, whose narratives are depicted on the scroll. Bhopas who sing the story of the local deity Devnarayan are from the Gujjar community, whereas Bhopas who sing the story of the deity Pabuji are from Rajput and other communities.

Region: Phad paintings are made in Bhilwada district of Rajasthan. The singers who narrate the stories depicted in Phad are scattered across Rajasthan – in Bhilwada district, Ratanpura in Hanumangarh distrct, Devmali in Ajmer district etc.

Brief Description: Phad is an approximately 30 feet long and 5 feet broad painted scroll, which depicts stories of epic dimensions about local deities and legendary heroes. The local priests - the Bhopas, render these stories musically. Phad when not in use is kept folded in the village shrine or in Bhopa’s house. Bhopas carry these scrolls on their shoulders from village to village for a performance, where they unfold the scroll and display it fixed on to a bamboo frame in an open area. Phad represents the moving shrine of the deity and is an object of worship. Some of the most popular and largest Phad belong to local deities Devnarayani and Pabuji. The performance takes place at night and Bhopi (priest’s wife), lights up a lamp to make the images visible. Stories of Devnarayani are rendered with the accompaniment of the musical instrument called Jantar'; and a two-string instrument called Bana accompanies the epic of Pabuji.

Photographs:

Video:

Consent:

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Name of the Element: Rathwa ni Gher: Tribal Dance of Rathwas, Gujarat, India

Community: Rathwa tribe.

Region: Chota Udepur, Kanwant and Pavijetpur tallukas (sub divisions) of the Vadodara district, and Jambughoda, Narukot, and Ghoghamba tallukas (sub divisions) of Panchmahal district of the southeastern parts of the state of Gujarat, India.

Brief Description: The Rathwas, who dwell in Rath-Vistar, the hilly area of the southeastern part of Gujarat state, perform the Rathwa ni Gher dance on the occasion of Holi (festival of colours) also known as Kavant festival, named after the place where the Holi carnival takes place. The Gher (dance with music) performances begin on Dhulendi, which is, literally, 'the day of flying coloured dust'. This is the day when people smear each other with colour powder. The festivities last for five days during which the Rathwas observe fast and abstain from sleeping on cots, washing clothes and bathing. Both men and women perform the Gher together, in groups of 20 to 25.

The entire village community and people from neighbouring areas participate in the festivities. Of all Rathwa dances performed on various occasions linked with the cycle of seasons, Rathwa ni Gher stands out as exquisite, colourful and spectacular. The intricate make-up, the synchronised footsteps, vigorous whirling of the dancers and the mesmerizing symphony created through indigenous musical instruments show how antique and refined the dance form is it constitutes the Rathwas’ creative expression of their religiosity cultural identity and understanding of the nature.

Photography:

Video:

Consent:

Submitted by: Director, West Zone Cultural Centre, Bagore Ki Haveli, Udaipur-313001, Rajasthan, India Ph: 0294-2523858/2422567, E-mail – wzcccom@rediffmail.com
Name of the Element: Sankheda Nu Lakh Kam: Lacquered turned wood furniture of Sankheda, Gujarat, India.

Community/ies: Members of the Kharadi-Suthar caste residing in the town of Sankheda in Gujarat. Rana, Tadvi, Bariya – are the castes of some of the hired craftsmen from the surrounding areas, who are traditionally associated with the sawing of timber. The primary users are from Gujarati community (all religious affiliations) in India and all over the world.

Region: Sankheda, a small town in Vadodra district in Gujarat, India.

Brief Description: Sankheda, a small town in the eastern region of Gujarat derives its name from 'sanghedu', the word for a lathe in the Gujarati language. The town has about 80-100 families belonging to the 'Kharadi-Suthar' community identified with the occupation of wood turning. Lacquered, turned wood furniture with hand painted motifs and traditional method of ornamentation, popularly known as Sankheda furniture, is thought to have been produced in the town from about 1855. The traditional craft process of making Sankheda furniture involves shaping and painting the members while the craftsman is turning the lathe. He wields the brush with great mastery to map the patterns freehand, achieving symmetric and even contours without using any measuring device or markings. As most of the craftsmen in Sankheda town are involved in this craft it gives them a strong sense of community identity and continuity. The ornate nature of the product lends itself to becoming a visible symbol of expression that has been identified as Gujarati within its local precinct and elsewhere. There is a wide range of furniture items produced including child’s cradles, child’s walkers to chairs, tables, and large swings, a response unique to tropical and humid climate.

Photographs:

Video:

Consent:

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

Community/ies: Hindus of Manipur.

Region: In the province of Manipur in the North East of India and also in the region of Assam and other places where Manipuris are settled.

Brief Description: Sankirtana is the artistic manifestation of Manipuri worship. To the Manipuris Sankirtana is the visible form of God. Woven within the framework of sacrosanct rituals and ceremonies the art consists of narrative singing and dancing. Always performed in a Mandala (circular area) inside a Mandapa (hall) attached to a temple or erected in a courtyard. The rituals and formalities are strict and even the audience are seated according to set rules. It employs musical instruments like drums and cymbals. The artistes play these instruments and dance at the same time. An artiste spends a life-time specializing only in one aspect.

Photographs:

Video:

Consent:

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Name of the Element: Sattriya Music, Dance and Theatre

Community/ies: The communities which are distinctively associated with it are:
(i) The Assamese Hindu Community in the entire Brahmaputra Valley in Assam including Majuli, the river-island of the Brahmaputra,
(ii) The Rajbanshi Community in Chatrasal in the bordering areas of Assam as well as Cooch Behar in West Bengal,
(iii) Some groups of the Nocte Community in Arunachal Pradesh,
(iv) Some groups of the Bodo Community in Assam and Nagaland border,
(v) Mising and Sonowal tribes spreading over different areas of the valley and
(vi) Some groups of the Naga tribes living within Assam and bordering areas of Assam and Nagaland.

Region: Geographic location of the Sattriya tradition ranges from some areas in the Arunachal Pradesh, in east to Cooch Behar, West Bengal in the West with the vast expanse of the Brahmaputra Valley in Assam and parts of the Barak valley in southern Assam.

Brief Description: Sattriya Music, Dance and Theatre is a composite body of multiple forms of artistic expressions combining music, dance, drama and other allied arts bearing great significance and impact on both spiritual and social life of Assam. Based on a vast corpus of devotional compositions in Brajavi, as well as in vernacular Assamese and woven with a melodic and rhythmic structure distinctive of its own, this body of cultural expressions is inextricably associated with rituals and ceremonies in the Sattra, a monastic institution of Vaisnavite faith and learning. Permeated with intense spiritual fervour and educational value, the Sattriya tradition has become an indispensable part of the religious, social and cultural life of the practicing community as a medium of internalizing the experience of the Divinity. Always performed with deep emotional attachment to the accompaniment of drums and cymbals, this is a unique testimony of religious experience integrated with aesthetic elegance. The style of music and dance combining elements from the pan-Indian and Indo-Mongoloid traditions is distinct from the major schools of North and South Indian music and dance. The theatre also, celebrated as a tradition next only to the Sanskrit drama and theatre, has several distinguishing features of its own. The Sattriya Music, Dance and Theatre incorporating melodic and rhythmic improvisations from time to time, is mostly a group work having a performance text orally handed down to generations.

Consent:

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Name of the Element: Shadow Puppet Theatre Traditions of India

Community/ies: The communities which are distinctively associated with it are:

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<thead>
<tr>
<th>Form</th>
<th>Community/group</th>
<th>Province</th>
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<tr>
<td>Chamadyacha Bahulya</td>
<td>Thakar</td>
<td>Maharashtra</td>
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<td>Tolu Bommalatta</td>
<td>Killekyata/Are Kapu</td>
<td>Andhra Pradesh</td>
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<tr>
<td>Togalu Gombeyatta</td>
<td>Killekyata/Dayat</td>
<td>Karnataka</td>
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<td>Tolu Bommalattam</td>
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<td>Ravanachhaya</td>
<td>Bhat</td>
<td>Orissa</td>
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Region: The geographic locations of the six traditions of shadow puppetry in India, range from Maharashtra in the west of India to Karnataka, Andhra Pradesh, Tamil Nadu and Kerala in the south, and to Orissa in the east.

Brief Description: There are six shadow puppet theatre traditions across different regions in India, which are locally known as: Chamadyacha Bahulya in Maharashtra, Tolu Bommalatta in Andhra Pradesh, Togalu Gombeyatta in Karnataka, Tolu Bommalattam in Tamil Nadu, Tolpava Kuthu in Kerala and Ravanchhaya in Orissa. Though these forms have distinct regional identities, languages and dialects in which they are performed, they share a common worldview, aesthetics and themes.

The narratives are mainly based on the epics of Ramayana and Mahabharata, Puranas, local myths and tales. They communicate significant messages to the rural community besides entertainment. The performance begins with an invocation on a ritually set up stage in a village square or a temple courtyard. Stock characters provide comic relief. A sense of rhythm and dance is inherent in all the traditions, across regions. The puppets are crafted from either goat or deer skin. They are manipulated from behind the screen, where lighting is provided to cast shadows. Puppet performances are a part of festivals, celebrations of special occasions and rituals, and sometimes staged to ward off evil spirits and to invoke the rain gods in times of drought in rural areas.

Photographs:

Video:

Consent:

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**Name of the Element:** Thatheras of Jandiala Guru: Traditional brass and copper craft of utensil making, Punjab, India.

**Community/ies:** The Thatheras of Jandiala Guru are Khatris, a clearly defined community who work on the family business with their own hands.

**Region:** The craftsmen occupy a specific settlement, Bazar Thatherian (market of the Thatheras), Gali Kashmirian, in the small town of Jandiala Guru about 10 km from Amritsar on the Grand Trunk Road in the state of Punjab.

**Brief Description:** The craft of the Thatheras of Jandiala Guru represents the traditional technique of manufacturing brass and copper utensils in Punjab. The technique itself, along with the mud-brick kiln, traditional implements, specific type of wood chips, and the specialized process of hammering the metal sheets, constitutes the traditional skills and knowledge systems of the community. The Thatheras are a specific caste group within Punjab, and as a community, have a common identity based on a shared history, geographic location and ethnic beliefs. The current craftsmen's community consists of 400 families that migrated here from Gujranwala in Pakistan, while the Muslim craftsmen of Jandiala Guru moved there simultaneously. The utensils manufactured by the Thatheras are of a traditional type not commonly found in modern markets. The metals used, copper, brass and certain alloys, are believed to be beneficial for health. The Thatheras use traditional materials for processing and polishing, such as sand and tamarind juice. The revitalization of this traditional craft should be done in a holistic manner, taking into account that it is not simply a technical process, but an entire knowledge system, linked with the identity and way of life of the community.

**Photographs:** Yes

**Video:** Yes

**Consent:** Yes

**Submitted by:** Chief Executive Officer, Punjab Heritage Tourism Promotion Board (PHTPB), Plot No. 3A, Sector 38 A, Chandigarh Phone: +91-0172-2699140
**Name of the Element:** Veena and its Music

**Community/ies:** The main communities and individuals upholding the Veena tradition in North India belong to Jaipur Beenkar School, Dagar School, Bande Ali Khan School, Abdul Aziz Khan School, Lalmani Mishra Style and also some other individual styles. In Southern Indian performing communities of Veena the Tanjaur School, Mysore School and Andhra School are prevalent. These schools have their sub-stylistic characteristics interspersed with individual aesthetic and creative expressions.

**Region:** Veena playing is prevalent in the entire India from North to South and from East to West.

**Brief Description:** The oldest musical instrument of India, the Veena, symbolizes the Indian ethos throughout the country and has sociological and cultural connotations. Saraswati, the Goddess of learning, is visualized as Veenapani, the wielder of a Veena. Veena, regarded as the precursor of all Indian string instruments, has been instrumental in standardizing many fundamental laws of music. Continuity of tradition is evident since the instruments like Sitar, Sarod, Guitar, Mandolin etc. have borrowed and imbibed various technical and physical aspects, from the Veena thereby enriching their instruments and repertoire. Veena, a generic term earlier, today denotes Rudra Veena, Tanjauri Veena, Vichitra Veena and Gottuvadyam. It has two distinct playing traditions namely Hindustani and Karnatic. Bifacial drums - Pakhawaj and Mridangam - are used in these traditions respectively. Art of crafting this instrument is equally important and duly discussed in ancient texts. Crafting is a challenging task needing experience and skill. It is manually made using natural materials. Veena has a meditative sound, which is capable of taking the performer and listener on a spiritual journey. The repertoire and technique of Veena playing and making are transmitted through oral tradition from generation to generation till today.

**Photographs:**

**Video:**

**Consent:**

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Name of the Element: Ritual Fairs and Festivals of the Gaddi Community.

Community/ies: Gaddi Community of Himachal

Region: Bharmaur Tehsil in Chamba District in the Indian State of Himachal Pradesh in the North Western Indian Himalayas is the traditional homeland of the Gaddis. The slopes and forests that stretch from the high passes of Lahaul in the northeast to the forests of Kangra in the south and southeast. The Gaddi homeland lies on the upper Ravi valley along the banks of the Buddhal and comprises five valleys - Kugti, Tundah, Samara, Holi and Bharmaur. These five valleys constitute the Bharmaur Tehsil. Gaddi settlements are also found outside Bharmaur, in the neighbouring parts of Ravi valley towards Chamba and in some parts of the Kangra district.

Brief Description: The Gaddis are devotees of Hindu deity Shiva and believe that they were created by him while he was seated on his gaddi (royal seat). Shiva called this human - Gaddi and bestowed upon him his own garb of chola (coat), dora (belt), chunji topi (pointed cap) and also his nomadic lifestyle of a shepherd. This bond with Shiva is celebrated year after year through ritual fairs and festivals which fall under the generic category of what the Gaddis call the Jatar. These Jataras besides celebrating the sacred bond with Shiva and other village deities focus on seasons and agricultural cycles.

Jatar also constructs, presents and celebrates the Gaddi identity. Music, dance, drumming, trance, healing, ritual worship, singing oral sacred narratives and pilgrimage journey are some of the outstanding features of these Jataras that are celebrated throughout the Gaddi land in the month of August and September. Some of these important Jataras are: a seven day Bharmaur Jatar held in the ancient temple complex of Chaurasi in village Bharmaur dedicated to different deities whose shrines are located in the complex; Chattrari Jatar in village Chattrari dedicated to Shiva-Shakti, the divine consort of Shiva; Guggal Jatar dedicated to a cluster of five deities collectively called 'Panj Biri/ Panj Piri led by local deity Gugga Mandalik and his sister Guggadi; Mani Mahesh Jatar also called Nahaun (Holy Bath) is a pilgrimage journey to Mount Mani Mahesh, the holy abode of Shiva where he lives with his divine consort Gorja in eternal bliss.

Photographs:

Video:

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Name of the Element: Ramman: Religious Festival and Ritual Theatre of the Garhwal Himalayas

Community: Villagers of Painkahanda Valley

Region: Painkhanda Valley of Chamoli district of Uttarakhand

Brief Description: Ramman is a form of traditional ritual theatre celebrated every year in the courtyard of the temple of Bhumiyal Devta situated in Saloor Dungra Village in Painkhanda valley of Chamoli district, Uttarakhand, India.

The village deity of Saloor Dungra is Bhumichetrapal where he is better known as Bhumiyal Devta. It is in this temple where every year Ramman festival is organized by the local inhabitants. Though no historical account of this tradition is available before 1911, the tradition itself existed much before that. The documents available with the community tell that the history of this particular fair is more than hundred years old. The date for the festival and performance is traditionally fixed by the village priest which usually falls on the 13th of April every year.

On the auspicious day of sankranti (Baisakhi) in the month of Baisakh, Bhumiyal Devta comes out in a procession from his place of residence (which is one house in the village) to the central temple of the village accompanied by beating of drums and mask dances. After the festivity come to a close for the year, Bhumiyal Devta goes to live in one of the houses for the entire year till the next Baisakhi festival. His place of residence in the village is decided by the Village Panchayat.

Photographs

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Name of the Element: Qawwali.

Community: Muslim, Mirasi.

Region: Qawwali is sung all over India.

Brief Description: Traditionally Qawwali is a devotional music. It belongs to a tradition of Islamic mysticism and contains the compositions of the Sufi saints. The salient feature of Qawwali is an elaborate verbal code sung to the beat of the Dholak. Its repertoire comes from the different saintly lineages, and also those which reflect regional styles and languages. It extends to the larger network of social and ideological base. Apart from religious functions, it is also sung during the birth and other lifecycle ceremonies. The singers are supported by musical instruments such as the Harmonium, Sarangi, Sitar, Tabla and Dholak. The rendition starts with Hamd (in praise of Allah), Qual (the sayings of the Prophet Mohammad), Naat (in praise of the Prophet), (in praise of the Saints) and ends with Rang (in praise of the Chishti lineage). The rhythm and music have a powerful impact on the listeners, and create an atmosphere of piety. Qawwali is sung as an offering (haazri) to Allah and to the Pirs (saints). The knowledge and style of singing is transmitted orally, from generation to generation, and that is how the tradition has been kept alive. The singers’ quest is for unity with God, a spiritual experience which transcends his consciousness with mystical love, and transforms him into a state of ecstasy. The rhythm and poetry culminates in a vibrant performance. It combines in itself the religious, mythological and festive aspects of the community, and is an expression of its aesthetic and creative aspirations of the community.

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Name of the Element: Practice of turban tying in Rajasthan.

Community: Among the Hindus, the names of communities are: Rajput, Charan, Bhaat, Bishnoi, Jasnathi, Jaat, Raika (Rebari), Kalbelia, Jogi, Ramsnehi, Brahmin, Gujjar, Mahajan, Meena, Bhil, Gawaria, Kamadh, Meghwal, Suthar, Naai, Lohar, and Kumhar. Besides this, there are Muslim communities like Langa, Manganyar, Sindhi, Qayamkhani, Rangrez and also the Sikh community resident of the state. This tradition spans across all class, caste and creed divisions.

Region: In all the 33 Districts of Rajasthan we can see traditional demarcation of regions such as Marwar, Mewar, Dhundhar, Hadoti, Godwad, Shekhawati, Vagad, Bikan, and Mewat being the prime regions where the culture is prevalent.

Brief Description: The practice of turban tying, (safa wearing in local parlance), consists of tying a long, generally unstitched cloth, in a set manner of wrapping in folds, which is tied on the head of men. The cloth could have a plain texture or be printed in various designs. There are two primary variants: a) safa, which is 8 - 10 m in length, and 1 m in width; and b) paag or pagdi, which is around 20 m in length, and 20 cm in width. Given the immensity of length, the tying of a turban is a complex mechanism. Each community has its own unique style of wearing this outfit.

The earliest evidence of the element is available from a 2nd century BC statue of the Kushana period, depicting a woman wearing a turban. However, the modern turban is around 300 years old, and is worn now by men only. British ethnographers of the colonial period have recorded the phenomenon vividly.

Today, the turban is a symbol of pride and identity. Also, it has several practical uses. It protects the wearers’ head from extreme temperatures. The turban can be used as a pillow, a mattress, or a rope to draw water from wells. Rajasthan is a desert state, and people have compensated for the lack of colour in nature through colourful attires and music, and the myriad hues of turbans are in consonance with that. Whether the context is rural or urban, the turban is ubiquitous and the most visible living tradition of the state.

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Name of the Element: Kalamkari Paintings.

Community: The craft is practised at Sri Kalahasti by the family of Jonnalagadda Lakshmaiah of the Balija community and other communities which practice this art are- Reddys, Mutharasis, Brahmins, Naidus, Padmasalis of weavers' community, Christians, Muslims, etc. in Andhra Pradesh.

Region: The element is practised mainly at Sri Kalahasti in the Chittoor district of the state of Andhra Pradesh. The craft is also practised at the following places in Andhra Pradesh:
1. Yerpedu, Kolla pharam (near Lanco), Kadur, Narasingapuram and Kannali village in Chittoor District.
2. Venkatagiri in Nellore District, adjoining the Chittoor district along the coastal belt of the Bay of Bengal.
3. Machilipatnam, a local fishing hub in Krishna District of Andhra Pradesh.

Brief Description: Sri Kalahasti near the temple town of Tirupati in Andhra Pradesh specializes in producing temple cloths - Kalamkari (lit. pen-work). Kalamkari is primarily used for the temple festivals or as wall hangings.

The stories from the epics Ramayana, Mahabharata and the Puranas are painted as continuous narratives, each important event framed in a rectangle. Sometimes short episodes from the stories are also painted. The relevant Telugu verses explaining the theme are also carried below the artwork. Considerable degree of imaginative and technical skill is required to condense the stories into illustrative formats.

The master craftsman draws the outline of the design with Kalam or pen on the myrobalan treated cloth using charcoal sticks made from tamarind wood. He draws from the rich repertoire of design and motifs and iconographical details of various god and goddesses as lay down traditionally. The colors are obtained from vegetable and mineral sources. The main colors used are black, red, blue and yellow and alum is used as mordant to fix the colors and to obtain the reds. The gods are painted blue, the demons and evil characters in red and green. Yellow is used for female figures and ornaments. Red is mostly used as a background. The cotton cloth is washed in flowing water to remove starch and between dyeing and bleaching. Keeping up with the times, the Kalamkari artists are now designing also for their modern clientele.

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Name of the Element: Jangam Gāyan.

Community: Jangam community belongs to the state of Haryana, India. The members of this community are wandering mendicants.

Region: Jangam community is dominant in Kurukshetra, Kaithal, Ambala and Jind districts in Haryana. Besides, they also move as itinerant religious mendicants in the adjoining states of Punjab, Rajasthan, Uttar Pradesh, Uttarakhand, Himachal Pradesh and Jammu & Kashmir in north India.

Brief Description: Jangam Gāyan is a narrative sung by the Jangam community. It is performed in the temple courtyards of Shiva temples to huge gatherings. Sometimes, there are public performances in village squares.

The main component of Jangam Gāyan is a poem that deals with the narrative of the wedding of Shiva and Parvati. The poem is sung in a chorus and the singers double up as actors and musicians, as they dramatise the sequence of events leading up to the wedding. The music accompaniment for the performance is provided by the damru (a small drum, associated with Shiva) and bells.

The poem is a rare narrative as it describes a process of transformation of Shiva from a deity to a human being. Significantly, this transformation is an experience of earthly passion leading to the realisation of one's being. The poem begins with the story of the birth of Parvati. The narrative moves on to a detailed description of Parvati's growing up into an exceptionally accomplished, beautiful girl and her dream of marrying Shiva, followed by a description of Parvati guiding the Brahmin match maker to the abode of Shiva. This part of the narrative deals with a fascinating expose of Shiva, the wild god in an intoxicated state surrounded by dangerous serpents and black snakes. The poem then elaborates on the preparations and rituals of the marriage ceremony and talks about how Shiva, the wild god becomes a family man who can never afford to displease Parvati.

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Name of the Element: Chettikulangara Kumbha Bharani Kettukazhcha.

Community: It’s a common practice in thirteen villages of the Chettikulangara region. The Sree Devi Vilasom Hindumatha Convention, a not-for-profit organization since 1957, acts as the authorized umbrella organization on behalf of the 13 villages to conduct the festivities related to the Chettikulangara temple.

Region: The thirteen villages of Chettikulangara spread over Mavelikara and Karthikapally sub-divisions (taluks) of Alleppey district and the Onattukara region in the Alleppey and Quilon districts of Kerala State. These villages are Er ezha South, Erezha North, Kaitha South, Kaitha North, Kannamangalam South, Kannamagalam North, Kadavoor, Pela, Anjilipra, Mattam North, Mattam South, Menampally and Nadakkavu.

Brief Description: Chettikulangara Kumbha Bharani Kettukazhcha, a post-harvest float festival, is a spectacular confluence of art, culture, architecture and the dedicated human endeavour of approximately 50000 people. The festival is held as thanksgiving to the Goddess Bhadrakali, for the rich harvest gathered in, and protection from diseases and calamities. It begins on the day of Shivarathri and concludes on the ‘Bharani’ day of the Kumbha month of the Malayalam calendar (during February or early March). Over half-a-million people participate with passion and devotion in the two-week long festivities. In the evenings, devotees conduct a unique dance-song ritual named Kuthiyottam where the entire village is in attendance. Sumptuous community feasts are served thrice a day as part of the celebrations.

The grand finale of the festivities is the dragging of decorative floats to the local shrine of the Goddess. The floats weigh hundreds of tonnes and stand 20-30 metres tall, with a square base of 16 (4X4m) to 25 sq. meters (5X5m) approx, tapering to the top in a pyramidal form. The framework of these floats harks back to Buddhist tradition and to Kerala's traditional temple architecture. The wooden structures are made using wood, coconut and arecanut tree poles, coir, and are covered with colourful embellishments and ornamental ‘torans’ or fringes. Two huge wooden sculptures of the epic figures of Bhima and Hanuman are included in the group of floats.

The event is possibly among the largest mobile float festivals in the world, in terms of size of the floats and participation of communities concerned.

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Name of the Element: Ranmäle.

Community: The agricultural and forest dwelling communities of Western Ghats of Goa are the bearer of this tradition. It is practiced by valips and Gaonkars, the forest dwelling communities of Sanguem Taluka of the South Goa district. It is also performed by the agricultural communities, locally known as the Nave Marathe and Zune Marathe in Zarme and Caranzole of Sattari Taluka of North Goa.

Region: Ranmale is performed in Western India in the Sattari Taluka of North Goa District and Sanguem Taluka of South Goa District. It is also performed in the border villages of Maharashtra like Mangeli, Patye and is also practised in Karnataka in the villages of Chikhale, Kankumbi, Parwad, Gawai, Degao.

Brief Description: Ranmale is a ritualistic and folk theatre form based on mythological stories from the popular Indian epics of Ramayan and Mahabharat. It is presented during the Holi festival which is celebrated as Shigmo (spring festival) in Goa and Konkan areas.

The word ‘Ranmale’ has evolved from two words, ‘Ran’ which means battle and ‘Male’ representing the traditional torch used as a source of light during the performance. It is believed that its origin is rooted in ancient times when a group of visiting artists peeved by the demands of the local settlers killed them while they were engrossed in watching their performance, since then Ranmale is performed as an act of atonement of that past event.

This form comprises dance, drama and folk songs called Jats. Each participant of the drama makes his entry to the tune of folk songs. The traditional instrument, Ghumat is an earthenware drum with one of its ends covered with the skin of the monitor lizard and the other mouth kept open. The accompanying instruments Kansale, cymbals of brass, are used for the base rhythm. Jats are sung by the initiator of the folk drama called Sutradhar, while the folk artists stand in a row on the stage acting like a backdrop.

In the village of Zarme, the presentation of Ranmale is a must after the annual festival of Chorotsav, while in Caranzole it precedes the festivities. It is a popular belief that non-performance of the element may invite the wrath of the village deity.

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Name of the element: Durga Puja in West Bengal.

Community: Bengalis of all religious denominations residing in the state of West Bengal.

Region: Durga Puja is celebrated not only in West Bengal but in other regions such as Bihar (Biharis), Odisha (Oriyas) and Assam (Ahomiyas) as well as in other states of India where Bengali community reside. Bengali migrants residing in Europe, America and Australia also celebrate this festival.

Brief Description: Durga Puja is the most important socio-cultural and religious event in the Bengali festival calendar, celebrated in autumn. The festival is to propitiate the Goddess Durga for her blessings as also celebrate her victory over the demon Mahishasur. It is also believed that Lord Rama had worshipped the goddess Durga to seek divine blessings before undertaking the battle against Ravana.

Durga Puja is a ten-day festival, usually in October, which starts from Mahalaya, the inaugural day of the event. Mahalaya is celebrated by Agomoni or songs of welcome. Festivities start five days later with the observance of Shashti, Shaptami, Ashtami, and Nabami. An elaborate community bhog or food-offerings to the Goddess, is prepared and then partaken by congregations on each day of the festivities. On the tenth day, or Bijoya Dashami, the goddess is borne away to the sounds of the dhak, or traditional drum for immersion in nearby rivers or water bodies.

The puja mandap or the main altar is essentially a platform inside a makeshift bamboo structure called a pandal. The rituals are performed by designated priests in front of the deities inside the mandap. Offerings of fruits, flowers, sweetmeats, incense and sandalwood are placed in platters in front of the deities while the congregation in the pandal repeat the mantras, or holy chants, after the priest, conducting the services. The makeshift structures, as well as the image of the goddess are adorned with meticulous artwork and stylistic themes made with local craft materials such as shola or pith, coloured jute, woven brocades, imitation jewellery, clay and terracotta ornamentation.

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Name of the element: Nautanki.

Community: Nautanki is a secular, broad based and inclusive form that incorporates people from various castes and communities such as Khangar, Pal, Thakur, Darzi, Gadehr, Nai, Pasi, Chamar, Kahar and Brahmin Valmiki, Dholi, Jato, Mirasi, Bhand and Kalamat and Muslim communities. The women performers are mostly from the Bedin, Sonar, Barin and Lodhi communities. The Nats are also involved in acrobatic and comic acts.

Region: This is a form widely spread over the Jamuna-Gangetic plain of Northern India. Hathras Kanpur Agra, Mathura, Jhansi, Banda, Barabanki among others in UP. In Bihar, Sonepur, Patna, Rajgir, Nalanda, are important centres among others while in Rajasthan, Alwar and Bharatpur are important. The form is also prevalent in the states of Haryana and Madhya Pradesh.

Brief Description: Nautanki, a folk operatic theatre form, has emerged out of many traditions such as Bhagat, Swaang etc. It implies acting with and through singing. Central to the performance is the Nakkara, a percussion instrument which heralds the announcement of the start of a performance, bringing the audience into the performing space, which could vary from the village square to the marketplace. The audience sits around a raised platform (sometimes constructed) on which a night-long performance takes place. The atmosphere is informal and interactive. The stories vary from episodes in the Ramayana and Mahabharat (like Satya Harishchandra) to Persian tales like Laila Majnu. Many groups use written scripts by authors, like Natharam Gaur, but there is ample scope for improvisation and spontaneity. Heightened poetry consisting of metric patterns of different syllables like doha, tabil, maand, khamsa, dedtuki, behre tabil, chaubola, are used. There is an element of high drama because of emotional conflicts and universal situations that are played out, incorporating shades of valour, pathos and love. In Hathrasi style there is an emphasis on singing which borders on classical ragas, but the artist has the freedom to add individual colour and improvise spontaneously while performing. The Kanpur style incorporates stylised and eloquent speech with broad clear gestures. Interludes, comedy and dances are interwoven, which over a period have gained popularity. Earlier the female roles were enacted by male actors but the 1930s entry of women changed the scenario completely. Some groups use elaborate costumes while others do not consider this essential.

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