

IV. Relevant Organisations

1. Governmental Organisations

[Government Organisations Involved in Safeguarding the ICH in India]

N o.	Name of the Organisation	Person In charge	Contact Details
	Ministry of Culture	Secretary Culture	Minister of Culture, Room No. 501,'C' Wing, Shastri Bhawan, New Delhi, India-110115 Phone:+91-11-23386995 Email: secy-culture@nic.in Website: http://www.indiaculture.nic.in
1.	Indira Gandhi National Centre for the Arts (IGNCA)	Member Secretary	Indira Gandhi National Centre for the Arts (IGNCA) 1, C. V. Mess, Janpath, New Delhi India - 110 001 Phone:+91-11-23383895 Email: msignca@yahoo.com ms@ignca.nic.in Website: http://www.ignca.nic.in
2.	SahityaAkademi	Secretary	SahityaAkademi RabindraBhavan, 35, Ferozeshah Road, New Delhi, India-110001 Phone: +91-11-23386626/27/28 Fax: +91-11-23382428 Website: http://sahitya-akademi.gov.in
3.	Lalit Kala Akademi	Secretary	Lalit Kala Akademi RabindraBhavan, 35, Ferozeshah Road, New Delhi, India-110001 Phone: +91-11 - 23009200 Fax: +91-11 - 23009292 Email: lka@lalitkala.gov.in lalitkala1954@yahoo.in chairman@lalitkala.gov.in

			secretary@lalitkala.gov.in Website: http://www.lalitkala.gov.in
4.	SangeetNatakAkademi	Secretary	SangeetNatakAkademi RabindraBhavan, 35, Ferozeshah Road, New Delhi, India-110001 Phone:+91-11- 23386648 Fax: +91-11-23381621 Email: chairman@sangeetnatak.gov.in Website: http://sangeetnatak.gov.in
5.	National School of Drama	Director	National School of Drama Bahawalpur House , 1 Bhagwandas Road, New Delhi-110 001 Phone: +9111 - 23382821 Email: nationalschoolofdrama@gmail.com Website: http://nsd.gov.in
6.	Centre for Cultural Resources and Training (CCRT)	Director General	Centre for Cultural Resources and Training 15-A, Sector - 7, Dwarka, New Delhi - 110075 Phone: +91-11-25088638, +91-11-47151000 Fax: 91-11-25088637, Email: dg.ccrt@nic.in
7.	Kalakshetra Foundation	Director	Kalakshetra Foundation, Thiruvanmiyur, Chennai, India-600041 Phone: +91-44-24524057, +91-44-24520836 Fax: +91-44-24524359 Email: dd@kalakshetra.in Website: http://www.kalakshetra.net
8.	West Zone Cultural Centre (WZCC)	(IPS), Director	West Zone Cultural Centre Bagore Ki Haveli, GangaurGhat Udaipur, Rajasthan, India-313001 Phone: 91-294-2422567, 2523858 Phone: 91-294-2431304 Fax No. : 91-294-2523858 Email : wzcccom@redffimail.com Website: http://www.wzccindia.com

9.	North Central Zone Cultural Centre (NCZCC)	Director	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: nczcc@rediffmail.com Website http://www.nczccindia.in
10.	North Zone Cultural Centre (NZCC)	Director	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: nzccindia@gmail.com Website: http://www.culturenorthindia.com
11.	Eastern Zonal Culture Centre (EZCC)	Director	Eastern Zonal Cultural Centre IB-201, Salt Lake City Kolkata, India - 700 106 Phone : +91-33-23353093 Fax : +91-33-2335-0262 Email : directorezcc@yahoo.in Website: http://www.ezccindia.org
12.	South Zone Cultural Centre (SZCC)	Director	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
13.	South Central Zone Cultural Centre (SCZCC)	Director	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 : director@sczcc.gov.in director@sczccnagpur.nic.in Website: http://sczcc.gov.in
14.	North East Zone	Director	North East Zone Cultural Centre

	Cultural Centre (NEZCC)		Dimapur, Nagaland India-797112 Phone: +91-3862-243573 Fax: +91-3862-243626 Website: http://nezcc.in
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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 multi-disciplinary 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 thematic 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 of 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.
2. Uttar Dakshin - Interactions between Hindustani and Carnatic Music Systems, March 2013.
A Music event in collaboration with International Foundation for Fine Arts.
3. International Conference on Atisha and Cultural Renaissance: Atisha Dipankara Srijnana, a great Buddhist saint-philosopher of 10th-11th century, January 2013.

4. Pavakathakali: Glove Puppets of Kerala - An Interactive Workshop for Children and Puppeteers, January 2013.
5. Three day National Seminar on Folklore: Endangered Languages and Cultures at Central Institute of Indian Languages (CIIL) in Mysore, December 2012.
6. India and Azerbaijan - Nizami Gunjavi Celebrations, celebrating the 870th Anniversary of the great poet Sukhan salari shuarai Iraq Nizami Gunjawi September, 2012.
7. Guru Guha Music festival to celebrate the Carnatic music tradition, August, 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.
10. Aqeedat Ke Rang: Festival of Documentary Films and Discussions, March, 2012.
11. International seminar - Indo - Mongol Colloquium - Some Unexplored Areas of Research, February, 2012.
12. World Sanskrit Conference, January, 2012.
13. Jaya Utsav-Celebrating Living Traditions of Mahabharata (Feb10th to March 16th 2010).
14. Indigenous Theatre Festival of North East India (April 2010).
15. 'Bihu Festival' on April 17-18, 2010.
16. Seminar on 'Elizabeth Sass and Elizabeth Brunner: Two Hungarian lives devoted to India', May, 2010.
17. Seminar on 'The Importance of Samskara', July, 2010.
18. Conference on 'Imaging Asia 2010: the Culture and Politics of Asian Cinema', August, 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 below³:

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

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 books⁵. 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.⁶

- The Akademi organised a talk titled 'Arts Law' by Ms. Barbara T. Hoffman at the Kaustubh Auditorium, January, 2012.
- The Akademi organised Artistes-on-Art by inviting Shri K.S. Radhakrishnan, eminent sculptor, at Sahitya Akademi Auditorium, March, 2012.
- The Akademi organised a women's exhibition titled 'Shakti Matree' from the Permanent Collection of the Akademi, at its galleries, January, 2012.

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

⁶ [http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20(Eng).pdf)

- The Akademi organised an Indo-US Print Exhibition titled 'Multiple Encounters, Second Edition, 2012', January 2012.
- The Akademi in collaboration with National Crafts Council, Sri Lanka, organised an exhibition 'Traditional Temple Paintings of Sri Lanka', at the Lalit Kala Akademi Galleries, March 2012.
- 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 SahityaAkademi 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 NacherItikatha by Manik Bandyopadhyay, two editions of which have been published by the Sahitya Akademi⁷.
- Wild Bapu of Garambi: SahityaAkademi has published for UNESCO, the English translation, by Ian Raeside, of the well-known Marathi novel Garambicha Bapu by S.N. Pendse. A second edition of the book was published in 1981.
- 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

⁷[http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2011-12%20\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2011-12%20(Eng).pdf)

- 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.
- Maithili classic: Love Songs of Vidyapati. Marathi classic: Janeshwari, Vols. I & II.
- Urdu classic: Three Mughal Poets: Mir Sauda, Mir Hasan, Ghalib. Life and Letters, both by Ralph Russel and Khurshid-ul-Islam and Umrao Jan Ada (novel) by Ruswa.

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

⁸<http://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 Akademies, 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 Akademies 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 administers 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, Samakaleen 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 organised a talk titled 'Arts Law' by Ms. Barbara T. Hoffman at the Kaustubh Auditorium, January, 2012.
- The Akademi organised Artistes-on-Art by inviting Shri K.S. Radhakrishnan, eminent sculptor, at Sahitya Akademi Auditorium, March, 2012.
- The Akademi organised a women's exhibition titled 'Shakti Matree' from the Permanent Collection of the Akademi, at its galleries, January, 2012.
- The Akademi organised an Indo-US Print Exhibition titled 'Multiple Encounters, Second Edition, 2012' at its galleries, January -February 2012.
- The Akademi in collaboration with National Crafts Council, Sri Lanka, organised an exhibition 'Traditional Temple Paintings of Sri Lanka', at the Lalit Kala Akademi Galleries, March 2012.
- 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 2012⁹.

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

⁹[http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20(Eng).pdf)

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 ICH¹⁰.

(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.

¹⁰<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 held¹¹

- 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 Shilpkala 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.

Publications¹²

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

¹²http://sangeetnatak.gov.in/files2012-13/AR_SNA-11-12-English.pdf

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 Sutruhi 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 make by the Scholl and/ or by other scholars working in the field of drama.

(3) Activities¹³

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

¹³[http://indiaculture.nic.in/indiaculture/pdf/MOC Annual%20Report 2012-13%20\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/MOC%20Annual%20Report%202012-13%20(Eng).pdf)

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. *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.

Children's Theatre¹⁴

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.

Publication Program¹⁵

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

¹⁴<http://nsd.gov.in>

¹⁵Discussions 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 culture¹⁶.

(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

¹⁶<http://www.ccartindia.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.

Workshops¹⁷

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 heritage¹⁸.

- 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.

¹⁷Discussions with Shri M. Madanbabu, Field Officer, Regional Training Centre, CCRT, Jubilee Hills, Hyderabad,

¹⁸[http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20(Eng).pdf)

- 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 Events¹⁹

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.

¹⁹<http://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 2012²⁰:

- 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.

²⁰<http://indiaculture.nic.in/indiaculture/pdf/MoC%20Annual%20Report%202012-2013.pdf>

- 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 Haveli²¹.

(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,

²¹<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 Festivals²²:

- 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
- Contemporary Painter’s Camp, January, 2012.
- Print Making Workshop - “Pratyankan” at Baroda, March 2012;
- Aakriti – Terracotta Mural Sculpture
- Chitrankan - 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.,

²²[http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20(Eng).pdf)

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 Culture²³.

(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

²³<http://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 Culture²⁴.

(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)

²⁴[http://indiaculture.nic.in/indiaculture/pdf/Culture-AnRe-2010-2011\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/Culture-AnRe-2010-2011(Eng).pdf)

- Baba Sheikh Farid Agman Purb at Faridkot (Punjab)
- Yamuna SharadMahotsav at Paonta Sahib (Himachal Pradesh)
- Kinnaur Mahotsav at RecongPeo (Himachal Pradesh)
- Virasat Mela at Bhatinda (Punjab)
- Uttrayani Mela at Bageshwari (Uttrakhand)
- Maha KumbhMela/KumbhMela at Haridwar (Uttarakhand)
- Shivratri Mahotsav at Baijnath & Mandi (Himachal Pradesh)
- KurukshetraUtsav – 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 Brahmsarovar 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 CCRT²⁵.

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

²⁵[http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2012-13%20(Eng).pdf)

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 are²⁶:

- 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 2012²⁷

²⁶<http://www.ezccindia.org>

²⁷[http://indiaculture.nic.in/indiaculture/pdf/Culture-AnRe-2012-2013\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/Culture-AnRe-2012-2013(Eng).pdf)

- 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 propagate 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 Bharatiya Vidya 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 in 1989 and has since grown in scope over the years. It includes performances and craft exhibitions.

²⁸<http://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 ShishyaPrampara (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 Thanajvur 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
- BharathanatIAM on Kittappa Pillai's approach
- Veethi Natakam, Andra Pradesh
- Kuchipudi

Activities during 2012-2013²⁹

- 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

²⁹[http://indiaculture.nic.in/indiaculture/pdf/Culture-AnRe-2011-2012\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/Culture-AnRe-2011-2012(Eng).pdf)

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 East³⁰

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 / Programmes³¹

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

³⁰<http://www.nezcc.in/index.php/news-and-alerts/events-calendar/year.listevents>

³¹[http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2011-12%20\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/MOC_Annual%20Report_2011-12%20(Eng).pdf)

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 Brahmakundo Simna and Khaurabill Kailashahar, 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 2012-13³²:

A “Traditional Painters Camp” was organized on the theme “Gender Equality” in collaboration 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

³²[http://indiaculture.nic.in/indiaculture/pdf/Culture-AnRe-2012-2013\(Eng\).pdf](http://indiaculture.nic.in/indiaculture/pdf/Culture-AnRe-2012-2013(Eng).pdf)

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.

[NGO working in the field of safeguarding the ICH in India]

No.	Name of the Organisation	Person In charge	Contact Details
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.bhasharesearch.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

		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,

			24692774, 24645482 Fax: +91-11-24611290 Email: intach@vsnl.net Web: http://www.intach.org
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: divyakumarbhatia@gmail.com, info@jaipurvirasatfoundation.org , Website: www.jaipurvirasatfoundation.org , www.jaipurfestival.org, www.jodhpurfolkfestival.org, www.wonderfulworkshops.org
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: ich@madhukali.org omsantoor@hotmail.com
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 info@meerakalamandir.com
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: muthu@indianfolklore.org

15.	Sahapedia	Dr. Sudha Gopalakrishnan Executive Director,	Sahapedia CMC Ltd, 5 th floor, PTI Building Sansad Marg, New Delh, India – 110001 Phone: +91 11 23736151 – 58 Email:sahapedia@sahapedia.org.in
16.	Sanskriti Pratishtan	Dr. O. P. Jain, President	Sanskriti Pratishtan C-11, Qutub Institutional Area, New Delhi, India-110016. Phone: 26963226, 26527077 @, Mobile: 9810114582 E-mail: opjain@sanskritifoundation.org
17.	Tamilnadu Rural Arts Development Centre	Dr. T. Somasundaram, Director	Tamilnadu Rural Arts Development Centre 101, Jawans Building, West Veli Street, Madurai, Tamil Nadu, India- 625 001. Email: director@tnradc.org,
18.	Vrinda Kathak Kendra	Ms. Anuradha Singh, President	Vrinda Kathak Kendra 292, Rachna Nagar, Bhopal, India- 462023. Phone: +91-755-4260123 Fax: +91-755-2601123 Mobile:+91-9893007766

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 folk lore 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

³⁴<http://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 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, Bhandu, 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.

³⁵<http://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 ICH³⁶.

(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) Activities³⁷

- 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

³⁷<http://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 framework³⁸.

(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 craftspeople.
- To promote respect for craft creativity, craft communities and the hand skills.
- To create a rights based platform for advocacy for the craftspeople.
- To create programs that facilitate and generate interest in the crafts by the next generation.

(3) Activities³⁹

- 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 dyeing; recycling and making paper from waste; tie dyeing; 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 depriving traditional craftspeople 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

³⁹<http://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 livelihood rehabilitation program with the Jogi Nath Snake Charmer community. The one year project culminated in a concert with a 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) Activities⁴⁰

- 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

⁴⁰<http://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 archives⁴¹.

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 definition⁴².

(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

⁴¹Communicated with Dr. V. Jayrajan, Chairman, Folkland Foundation

⁴²Discussions 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 Chitrasen 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 tradition⁴³.

- **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 forMakar Tribe of Odisha and Chhatishgarh

- Resources: 500 audio cassettes

- 100 video cassettes

- Books: 1200

- Manuscripts: 34

⁴³<http://www.asgporissa.org/activities.htm>,

7) Goa Heritage Action Group⁴⁴

(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.

⁴⁴<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00329>

(3) Activities⁴⁵

- 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 December: Registration of Goa Heritage Action Group with Registrar of Societies, state Government of Goa.
- 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.

⁴⁵<http://www.facebook.com/pages/Goa-Heritage-Action-Group/163285647080249>

- 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 Mahabharata 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.

⁴⁶Sources:<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 Mahabhart, 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.

⁴⁷<http://indigenoucs.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 yarnning, 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) Activities⁴⁸

- 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.

⁴⁸<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00329>,

- 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) Activities⁴⁹

- 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

⁴⁹<http://www.intach.org/about-charter-memorandum-association.asp?links=about6>

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 convenors 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. Apopular 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 Foundation⁵⁰

(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

⁵⁰<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00329>

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

⁵¹<http://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

- LE SANTOOR DE Omprakash Chourasiya L.P. Record released in 1983 by "Music Guimet" Paris, France on Raga Chandraneel and Dhun.
- 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.
- Evening Ripples. Audio CD of Live Santoor concert, 1991. Tabla Accompaniment: Ravinath Mishra. Raga - Kausi Kanhada.

- Whispering Strings. Audio CD of Live concert with ustad Abdul Latif Khan on Sarangi released in 2005. Raga - Rageshwari, Megh, Dhun.
- Mumbai Live Concert of Santoor. Audio CD released by Music Guild in 2004. Raga-Pooriya Dhanashri and Sohini.
- Fibers of Silence - Audio CD with late Dr. Gopal Shankar Misra on Sitar released in 2005. Raga - Hemant and Dhun.
- Dharohar. Audio CD released in February 2007. Raga Jog on Santoor & Tabla Solo by Pt. Ramswaroop Rationia. Accompaniment, Hitendra Dixit.
- Meditative Morn Audio CD released in February 2007. Raga Ahir Bhairav & Dhun on Santoor. Accompaniment & Tabla Solo by Pt. Mukund N. Bhale.
- Mehfil. Audio CD released in February 2007. Raga Bageshwari and Dhun on Santoor. Tabla accompaniment: Ramswaroop Rationia.
- Vrindgan by Madhukali
- "Desh Geetanjali Vande Mataram" Vrindgana audio cassette released by M.P.Government in 1988.
- "Vinay Patrika", "Vrindgana audio cassette" Madhukali Vrind, Bhopal released in August 2001.
- "Kabir ke Rang" Vrindgan audio cassette of Madhukali Vrind, Bhopal released in August in August in 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
- Shabe Gazal, Audio cassette and CD of "Madhukali Bhopal" released in April 2003. Evening Ripples - Audio CD live concert of santoor on 2003. Raga - Kausi Kanhada, Dhun.
- "Bharat Pyara Desh Hamara" Vridgan of Patriot Songs. Audio CD and Cassette released in 2004
- "Mukti Ka Mahayagya" Vrindgan of Patriotic 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

- Shruti Aur Smriti - Mahan Sangitangya, Pt. Lalmani Mishra - Edited.
- Shashtriya Sangeet Aur Navachar - Edited.
- Sangeet Aur Samaj - Edited.
- Sangeet - Ras, Parampura Aur Vichar - Edited.
- Veena Vani - Edited.
- Distance Education in Music - Edited.

Creative Music

- Filler Music composed for All India Radio, Varanasi.
- Music and Songs composed in various Musical and serious plays and Tele Films. Like - "Abu Hasan", Raja Harishchandra", "Pagla Ghoda", "Mother", "Amru ka Kurta", "Chanda Bedni", "Jagar Magar Andher Nagar", "Agra Bazar", "Kabira Khada Bazar mein", "Raja Ka Swang", "Banjh Ghati", "Salony Goraiya". Films: Urdu Hai Jiska Naam, Gwalior Gharana, The Sacred Earth, Azadi ka Mahasamar.

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.

⁵²<http://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) Activities⁵³

- 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.

⁵³<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00329>

- 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.

⁵⁴<http://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) Introduction⁵⁵

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) Activities⁵⁶

- **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.

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 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 Pratishtan⁵⁷

(1) Introduction

Sanskriti Prashthan 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 Pratishtan 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.

⁵⁷<http://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 crafts-persons 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.

⁵⁸Sources:<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00329>

- 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 imbibe 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

⁵⁹<http://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