

वार्षिक रिपोर्ट  
**ANNUAL REPORT**  
**2006-2007**



इन्दिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली  
**INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS**  
**NEW DELHI**



# INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

## Annual Report 2006-2007

### Concept

The Indira Gandhi National Centre for the Arts (IGNCA), established in the memory of Smt. Indira Gandhi, is visualised as an autonomous centre encompassing the study and experience of all the arts -- each form with its own integrity, yet within a dimension of mutual inter-dependence, inter-relatedness with Nature, the social structure and cosmology.

This view of the arts, integrated with and essential to the large matrix of human culture, is predicated upon Smt. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society.' It partakes of the holistic world-view forcefully articulated throughout the Indian tradition and emphasized by modern Indian thinkers like Gandhi and Tagore.

The arts are here understood to comprise the fields of creative and critical literature, written and oral; visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and lifestyles that has an artistic dimension. Since inception, the Centre has not only focussed on India, but also expanded its horizons to other civilizations and cultures. Through diverse programmes of research, publication, training, creative activities and performances, the IGNCA seeks to place the arts within the context of natural and human environment. The fundamental approach of the Centre in all its work is inter-disciplinary in nature.

The principal aims of the Centre are:

- ◆ To serve as a major resource centre for the arts, especially written, oral and visual;
- ◆ To undertake research and publication of reference works, glossaries, dictionaries and encyclopaedia concerning the arts, the humanities and cultural heritage;

- ◆ To establish a folk arts (including those of tribes) division with a core collection for conducting systematic, scientific studies and for live presentations;
- ◆ To provide a forum for creative and critical dialogues between and among the diverse arts - traditional and new, through performances, exhibitions, multi-media projections, conferences, seminars and workshops.
- ◆ To foster dialogues between the arts and contemporary ideas in philosophy, science and technology, with a view to bridging the gap that often occurs between the modern sciences on the one hand and the arts and culture, including traditional skills and knowledge, on the other;
- ◆ To evolve models of research programmes and arts administration more appropriate to the Indian ethos;
- ◆ To elucidate the formative and dynamic factors in the complex web of interactions between and among the diverse social strata, communities and regions;
- ◆ 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, for the purpose of expanding the knowledge base in the arts, the humanities and the cultural heritage.

Through specific programmes and projects, the inter-dependence amongst the arts and between the arts and other forms of cultural expression, the mutual influence between diverse regions and the inter-relationship of the tribals, rural and urban population as well as the written and oral traditions are investigated, recorded and presented.

The Deed of Declaration of the IGNCA states that "Without prejudice to the generality of the foregoing objects the IGNCA shall, in particular, have the following immediate objectives for its programmes and activities:

- i. Identification and survey of repositories having significant holdings/collections of primary source material on Indian arts,

humanities and cultural heritage in diverse forms, verbal, auditory, visual, solids; to analyse and disseminate data and information thereof to scholars, academics, students, institutions, policy makers in Central and State Governments; and to make available reprographic copies of the source material in different media such as microfilms, micro-fiche, discs, tapes print-outs, photographs, slides, videos, films etc.;

- ii. Indexing, cataloguing and processing for multi-media storage and retrieval of the source material using modern electronic technology;
- iii. Exchange source material with other countries, particularly those having close historical cultural affinity with India and those having aboriginal population with vital traditions of tribal and folk art;
- iv. Collaborate and assist existing agencies on formulation of programme on art and cultural traditions for formal and non-formal education;
- v. Launch a long-term project for bringing out a multi-volume Encyclopaedia of Indian arts and necessary preparatory work for the same in the form of monographs, thesaurus of fundamental terms, publication of fundamental texts etc.;
- vi. Undertake a core collection of folk and tribal arts documentation in diverse media with reference to lifestyles, ecology and environment, myths, annual cycles, etc.;
- vii. Provide opportunity and forum for creative expression, demonstration, discussions and encounters between and amongst the arts through performances and multi-media projections."

### **Formation of the Trust**

In pursuance of the Government of India, Ministry of Human Resource Development (Department of Arts) Resolution No. F.16-7/86-Arts dated 19<sup>th</sup> March, 1987, the Indira Gandhi National Centre for the Arts Trust was duly constituted and registered at New Delhi on 24<sup>th</sup> March, 1987. Initially established with seven members, it was reconstituted from time to time.

The Trust was reconstituted vide order 16-26/2004-US (Akademies) dated November 2004, retiring 21 members and nominating nine new members. Further, two Trustees were nominated vide Order No. 16-26/2004 (Akademies) dated February 2, 2005.

Two more Trustees were nominated vide an Order No 16-26/2004-US (Akademies), dated May 5, 2005. The names of Trustees functioning on March 31, 2007 are given in Annexure I.

## **Organisation**

To fulfill the objectives outlined in the Conceptual Plan of the Indira Gandhi National Centre for the Arts and its principal aims, it functions through five divisions that are autonomous in structure but inter-locked in programming.

The Kalānidhi Division comprises (a) a Cultural Reference Library of multi-media collections including books, slides, microfilms, photographs and audio-visual material to serve as a major Resource Centre for research in the humanities and the arts, supported by (b) Cultural Archives.

The Kalākośa Division has initiated long-term programmes for (a) a lexicon of fundamental concepts and inter-disciplinary glossaries/thesauruses on basic technical terminologies in the arts and crafts; (b) a series of fundamental texts of the Indian arts; (c) reprint of critical writings on the Indian arts; (d) a multi-volume encyclopedia of the Indian arts; and (e) Area Studies.

The Janapada Sampadā Division develops (a) a core collection of material and documentation of folk arts and crafts including those of tribes; (b) makes multi-media presentations; and (c) launches multi-disciplinary lifestyle studies of tribal communities for evolving alternative models for understanding the inter-webbing of environmental, ecological, agricultural, socio-economic, cultural and political parameters in Indian culture.

The Kalādarśana Division provides a forum for inter-disciplinary seminars, exhibitions and performances on themes and concepts to the composite Indian cultural phenomenon.

Cultural Informatics Laboratory was established in 1994 with UNDP assisted multimedia documentation project titled "Strengthening National Facility for Interactive Multimedia Documentation of Cultural Resources". Trained in interactive-multimedia-documentation and in-depth analysis of cultural

information, the CIL team has recreated virtually, in holistic and integrated perception of culture.

The Sūtradhāra Division provides administrative, managerial and organizational support and services to all the other Divisions.

Kalānidhi and Kalākośa concentrate on the collection of multi-media primary and secondary material, exploration of fundamental concepts, identification of principles of form, elucidation of technical terminologies at the level of theory and text (*śāstra*) and intellectual discourse (*vimarśa*) and interpretation at the level of *mārga*. The Janapada Sampadā and Kalādarśana focus on manifestations, processes, life functions and lifestyles and oral traditions at the level of *lokā, deśa and jana*. Together, the programmes of all the four divisions place the arts in their original context of life and relationship with other disciplines. Methodology of research, programming and final output are analogous. The work of each Division complements the programmes of the others.

Following are the details of the activities of the IGNCA during the year 2006-2007.

**Annual Report for the period**  
**April 1, 2006 to March 31, 2007**

## **Summary**

Continuing to build on its rich resources, the IGNCA acquired 852 paintings of Elizabeth Sass and Elizabeth Brunner, the Hungary-born mother-daughter artists, who made India their home. The paintings were bequeathed to the IGNCA by Elizabeth Brunner.

The media unit of the Centre released 25 films made by the IGNCA from its repository of recordings, on DVD for sale. These have been received well.

A two-day national seminar was organised on 'Confluence of Traditions — Bhagat Bani in Guru Granth Sahib' on 20-21, December, 2006 to understand the unique inter-faith and inter-regional flavours of the tradition of peace, harmony, compassion and brotherhood of the humanity that the hymns in Guru Granth Sahib and the *banis* by saints such as Baba Faird, Kabir, Namdev, Trilochan, Ravidas, Dhanna Bhagat, Pipaji, Sain and Sadhana, communicated through the written and sung word.

A seminar on '*Aqeedat Ke Rang: Expressions of Devotion in Islam*' was held on 21-23 March, 2007 to discuss the different performative traditions in Islam with special reference to its Indian rootedness and to understand the complex nature of orality in Islam, its development and close links with indigenous and literacy traditions of India in general and local regions in particular.

The IGNCA hosted a major international event on the Indian Diaspora, coinciding with the annual Pravasi Bharatiya Mela, organised by the Government of India. Entitled 'UTSA: Origins, the Creative Tracks of the Indian Diaspora,' the event saw the participation of a large number of writers, artists, film makers and scholars of Indian origin from across the globe. It included a root search initiative, seminars, film shows, exhibitions and performances and introduced a dialogue with people, groups and institutions across the world on Indian Diaspora.

The Cultural Informatics Laboratory completed the major part of the digitisation work at the Oriental Research Institute, Srinagar. Over nine lakh folios were digitised in the second phase. The IGNCA experts assisted the National Library, Mongolia in the digitisation of their precious manuscripts with the support of the Indian Council for Cultural Relations and enriched the electronic archives at the Centre.

The Centre celebrated the tribal festival of 'Baha' and 'Nuala.' North-east continued to receive special attention with the IGNCA holding seminars and workshops to promote and sustain interactions with various tribal communities in the capital and those located in the region.

Extensive survey has been carried out under the Rock Art project in different states under the Ādi Dṛśya programme of the Janapada Sampadā division.

Following is the detailed division-wise report for the year 2006-07.



## KALĀ NIDHI DIVISION

Kalā Nidhi, a Cultural Heritage Knowledge Resource Centre and National Information System and Data Bank comprises an outstanding Reference Library of print collections, a large collection of microfilms/microfiches, a substantial collection of slides, cultural archival material and well-maintained audio-visual and photo documentation facilities. The main objective of Kalā Nidhi is to support research objectives of in-house Divisions such as Kalākośa and Janapada Sampadā and the technical research and information needs of the various units of Kalā Nidhi, Cultural Informatics Lab and Kalādarśana and to help researchers from academic institutions, NGOs and Government organizations from India and abroad. The Kalā Nidhi collections are in many languages, both Indian and foreign. It has a collection of over six lakhs source material, in print and non-print forms.

### PROGRAMME 'A'

#### Reference Library

The total collection of printed books in the Reference Library as on March 31, 2007 was 1,36,344 in 12 languages including some foreign languages covering a wide range of subjects such as Archaeology, Anthropology, Conservation, Culture, Folklore, History, Humanities, Museums, Literature, Theatre, Information Science, Philosophy and Linguistics. The library has collections of nine eminent personalities including Shri Hazari Prasad Dwivedi, Shri Sunity Kumar Chatterjee and Shri Nirmal Kumar Bose. Part of the general catalogue, the collections occupy an exclusive space under the name of the donors. About 7000 books gifted by Dr. Kapila Vatsyayan are the latest addition to personal collections.

#### Acquisition of Print Material

During the year, 1789 volumes of printed material were added to the collection. These include 571 purchased volumes, 168 volumes received as gifts from eminent scholars and institutions, 476 bound volumes of journals.



## **Personal Collection of Dr. Kapila Vatsyayan**

Dr. Kapila Vatsyayan donated her personal collection of books and other material to the IGNCA. In the first lot, around 5, 000 books and other material were received, out of which 4,400 books have been accessioned, 800 books have been classified, catalogued and entered into computer. There are 2,500 periodicals, 250 seminar papers and reports, 600 photographs on dance techniques, many photo negatives and 70 diaries and calendars and 12 audio-visual and spool tapes. The process will continue with the receipt of the further lot.

During the year 2006-2007, 3977 volumes were classified, catalogued and entered into the online catalogue, which enables faster access to the books. 3000 volumes were hardbound, the listing of all journals subscribed in the library was computerized and data entry of 8875 issues of journals received in the IGNCA Reference Library completed. The Library provided services to 2498 users including the IGNCA staff members.

## **Journals**

The Library continued to subscribe to 209 research and technical journals in subject areas covering Anthropology, Archaeology, Art, Bibliography, Book Review, Computer and Information Science, Conservation, Performing Arts, Folklore, History, Humanities, Linguistics, Literature, Museum Studies, Numismatics, Oriental Studies, Philosophy, Puppetry, Religion, Social Science, Theatre and Area Studies etc.

## **Bibliographies**

### **ABIA Project at the IGNCA**

The ABIA Project is a global network of scholars cooperating on an annotated bibliographic database for covering publications on South and Southeast Asian Art and Archaeology. The project was launched in 1997 at the initiative of the International Institute for Asian Studies (IIAS) in Leiden, the Netherlands, in collaboration with international scholars and Asian academic institutes. The



IIAS has also signed an Agreement on Cultural Cooperation with UNESCO concerning the ABIA Project.

The ABIA India Office was established in the IGNCA in October 2002 after signing a Memorandum of Understanding between the Post Graduate Institute of Archaeology (PGIAR), Sri Lanka and the IGNCA. A proposal in this regard was approved by the Executive Committee of the IGNCA Trust in its Meeting held on 18th April 2002.

In pursuance of the decision taken in the ABIA meeting at Leiden in January 2006, the 9th ABIA Workshop was organized at Dhaka, Bangladesh during February 12-13 2007. The workshop was jointly hosted by the ABIA Coordinating Office in Bangladesh and the International Centre for Study of Bengal Art (ICSBA), Dhaka. Prior to the ABIA Workshop, the 7th International Congress on Bengal Art was also organized at Bogra, Bangladesh during February 8-11, 2007. About 100 delegates from 16 countries attended the Congress to discuss the sculpture, architecture, painting, epigraphy and numismatics of Bangladesh and Eastern India. The ABIA workshop was attended by ABIA project partners including India, Sri Lanka, Malaysia and the Netherlands.

Dr. K.K. Chakravarty, Member Secretary, IGNCA and Chairman ABIA Project at the IGNCA led the IGNCA delegation to the International Congress and ABIA Workshop. Dr. Ramesh C.Gaur, HoD (KN) and Coordinator, ABIA Project at IGNCA, Prof. S. Settar, Hony. Director, Southern Regional Centre, IGNCA, Bangalore, Dr. Madhu Khanna, In-Charge & HoD (KK), Ms. Asha Gupta, Bibliographer and Dr. O.N.Chaubey, Sr. Documentation Assistant were part of the delegation.

The following presentations were made at the Congress from the IGNCA:-

1. 'Social Psyche of Bengal Teracotta (brick) temples' by Dr. K.K.Chakravarty
2. 'Bengal Herostones in comparative context' by Prof. S. Settar
3. 'Naba-Durgas' the worship of nine "Green" Goddesses of Bengal : A Paradigm of Economic Sustainability ' by Dr. Madhu Khanna.



4. 'Mapping of India through Women's Creativity of *Sui-dhaga* with special reference to Kantha and Phulkari of India, Bangladesh and Pakistan' written by Dr. K.K Mishra and presented by Dr. Ramesh C.Gaur.

The Country Report of the ABIA Project at the IGNCA was presented during the Workshop. During the year the following works related to above project were carried out:

- After re-editing the records on ABIA database, 326 records were exported to Leiden office for inclusion in the third volume.
- 105 new records have been edited.
- 453 annotated records (on the worksheets) have been prepared by the scholars.
- 137 new records were created in ABIA database.

As per the agreement, from 1st January 2007, the IGNCA is the coordinating country Office for ABIA Project. The ABIA Chair was formally handed over to Dr. K.K. Chakravarty, Member Secretary, IGNCA by the outgoing Chair, Prof. Nirmal de Silva of PGIAR, Sri Lanka during the above workshop.

## **Reprography**

### **Manuscripts Library**

In fulfillment of its longstanding mission of collecting valued unpublished Indian manuscripts on varied subjects, which are lying scattered or fragmented in India and foreign collections, which are difficult to access by research scholars, the IGNCA has developed a Manuscripts Library in the form of microfilm / microfiche / digital collection. At present, this repository has more than 2.5 lakh manuscripts in almost 20,000 microfilm rolls, out of which nearly 50 per cent have been digitized.

The collection includes manuscripts from Government Oriental Manuscripts Library and Research Centre, Chennai; Dr. U.V. Swaminathan Iyer Library, Chennai; Oriental Research Institute, Mysore; Saraswati Bhawan Library, Varanasi; Oriental Research Institute and Manuscripts Library, Thiruvananthapuram; Sri Rama Verma Government Sanskrit College, Tripunithura; JMS Saraswati Mahal Library, Thanjavur; Rajasthan Oriental



Research Institute, Ujjain; Government Museum, Alwar; Khuda Bakhsh Oriental Public Library, Patna; Shri Ranbir Sanskrit Research Institute, Jammu; L.D. Institute of Indology, Ahmedbad; Sri Chaitanya Research Institute, Calcutta; Juma Masjid of Bombay Trust, Mumbai; Bhandarkar Oriental Research Institute, Pune; Vaidika Samsodhana Mandala, Pune; Manipur State Kala Academy, Imphal; Manipur State Museum, Imphal; Manipur State Archives, Imphal; People's Museum, Kakching, Manipur and many other prestigious libraries.

### Microfilming Projects (External)

During the year, 655 microfilm rolls were prepared at different projects outside the IGNCA covering 5809 manuscripts and 4,07,480 folios. Detailed breakup of the progress made during the period is as under:

Projects	Total MSS	Date of starting	No. of rolls received during this year	Language/Scripts Subject
Government Oriental Manuscripts Library, Chennai	49975	10.9.89	155	Sanskrit/Telgu Devnagari, Purana, Itihas Veda
Rajasthan Oriental Research Institute, Alwar	8500	22.4.04	69	Sanskrit/Devnagari Jyotisa, Kavya, Upanished
Oriental Research Institute, Mysore	60000	11.2.04	431	Sanskrit /Telugu, Devnagari Astrology, Medicine Vyakarana

#### **A) G.O.M.L., Chennai**

The Government Oriental Manuscripts Library, Chennai is a custodian of a wide range of rare manuscripts on varied subjects of interest to the IGNCA e.g. Purāṇa, Kāvya, Nyāya, Itihās, Grammar, Prayoga, Stotra, Advaita, Dharma, Vedānta, Vedic Literature, Mimāṃsa, Prosody, Religion, Anthology, Astrology, Grhyasutra, Upanishad, Mantra, Jainism, Lexicography etc, in Sanskrit language with varied scripts like Grantha, Telugu. These manuscripts are available in both paper and palm leaves.

The microfilming work at G.O.M.L., Chennai was started on 10.09.1989 with an initial target to microfilm 45,000 manuscripts, and later, 49975 manuscripts. At present, we have accumulated approximately 3327 microfilm rolls covering 46806 manuscripts (2113435 folios) so far. The project is expected to be completed by the end of year 2008.

#### **B) Oriental Research Institute, Mysore**

The Oriental Research Institute, Mysore project was taken up by the IGNCA in view of the fact that the Institute holds a rich collection of Sanskrit manuscripts, covering a number of subjects of interest to the IGNCA. These are Vyākaraṇa, Jyotiṣ Śāstra, Prayoga, Nibandha, Nighantuh, Advaitam, Smṛti, Vedānta, Āgama, Śrautasutra, 34Dvaita, Nāṭaka, Saivism, Samveda etc. in Telugu, Grantha, Kannada, Devanagari scripts. Both paper and palm leaves manuscripts have been selected for microfilming.

Out of the entire collection of ORI, Mysore, 60000 manuscripts have been selected for microfilming. At the end of the year, 1161 rolls covering approximately 8417 manuscripts (645207 folios) have been microfilmed.

#### **C) RORI, Alwar**

To accomplish its mission, the IGNCA has selected all the eight centres of Rajasthan Oriental Research Institute at Jodhpur, Udaipur, Bikaner, Kota, Jaipur, Chittorgarh, Bharatpur and Alwar. The Alwar center of RORI holds a



wide range of Sanskrit manuscripts on varied subjects like Vedas, Darshana, Itihasa, Purana, Bhakti, Kavya etc. in Devnagari script.

The microfilming of 8500 manuscripts was started on 22-04-2004. At the end of the year, 433 microfilm rolls covering 3237 manuscripts (248837 folios) have been microfilmed.

### **Microfiche**

Under an agreement for exchange of material from INION, Russia, Reference Library acquired 235 microfiches during the period of 1<sup>st</sup> April 2006 to 31<sup>st</sup> March, 2007. This collection consists of Russian Journals related to subjects like Russian Imperial History, Soviet Union, Social History, Central Asian History, Statistics of Russian (Imperial) population etc.

### **Slides and Photographs**

The IGNCA photo-documented artifacts on display in the museums in Jammu, Chandigarh, Patiala and festivals in Kulu. The photo-documented material comprises 699 photographs and 653 slides. The museums covered are Himalayan Heritage Museum, Jammu; Sheeshmahal Museum and Qila Androon, Patiala and private collections in Jammu.

Some as the details of these collection are as given below:

1. Himalayan Heritage Museum — Houses the collection of Material Culture of Jammu, Kashmir and Ladakh. Utensils of Kashmir were photo-documented.
2. Shashwat Art gallery — Jammu Pahari Paintings, Jewellery and decorative art objects of Jammu were photographed.
3. Ved Pal Memorial Museum, Jammu — Paintings and decorative art objects were photographed.
4. Govt. Art gallery and Museum, Chandigarh — Gandharan Sculpture was photographed
5. Sheesh Mahal Museum and Qila Androon, Patiala — Paintings, Sculptures and oil paintings were photographed.

## Conservation Lab

The IGNCA has a well-equipped Conservation Laboratory, which deals with the preservation and restoration of the archival collections of the Centre. It conducts awareness campaigns and basic training programmes on heritage objects management.

Curative conservation works were undertaken this year on:

- (i) Hand written register of Raja Deen Dayal collection.
- (ii) 52 books from the Reference Library and Ram Sharan Tripathi Book Collection.
- (iii) Manuscripts from Mahavir Jain Library, with treatment of manuscripts folios and making of acid-free hand- made boxes.
- (iv) Preventive conservation of 450 manuscripts at Tibia College, Delhi.
- (v) 31 books from Vinod Sena collection.
- (vi) R.P. Mishra Maps-Dry cleaning and removal of cello tapes from the edges of the maps.
- (vii) Fumigation of Rabari Textiles.
- (viii) CMC lining of 'Rajtarangani.'
- (ix) Fumigation, dry cleaning, wet cleaning and deacidification of four volumes of Indian National Bibliography: 1971, 1973, 1980-81, 1984.
- (x) Fumigation of books of the Harikatha Collection.

## Seminars / Workshops:

1. A 7-day workshop on 'Preventive Conservation of Manuscripts' was organized at Bhai Veer Singh Library from 7th February to 15th February, 2007. 35 manuscripts were given preventive conservation including re-accessioning, dry and wet cleaning and storage management.
2. A 45-day workshop on 'Preventive Conservation' at Lal Bahadur Shastri Sanskrit Vidyapeeth, Katwaria Sarai.
3. Workshop on 'preventive conservation of manuscripts' at Bhogi Lal Institute of Indology.  
One-day awareness workshop on 'Care and Conservation of Manuscript' at Lal Bahadur Shastri Sanskrit Vidyapeeth, Katwaria Sarai.



## **Programme 'C'**

### **Cultural Archives**

Material related to different genres -- literature and personal histories, recitation, painting, music to folklore and tribal arts -- in the original and in copies contributed by scholars, artists and connoisseurs has been classified and catalogued in the Cultural Archives. The archives are enriched by personal and ethnographic collections and acquired from cultural exchange.

#### **Acquisition**

- (i) Acquisition of Brunners' paintings: 852 oil and water colour canvas and paper paintings have been acquired (as bequeathed by Late Elizabeth Brunner to the IGNCA), through the initiative of the Trustees of the Brunners' will, specially, Dr. (Smt) Kapila Vatsyayan. The collection comprises paintings of the mother-daughter duo from their early days in Hungary, their travel to India and life long stay and work in India, mostly executed in early 20<sup>th</sup> century. Preservation, accessioning and cataloguing of the collection is in progress. 300 paintings have been catalogue.
- (ii) Shambhunath Mitra Collection on photo documentation of 121 Terracotta Temples of West Bengal, comprising 1149 negatives, index sheets and district maps.
- (iii) VCDs of Pt. Prannath the renowned Hindustani classical vocalist, gifted by his daughter.
- (iv) Dr. Akhilesh Mittal Collection: Preparation of a CD with select audio recordings of Firaq Gorakhpuri
- (v) V.A. K. Ranga Rao collection (608 78 rpm records of Hindustani and Carnatic Music). Complete listing done and index cards prepared.
- (vi) Harikatha Collection: Listing done for fumigation and restoration.
- (vii) Balan Nambiar collection (1800 slides). Index cards for 300 slides prepared.

The following collections were digitized:

- a. Shambhu Saha Collection
- b. Sunil Janah collection
- c. Henri Cartier Bresson collection
- d. POPs of Raja Deen Dayal collection

## DOCUMENTATION

### Audio-Visual

Since inception, the IGNCA has been documenting lifestyles and ritual of communities, and interviewing great personalities. The audio-visual unit has a well-catalogued library, accessible to in-house and outside users. Some of the major documentation work this year's related to the Diaspora programme and the Narivaad project. The following documentation was done during this year:

- (i) Tribal flower festival 'Baha.' This is the spring festival of the tribal communities in central and eastern India. Interviews with group leaders, who came from Jharkhand region, were done to record their oral history.
- (ii) Under the Narivaad project, songs of women in West Bengal 'Palligiti' was documented.
- (iii) An audio CD titled 'Message from the hearts of women of West Bengal' was brought out under the Narivada research project.
- (iv) Rituals pertaining to the spring season and Madhu shravani, Madhubani painters were documented.
- (v) A programme 'UTSA, Origins: the Creative Tracks of the Indian Diaspora' was hosted from January 5 to 8, 2007. For this, a film titled, 'An insight' was made. It highlights the event celebrating 150 years of the Indians' Arrival Day in Guadeloupe, the French Caribbean Island in West Indies.
- (vi) A film titled 'IGNCA and Indian Diaspora' was prepared and screened during the Diaspora.
- (vii) Shooting of two episodes of Gaudiya Nritya namely Dashavatara and Shiva Panchmahima by Ms Mahua Mukherjee was undertaken.
- (viii) A Yakshagana presentation in Hindi was documented and archived.
- (ix) The IGNCA undertook Beta coverage of Rock Art of Uttranchal.
- (xi) Audio/video coverage of Aqueedat ke Rang: Presentations on expressions of Devotion in Islam, in music in mosques and *dargas*.
- (xii) Documentation of three day Dhrupad Samaroha at Gwalior and Behat (M.P.).
- (xiii) Documentation of heritage of Gwalior, monuments at Orchha (MP).



In the post production work the following were done:

- Interview with veteran freedom fighter Mahesh Dutta Mishra was edited.
- Editing and voice over of two episodes of 30 minutes each of Om Shanti Dhama was done.
- Mega post-production work of the 11-day Apthorayama Soma Yaga was taken up with the help of Rutwiks of Bangalore.
- Recording of speech by Dr. Kapila Vatsyayan on Acharya Narendra Dev was sent to Lucknow for Acharya Narendra Dev memorial programme.
- Post production of Ramlila was done. The IGNOA made the following 20 episodes for 'Kalātarang' for telecast on DD Bharati.

1. Showreel of Rāmlīla
2. Tārikā Vadh
3. Ahalya Uddhār
4. Ashok Vātika
5. Sīta Swayamwar
6. Laxman Parasurām Samvād
7. Kaikayee Antardwand
8. Manthara
9. Kaikayee Dasharath Samvad
10. Ram-Pitṛ vakya paripālak
11. Rām Vanayātra
12. Dasharath Maran
13. Bharat Milap
14. Sīta Haran
15. Lanka Dahan
16. Ravana Vadh
17. Ramnagar Ramlīla
18. Interview with Prof. V. N. Mishra
19. Interviews with Prof. Ann Marie Schimmel
20. and Prof. Maxwell by Dr. Kapila Vatsyayan.

## Outreach

- The following films were released in DVD-ROM and are now available for sale:
- Aihole — Cradle of Indian Architecture
- The talking Rocks of Badami
- Behind the Mask
- Shravana Belagula — The Jain Heritage Site
- Echoes of the Past Bijapur
- Celestial Coronation — Mahamastakabhishekam of Bahubali — Karkala
- The Legacy of Raja Deen Dayal
- Gotipua
- Hampi — The World Heritage Site
- Sacred Dances at the Hemis Festival
- Temple Instruments of Kerala
- Lai-Haraoba
- Mahakumbha — In search of the Nector
- Dakshina Kannada- Land of the Mother Goddess
- Murals of Kerala
- Navakalevara —The New Embodiment
- Mirasans of Punjab — Born to Sing
- Rāmlīlā — The Traditional Performance of Ramayana
- Oral Tradition of Vedas
- Wangla — A Garo Festival

## Photography

The section routinely photo-documents all the programmes of the IGNCA. The photographs are made available for press publicity, *Vihangama*, the IGNCA newsletter, in-house scholars and divisions.



## **Other Activities**

Dr. Ramesh C.Gaur, HoD (KN) attended the International Conference on Semantic and Digital Libraries 2007, organized by Documentation Research and Training Centre, Indian Statistical Institute, Bangalore. He presented a tutorial on "Digitization and Digital Preservation of Indian Cultural Heritage," and chaired a technical session on "Ontologies." Over 300 participants from 14 countries attended the Conference.

## **Kalā Nidhi Annual Day**

Kalā Nidhi Division celebrated its 18th Annual Day Function on Basant Panchami on 23rd January, 2007. A two-day discussion on activities and resources at Kalā Nidhi Division during 24th – 25th January 2007, a debate and a panel discussion on "How to improve Reference Library services" were organized. The IGNCA officers, scholars, Joint Secretary, Parliament Library, Director, Lal Bahadur Shastri Institute of management and Mrs. Kanta Bhatia, former Librarian, University of Pennsylvania, USA participated in the introductory and panel discussions.

## **Networking**

### **Daisaku Ikeda Corner**

In collaboration with the Bharat Soka Gakkai (BSG), a Daisaku Ikeda Section on Culture of Peace was established in the library on October 28, 2006. The aim of the Centre is to initiate dialogues with academicians, researchers and those engaged in pursuit of peace, education and culture. The section has over 64 titles written by Dr. Ikeda on diverse issues along with non-print material donated by the Soka Gakkai International (SGI). A Reader's Forum comprising academicians, scholars and general users was organized for rendering advice for impartment of library services.

## Cultural Informatics Laboratory

Cultural Informatics Laboratory (CIL) was established in 1994 with UNDP assisted multimedia documentation project, titled "Strengthening National Facility for Interactive Multimedia documentation of Cultural Resources". Under proper guidance from subject experts, the team was trained in Interactive-multimedia-documentation and in-depth analysis of cultural information. This expertise is being used to recreate cultural heritage virtually, in forms of an integrated perception of culture. The project has broken new grounds in the creation of synergies between the arts and information technologies, and in the development and demonstration of new design-models and reusable software tools targeted at high-quality multimedia content-creation.

After the completion of UNDP project, the IGNCA Trust continued the activities of the CIL with partial funding generated by the team from the collaborative projects from Government and sister organizations. Main activities of the CIL include dissemination of cultural information using state of the art technology through sponsored projects, in-house CD-ROM projects and the web site.

The activities of the division can be classified under the following categories:

- In-house CDROM Projects
- In-house digitisation Projects
- Website of the IGNCA
- Workshops / Seminar
- Sponsored Projects

The status of some of the pioneering work in the field of technology application for culture by the CIL, during this period, is placed below.

### In-house CD-ROM Projects

#### Devanarayana

Devnārāyana katha is an oral tradition in Rajasthan. It being a part of the lifestyle studies, pursued by the Janapada Sampadā Division, the CIL is preparing an interactive CD-ROM, to offer a complete picture about the tradition. The narrative revolves around a large painted scroll called *phaḍ*. A professional singer called Bhopa unfolds the story through song and

performance. The relationship between the pictorial image, the sung narrative performances and audience responses are recreated.

Video editing and its integration has been completed and relationship between various dimensions like location, theme, character and natural elements are in the process of integration. The narrative text has been edited and translated and is under validation after which recording of the narration would be started.

## **Two Pilgrims**

**'Life and work of Elizabeth Sass and Elizabeth Brunners'**

Elizabeth Sass and Elizabeth Brunner, the mother-daughter duo, born in Hungary, made India their home. They were guided to India by their spiritual quest and vision. A large part of their paintings have been bequeathed to the IGNCA. This project is an attempt to present the Brunners' works in an interactive CD form. The progress of work has been as follows: -

Database editing and verification completed. Selection of video clips and transcribing of the non-audible voice of Padmashri Brunner for making captions in clip is in the process of completion. Integration of biography and selected Video clips of interviews is pending. Testing and validation of the CD-ROM would be initiated thereafter.

## **Gita Govinda**

The 12<sup>th</sup> century poem by Jayadeva has inspired several forms of art in all the regions of the country. Dances, paintings and miniatures have presented the poems in their unique styles. The present project puts together some select forms of art, adding the academic and spiritual input in an interactive CD.

The following books have been digitized for the selection of the paintings

1. Kangra Gītagovinda by M S Randhawa,
2. Jaur Gītagovinda by Dr. Kapila Vatsyayan
3. Mewar Gītagovinda by Dr. Kapila Vatsyayan
4. Assam Gītagovinda by Dr. Kapila Vatsyayan
5. Bundi Gītagovinda by Dr. Kapila Vatsyayan



## 6. Miniatures (Northern Gujarat and Jaipur) of Gītāgovinda by Dr. Kapila Vatsyayan

- List of Bibliographies taken mainly from the book of Jaur Paintings for further reference by researchers.
- List of Gītāgovinda manuscripts available in the IGNCA is already uploaded on the IGNCA website. The compiled list of manuscripts does not include the information about the illustrations in the manuscripts.
- Integration, testing, validation of the CDROM

## **Br̥hadīśvara Temple**

The Br̥hadīśvara temple in Tanjavur is one of the two temples taken up as pilot projects under the Kṣetra-sampadā programme of the Janapada Sampadā division. Several publications have been brought out by the IGNCA under this project. This CD-ROM seeks to create a virtual walk around and inside the temple.

### **Activities**

Selection of images for the architecture of the main mandapa of the Br̥hadīśvara Temple has been started from the books "Encyclopedia of Indian Temple architecture- South India" and "Tanjavur Br̥hadisvara: An architectural study." Some of the images are still unavailable, which are to be collected from the other sources.

### **In-house digitisation Projects**

**Digitisation of manuscripts from microforms:** The IGNCA's reprography archival collection includes rare manuscripts, collected from different institutions of India and abroad. They are mainly in the form of microfilms and microfiche. During 2006-07, 3390 (target 4000 rolls) microfilm rolls covering 21.24 lakh folios of manuscripts have been digitised. A total of 13161 microfilm rolls (out of about 20500 rolls are available in the IGNCA collection) having 82.54 lakh folios have been digitised.

The digitisation of microfiche was started recently. 2700 microfiche from the Staatsbibliothek Preußischer Kulturbesitz (SBPK), Berlin collection covering 103544 folio have been digitised.

**Digitisation of Photographs:** Photographic collection of Shambhunath Shah (51 frames) and Henry Cartier Bresson (107 frames) have been digitised. 687 photographs of Raja Deen Dayal collection have also been digitised. Over four hundred photographs were digitised and edited for the Diaspora exhibition.

**Folk Painting project of Janapada Sampadā Division:** Over one thousand photographs have been digitised / edited for the “Folk Paintings of Rajasthan and Madhya Pradesh” project.

**Digitisation of Slides:** 176 slides were digitised for the Thar exhibition at the IGNCA, about 300 slides for the IIC (regarding “*Sui-Dhaga*” exhibition) and over 200 slides from the Shyamala Devi collection on Diaspora.

**The IGNCA WEBSITE ([www.ignca.gov.in](http://www.ignca.gov.in))**

Contents on the catalogue of manuscripts for 31 institutes, material on Diaspora, Nārivād etc. and information received from other divisions of the IGNCA are uploaded on the website during the year. The website had an **average hit of 14 Lakhs per month** during the last six months. (Hits analysis by NIC)

## **Sponsored Projects**

### **Digitisation of Manuscripts**

1. **The Oriental Research Library, Srinagar:** 1406 manuscripts containing over six lakh pages were digitized at Oriental Research Library, Srinagar, on behalf of the National Mission for Manuscripts (NMM) in the first phase (during 2004-06). The manuscripts digitized include Yogavashistha, Mahābhārat, Saivism, Ayurveda etc. in Sanskrit (Sharada) and Persian.

The second phase of the project started in August 2006 to cover all the manuscripts at the ORL, Srinagar. Over nine lakh pages were digitised in the second phase and the work is expected to be completed by July-August 2007.

2. **The National Museum, New Delhi:** The IGNCA is engaged in the digitization of manuscripts collection of the National Museum, New Delhi. Two thousand seven hundred and fifty nine manuscripts (over 9.6 lakh pages) have been digitised till 31<sup>st</sup> March 2007.
3. **The National Library of Mongolia, Ulanbaatar:** The IGNCA extended technical consultancy to the Indian Council for Cultural Relations (ICCR) for finalising a project for the digitisation of 406 volumes of Ganjuur and Danjuur manuscripts available at the National Library of Mongolia. About 75 manuscripts (over 47000 pages) were digitised during the training period and the copy is available at the IGNCA and the ICCR. Digital copy of all the manuscripts would be made available at the IGNCA and ICCR Library, for academic reference.
4. **Lal Bahadur Shastri Institute of Management, New Delhi:** Digitised approx. 500 pages of old newspapers and magazines.

## **Website Designing**

**Website for the Archaeological Survey of India ([www.asi.nic.in](http://www.asi.nic.in)) and National Museum Institute -Deemed University ([www.nmi.nic.in](http://www.nmi.nic.in)), New Delhi** have been designed, developed and uploaded at the NIC site during the year. Services for update and modification in the content would be extended to them as part of the annual maintenance contract.

## **Conferences/workshops**

- Director CIL, P. Jha presented 'Kalasampada: Digital Library: Resources of Indian Cultural Heritage' at Patna during the workshop organised by the Commission for Scientific and Technical Terminology, during 19-20 December 2006.
- A four member CIL team visited National Library of Mongolia for training their staff on digitization of manuscripts. Project sponsored by ICCR.



## KALĀKOŚA DIVISION

The Kalākośa 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, combining the textual and the visual with the oral, the visual with the oral and theory with practice.

### **Programme 'A' Kalātattvakośa**

*(A Lexicon of Fundamental Concepts of Indian Arts)*

Kalātattvakośa is a lexicon of fundamental concepts of Indian Arts. Under this programme, a list of about 250 terms of the concepts was drawn up after considerable research and deliberations with eminent scholars. Each concept is investigated through some 300 primary texts of various disciplines. Since the year 1988, when the first volume of this series was published, five volumes have been brought out. During 2006-07, the final editing, preparation of 'Index' and the CRC of Vol.VI has been prepared.

**Preparation of Kalātattvakośa reference cards:** This is an ongoing work carried out at the Varanasi Office of the IGNCA, in which, the reference cards are prepared from the relevant texts already enlisted. These references are related to the Kalātattvakośa terms, which are used for writing articles on each term. This year, 3153 new cards with reference, quotations and their translation were prepared.

### **Programme 'B' Kalāmūlāsāstra**

*(Series of Fundamental texts bearing on the Arts)*

The second on-going programme of the Kalākośa Division is to prepare reliable critical editions of certain fundamental texts relating to the Indian arts, ranging from Vedic literature āgama, tantra, architecture, sculptures and

painting to music, dance and theatre, and publish them, critically edited, with annotations and translations. Besides this series, the IGNCA has undertaken to publish a few more texts, which serve as source material, related to Kalāmūlāsāstra series, such as a reference works on Vedic Ritual.

## Publications

A. The following publication was brought out this year under this series:

**Illustrated Dictionary of Vedic Rituals**, compiled by Dr. H.G. Ranade along with line drawings and photographs.

B. The following works are in the final stage of completion:

### Vedic/ Śrauta Ritual (Black Yajurveda)

1. **Baudhāyana śrauta-sūtra**: with the commentary of the Bhavasvamin (Vol.I, II & III), critically edited, along with introduction by Prof. T.N.Dharmadhikari. Three volumes of this technical work were got ready this year and Vol.IV is being typeset.

### Vedic/Śrauta Ritual (Sāmavedic)

2. **Jaiminiya-brāhmaṇa**: critically edited and translated by Prof. H.G.Ranade.

The CRC of three volumes are at the final stage of preparation. Proof of Vol.IV is being checked.

### Āgama (Vaiśnava, Pancarātra)

3. **Īśvarasamhitā**: (in five volumes) critically edited and translated by Prof. M.A. Lakshmithathachar and revised with a detailed Introduction by Late Prof. V.Varadachari. All the five volumes were finally checked and corrected this year. Printing has been taken up.

### Āgama (Śaiva)

4. **Kriyakramadyotika**: Critically edited partially by late Dr. S. Janaki and translated by Prof. Fredrick. Work at present assigned to Smt. Kameshwari, Director of Kuppuswami Shastri Research Institute, Chennai.

## Śākta-tantra

5. ***Manthana-bhairava-tantra (Kubjikā- āgama)***: Edited and translated with copious notes by Dr Mark Dyczkowski with the help of manuscripts procured from Nepal. The Editor has submitted his work, complete in all respects, except the indexing. Total number of typeset pages is 5579.

## Āgama (Sakta)

6. ***Tantrasārasangraha***: A south Indian text on Śaiva- Śākta ritual and iconography. edited and translated by Prof. K.T. Pandurangi. Sketches of the deities, mentioned in the text, are to be assigned.

## Alaṅkāśāśtra (Aesthetics)

7. ***Rasagaṅgādhara***: critically edited and translated by Prof. Ramaranjan Mukherjee in two volumes. The proof has been checked and the pre-CRC copy is expected.
8. ***Sarasvatīkaṇṭhābharana***: critically edited and translated by Dr. Sundari Siddhartha in three volumes. Corrections were carried out and material was handed over to the typesetter during the year. Final CRC of all the volumes is expected soon.

## Basic Concepts of Indian Art in relation to other Indo-European languages

9. ***Glossary of Key Art Terms***: A glossary of 100 terms prepared by Late Prof. Vidya Niwas Mishra, most of the articles were re-written during the year. Now, typesetting work is going on at Varanasi.

## Music (East Indian, Orissan)

10. ***Saṅgītanārayaṇa*** : Critically edited and translated by Dr. Mandakranta Bose. Complete material was handed over by the Editor in February 2006. Corrections were carried out and the index was prepared. It would be sent to press shortly.

## Music (North Indian, Pre-medieval period)

11. ***Saṅgītamakaranda of Nārada***: Edited and translated by Dr. M.Vijayalakshmi. The work is in the stage of final proof checking.



## Archicecture and town planning

12. ***Samarāṅgāṇasūtradhāra***: (In four volumes) edited and translated by Dr. P.P. Apte and Shri C. V. Kand. The typesetting work of Vol. III & IV was taken up, which is nearing completion.

## C. Other Research Projects at fairly advanced stage of preparation. Vedic Ritual

1. **Gopathabrāhmaṇa**: Editor/Translator: Prof. Samiran Chandra Chakrabarti.  
Vedic Phonetics
2. **Yājñavalkya-śikṣā**: - Editor/Translator: Dr. N.D. Sharma.  
Vaikhānasāgama
3. **Marīci-saṃhitā**-Editor/Translator: Prof. S. N. Murti.  
South Indian Iconography
4. **Tantra-samuccaya** -Editor/Translator: Late Prof. K. K. Raja.  
Non-Sectarian pancaratra
5. **Hayaśīrṣa-pañcarātra**— Editor/Translator: Prof. G. C. Tripathi.  
Karnataka Music
6. **Rāgavibodha** — Editor/Translator: Prof. Ranjanayaki Ayyangar.  
Vāstuśāstra
7. **Vāstu-maṇḍana** — Editor/Translator: Dr. Anasuya Bhowmi.  
Buddhist Philosophy
8. **Śatsāhasrikā-prajñā-pāramitā**-Editor/Translator: Dr. Ratna Basu  
Śākta Tantra
9. **Sādhana-mālā**-Editor/Translator: Pt. Satkari Mukhopadhyaya.  
Śaiva Āgama
10. **Aghoraśivācārya-paddhati** -Editor/Translator: Late Dr. S. S. Janaki.  
After her sad demise, her disciples are preparing the edition.  
Astronomy
11. **Rājapraśnīyasūtram** - Editor/Translator: Dr. S. R.Sarma.  
Alaṅkāra

12. **Bhāvaprakāśana of Śaradātanaya** - Editor and Translator  
Prof. J.P.Sinha.

**Programme 'C'**  
**Kalāsamālocana Series**  
**(A series of publications of critical scholarship and research)**

The Following publications would be brought out very soon under this series:

1. **Elements of Buddhist Iconography of Ananda K. Coomaraswamy**, edited by Krishna Deva.
2. **Across the Threshold of India** by Martha A. Strawn.
3. **Sāradā and Tākari Alphabets : *Origin and Development*** by B.K.Kaul Deambi.
4. **Cultural History of Uttarakhanda** by D.D.Sharma.
5. **Illustrated Balisattra Bhagvat Purāṇa** by B.N.Goswami.
6. **The Bhubaneswar Temple of Lingarāja : Art and Cultural Legacy** by K. S.Behera.

**Programme 'D'**  
**Encyclopaedia of Arts**

**Numismatic Arts of India: by Prof. B.N.Mukherjee.**

Out of the total four volumes of Numismatic Arts of India, Volume- I (Historical & Aesthetics Perspectives) and Volume-II (Masterpieces of Numismatic Arts of India, Album volume) have been printed and are at the binding stage with the press.

**Programme 'E'**  
**Area Studies**  
**South East Asian Unit**

Valuable material on an important Project entailing comparative study of Goddess Mahisāsūrmardini in Java and Bali with that of her Indian counterpart was collected by this unit under the Asia Fellowship Scheme.

## East Asian Programme Publications

### 1. Xuanzang and the Silk Route

During the year (2006-07), the whole material was typeset, copy-edited and sent to the press for printing.

### 2. Kalākalpa

Volume- I, No.2 of the research Journal of IGNCA "Kalakalpa" was sent to press and brought to the final stage of publication.

## Documentation of Vedic Recitation

A number of the branches of Vedic learning have disappeared over the time and many of them are at present on the verge of extinction. *The Sakhas (branches) of Kānva (white Yajurveda) Kathā, Kapisthala, Maitrāyini (Black Yajurveda) and Kaushitaki (Rigveda)* are, for example, especially endangered.

Every śākha of the Vedas has a particular mode of recitation and accent because each śākha has its unique character. Most of the śākha have their own special texts as well as manuscripts, which also need to be brought out. Some of the śākha adhere to one single mantra text but have their own Brahmanas, Aranyakas, Upaniśads, *śrauta-sūtra* and *Grhya-sūtras*. The followers of these Shakhās usually performed their religious and domestic rites on the basis of their own textual tradition. However, due to the impact of modern civilization and living, the ancient rites are disappearing day by day and also those learned Pandits who knew these texts by heart for use in the ritual when the textual tradition gets lost. Though most of our Vedic Saṃhitā texts have been lost, a very small number of Pandits still know the Saṃhitās and related rituals by heart.

The objective of this Project is to preserve both the oral tradition of textual recitation as well the practical tradition of ritual performance for posterity and to study it from various angles.

Video recording of the traditional chanting of Kauśitaki-śākha of the Rgveda was done and a Veda-Sammelan was also organized successfully at Banswara, Rajasthan. The Kauśitaki recension of the Rgveda is one of the rarest and most unexposed branches of this Veda. Only two Pundits in



Banswara (Rajasthan) know its correct traditional chanting. Their recording is going to be of indispensable importance in future comparative studies.

The video recording of the Purnamasesti was completed on 19<sup>th</sup> and 20<sup>th</sup> February, 2007 in Alandi (Near Pune). On both days, the responsibility of delivering a scholarly commentary was taken up by the eminent Vedic Philosopher Dr. T.N.Dharmadhikari. This year, in addition to Veda recordings, documentation of the Soma-yajna at Sholapur would be done.

### **Nārivāda : Gender, Culture and Civilization Network**

Nārivāda : Gender, Culture and Civilization Network was launched in March, 2005. The vision statement of the IGNCA speaks of evolving models of research pertinent to Indian ethos and reality, and views women's contribution to art and culture as an integral part of our endeavour. However, there is a great need, in connecting the vast resources on women's culture with contemporary discourse in gender studies, to protect it from distortion and oversimplification. The aim of Nārivāda is to contextualize women's cultural resources and knowledge systems as an essential element of gender studies.

### **Publications**

During the year, 'A Passion for Freedom the Story of Kisanin Jaggi Devi' by Deepti Priya Mehrotra was published.

The following research publications are nearing completion.

1. **Shaktikā on the Ascent**
2. **Liberation Through Art** (in two volumes)
3. **Healing of the Self (SNDT)**
4. **Indigenous Epistemologies**
5. **The First Bibliography on Women, Religion and Culture** by Nancy Euer Falk.
6. **Painting Identities : Three Tribal Artists** by Indira Mukherjee
7. **Oral Histories of Women Series Karva Chauth ; A Ritual of Suhāg** by Mala Bhandari - Research in Progress.

## **Papers Published**

1. **Text and Context**  
**Manu on Women: The Meaning of Swatantra and its Implications for Women's Freedom** by Sanjay Kumar
2. **Gender and Visual Representation**  
**Presentation of Gender in Folk Paintings of Bengal** by Prof. Ratnabali Chatterjee
3. **Rethinking Epistemologies**  
**Orality and Hermeneutics** by Prof. Sylvia Marcos
4. **Writing Women's Lives : Some Methodological Questions for Feminist Historiography** by Prof. Veena Poonacha
5. **Indian Feminites**  
**Paradigms of Female Embodiment in the Hindu Tradition** by Dr. Madhu Khanna

## Janapada Sampadā

The Janapada Sampadā Division deals with research and documentation on the contextual aspects of culture including life style, traditions, and folklore and art practices of communities, from eco-cultural, socio-economic points of view. Concentrating on oral traditions, it has a wide canvas covering regional studies from a multidisciplinary perspective, emphasizing the inter-relationship between different cultural groups and communities. The activities of this division broadly come under: (A) Ethnographic Collection; (B) Multimedia Presentations and Events; (C) Life-style Studies, which has two programmes, (i) Lokaparamparā and (ii) Kṣetra-sampadā.

### Programme 'A' Ethnographical Collections

The core collections comprising originals, reproductions and reprographic formats are acquired as basic resource materials for research, analysis and dissemination. Under this programme, the following work was undertaken.

#### Project

**Handicraft and Intangible Heritage of India – Documentation Presentation and Research on Folk Paintings of North India** was completed in the project commissioned by the Development Commissioner, Handicraft. Eight final reports on traditional forms of folk paintings of Rajasthan and Madhya Pradesh, namely (i) *Sāñjhi* (ii) *Pithorā* (iii) *Godnā* (iv) *Gwalior Chitrakalā* (v) *Māndanā* (vi) *Bhil* painting (vii) *Thāpa* (viii) *Gond* painting were prepared. These reports were based on intensive field studies and audiovisual documentation. A separate CD containing songs, texts, photographs, audio and video was also submitted along with the report. Eight ethnographic films were produced along with the report. Hundreds of slides, sketches and photographs have been collected. The entire material has been digitized.

#### Cataloguing

All the 112 audio cassettes of 90 minutes each of Gaddis have been digitised. Approximately 1000 slides on Gaddis have been accessioned and about 800 have been catalogued. This material was generated during the in-house

project Spatial and Temporal Processes among the Gaddis of Bharmour, Himachal Pradesh.

### **Programme 'B'**

#### **Multimedia Presentations and Events**

**Ādi Drśya:** One of the major academic programmes of the IGNCA relates to exploring artistic manifestations, emanating from man's primary sense perceptions. Man's first awareness of the world came through his primeval sense of sight (Ādi Drśya) and ability to hear (Ādi Śravya). The Rock Art forms a crucial component of the Ādi Drśya Programme. A detailed documentation of Rock Art sites in different states was taken up through five field study tours during the year.

- **Study and Documentation of Tribal Art (Rock Art) in Orissa (12-18 April, 2006):**

During this field trip, the art forms and the social life of two tribal communities- Lanjia Saura and Dangoria Kondha of Rayagada district in Orissa were documented. The material generated in the fieldwork are: 580 still photographs, video recording, audio recording and 10 line drawings.

- **Documentation of Rock Art and allied subjects in Uttaranchal (19-30 June, 2006):**

Fifteen rock art sites and seven villages of Almora district were documented. The rock art sites are: Lakhu-Udyar, Phadkanauli, Lwethep, Kasardevi, Dwāron, Chancharidhar, Jenery Lisa Dipo, Dharamgaon, Dadholi, Naugaon, Devli Dana, Hatwalghora, Kafarkot, Phalseema and Jaskot. The Villages — Digoli, Kapadkhan, Chandreshwar, Naugaon, Katarmal, Petsal and Khajanchi Mohalla were also documented. The material generated in the fieldwork are: 470 still photographs, video recording, audio recording, 46 slides and 20 line drawings.

- **Documentation/Study of Rock Art and Buddhist Monasteries in Ladakh Region of Jammu & Kashmir State (27<sup>th</sup> August – 14<sup>th</sup> September, 2006):**

During these field trip two districts of Ladakh region, Leh and Kargil were surveyed for documentation work. Twenty-five sites in Leh district and six sites in Kargil district were documented. The names of the sites in Leh



district are, Chilling Vally, Shey Samanla (Sindhu Darshan), Shey, Alchi, Nurla, Khaltse, Khaltse Bridge, Baima, Dah, Sanken, Alchinathan, Sumur, Skuburchen, Taru Thang, Karu, Liktsé, Kiari, Tangtse, Tangtse Village, Sasoma, Sasoma Bridge, Hunder Duck, Diskit and Dhomkhar. The names of the sites in Kargil are Mulbek, Karchaykhar (Sankhu), Tilmarchey, Lankarchey, Akshamal (Puin), Apati and Darchik. Besides the rock art documentation work, the Buddhist monasteries, temples, palaces and stupas were documented in the district of Leh. The mask dance of Diskit monastery, rituals of the local people, interviews with Lamas of different monasteries, the landscape in the area of Changla Pass, Pangong Lake, Khardungla Pass and in the Nimu areas were also documented. The material generated in the fieldwork are: video recording, audio recording, 2300 photographs, 180 slides and 30 line drawings.

- **Documentation of Rock Art and allied subjects in Chhattisgarh (4<sup>th</sup> – 14<sup>th</sup> December, 2006):**

The focus area in the project was Raigarh district in Chhattisgarh. Eight rock art sites and eight villages of Raigarh district were documented. The rock art sites are: Bagderbil, Siroli Dongri, Karmagarh (Ushakuthi), Ongna, Potia (Yamuna Mada), Basnajhar, Cheri Godri and Botalda (Lekha Topa). The villages are – Siroli Dongri, Karmagarh, Ongna, Potia, Basnajhar, Sonvarsha, Gidha and Botalda. . The material generated in the fieldwork are: video recording, 800 still photographs, 80 slides, 100 line drawings

- **Documentation of Rock Art & Allied Subjects in Jharkhand (15-25 Jan.,2007):**

During this field trip, Hazaribagh and Chatra districts of Jharkhand were taken up. Eight rock art sites and two villages were documented. The rock art sites are: Isco, Nutangwa, Sidpa, Gonda, Thethangi, Raham, Mander (Satpahar) and Khandar (Satpahar). The villages are- Isco and Bhelwara. The material generated in the fieldwork are: 900 still photographs, video recoding, audio recoding, 90 slides and 50 line drawings.

## (Ādi Śravya)

Under the Ādi Śravya project the following programmes were hosted.

- A two-day national seminar was organized on 'Confluence of Traditions - *Bhagat Bāṇi* in Sri Guru Granth Sahib' on 21-22<sup>nd</sup> December 2006 in collaboration with Punjabi Academy, Delhi. The *bhagats* whose works are contained in the Sri Guru Granth Sahib came from different regions and wrote in different regional languages. Out of 5892 hymns of the Guru Granth Sahib 937 belong to sants and *bhagats* who belong to faiths other than its founder's faith. There are 541 hymns of Kabeer, 116 of Baba Fareed, 61 of Namdev, 40 of Ravidas and many others. The Gurus themselves used several languages as they always preached in the local idiom and made liberal use of local dialects. These *bhagats* belonged to different religious denominations and castes including marginalized castes. The presence of this Bāṇi imparts a unique inter-religious and regional flavour to the Sri Guru Granth Sahib.

The focus of the seminar was to understand the unique inter-faith and inter-regional flavor of this tradition, as well as the message of peace, harmony, compassion and brotherhood of the humanity that it communicates both through the written and the sung word. Musical aspect of the tradition was explored in the framework of the *śruti paramparā*; significantly the hymns in the Sri Guru Granth Sahib are arranged in the musical measure, in which a hymn is meant to be sung. The singing of the Bāṇi in an appropriate raga is considered *gurmatt*, an essential part of the religion and the sole form of worship among the Sikh. The seminar concentrated on the *bani* of saints and poets such as Baba Farid, Kabir, Namdev, Trilochan, Ravidas, Dhanna Bhagat, Pipaji, Sain and Sadhana.

The seminar was divided into four broad themes, viz. (i) Historical perspectives, (ii) selection of the poems and songs of the *bhagat* poets for Guru Granth Sahib, (iii) Musical tradition of *bhagat Bāṇi* and (iv) *Bhagat* poets and their contribution. The seminar helped create a deeper understanding of religious pluralism and explored the basic question of who we are and what we do as a faith community.

- A Seminar on 'Aqeedat Ke Rang: Expressions of Devotion in Islam.' was held on March 21-23<sup>rd</sup>, 2007 to discuss different performative traditions in Islam with special reference to its Indian rootedness. The tradition of oral transmission in Islam can be traced back to the concept of *wahi*. Quranic verses were revealed to The Prophet through Jibrail, the messenger of God by the word of mouth by *Roya-e-sadiqua* (revelation through dreams), *Salsalutul jaras* (sound of ringing bells) and direct dialogue with God. The Prophet spread these verses among the masses through oral recitation.

The oral tradition of *Hadith* (advice and solutions provided by The Prophet to his followers); the oral rendition of Quran in different styles of *Quirat* called *Quirat-e-saba*. ; various literary forms such as *Hamd* (poetry in praise of Almighty God), *Na'at* (in praise of the Prophet) *Manquebat* (poetry in praise of the family of the Prophet, his companions, associates and other religious figures); *Marsia* (lament poetry associated mostly with the memory of tragic happening of Karbala); *Dahey* of *Awadhi*, *Ashurkhana* of *Deccan*, *Kabad* of *Panjab*. etc. were some of the forms that figured in the discussions in the seminar, to induce appreciation of syncretic and indigenous nature of literacy and performative traditions in Islam that developed hand in hand with folk and regional traditions of India (multi-lingual and multi-cultural).

The seminar discussed four main themes, viz. (i) *Quirat* (ii) Devotional music (iii) Devotional poetry (iv) Indigenous folk forms (story telling and chanting). It looked at different recitative styles such as *Sozkhwani*; different literary forms like *marsia*, *salam*, *manquabat*, *noha*, and *kasida*; focused on the Influence of local traditions on the recitative style e.g. *darood khwani* in Kashmir; studied the role of women in preserving recitative traditions in Islam, including forms such as *milad*, *salam*, *dua* and *kasida*.

The seminar was complemented by performances of *Qawwali*, *Dargah* songs, *Zikir*, *Hamd*, *Na'at*, *Manquebat*, *Azadari*, *Nassari*, *Munajat*, *Soz*, *Milad*, *Daff* and *Tumbak* on all the three days. Two exhibitions (21<sup>st</sup> – 30<sup>th</sup> March, 2007) on 'Tradition of Calligraphy' by Raza Zaidi and

'Islamic Monuments' in Islam by Abbas Hasnain & Sameena Jawed were also organized.

### **Programme 'C'** **Lifestyle Studies**

The focus under this programme is on oral traditions of different communities. Here artistic expressions are seen as embedded in distinctive lifestyles and life functions. The two main areas under this programme are Lokaparamparā and Kṣetra-sampadā.

#### **Lokaparamparā**

The emphasis under this programme is on the lifestyle of cultural communities manifested through their physical and ecological habitat, socio-cultural and economic processes and aesthetic and creative life world. The projects under this programme revolve around field-based studies. In the year 2006-2007, the following projects were initiated:

#### **Culture of Peace**

Since the past several years the IGNCA has been involved in a dialogue on culture of peace. It has brought together scholars, peace activists and representatives of different faiths and religions to generate a spirit of mutual understanding and appreciation of each others point of view. In continuation of these efforts, two major events were organized.

1. Exhibition-cum-workshop on 'Building a Culture of Peace for the Children of the World' in collaboration with Bharat Soka Gakki (BSG) was held on April 14<sup>th</sup> to April 23<sup>rd</sup>, 2006. The exhibition has been created by Soka Gakki International (SGI), Japan & reflected themes such as Barrier to Peace, Religion and Peace, Paths to Peace, Culture, Role of Nations, Dialogues & Tolerance, Self-mastery etc. There was a separate exhibition entitled 'Children Dreams for Peace' whereby young children have expressed their views on 'Peace in the World.'

2. One day Seminar was organized on 'Dr. Ikeda in Pursuit of Peace' in collaboration with Bharat Soka Gakki (BSG) on October 28<sup>th</sup>, 2006. Dr.N.Radhakrishnan delivered of keynote address. This was also marked by an exhibition on 'Gandhi, King, Ikeda Building a legacy of Peace' (Oct. 28<sup>th</sup> - Nov.4<sup>th</sup> 2006) and presentation of Books by BSG to the IGNCA Library in a section on Culture of Peace.

### **Nature-Man Relationship**

In 1981 United Nation adopted a very significant declaration, namely the 'Earth Charter.' It focused on deeper relationship of religio-cultural traditions of different human groups with nature, and on their commitment to the conservation of nature as the mother of ethics and aesthetics in their lifestyles and cultures.

Keeping this perspective in view, the IGNCA organised a one day celebration and festival of 'Baha – Flower Festival of Tribal Rejoicing' on 23<sup>rd</sup> April 2006. This festival delved into the philosophical outlook of the tribal people of Eastern and Central India on harmony between human and non-human communities, nature and culture through dance, music and creative discourse. Approximately 1000 tribal people from 11 tribal associations participated in the celebrations.

### **Cultural Categories of Space and Time**

The IGNCA has been engaged in an in-house project with the Gaddi community of Himachal Pradesh. Several thousand slides and several hundreded hours of audio-video documentation, besides sketches, maps and drawings have been the outcome of this project. In an effort to continue and strengthen the Centre's engagement with the community a one day Annual Festival of Gaddi Nuala was organized in collaboration with Akhil Bharatiya Gaddi Janjatiya Vikas Samiti on 30<sup>th</sup> April 2006. The celebrations were patterned after a ritual called Nuala, a thanks giving ceremony to Lord Shiva, organized at all auspicious social and biological landmarks in the life of an individual with offering of dance, music, songs, trance and sacrifice etc. A group of 35 artists from Bharmour and Dharamshala were invited and around 1000 Gaddis participated in the festival.



## North-East Study Programme

A Study on Sociological Ramifications of the Proposed Asian Highway in the North-East : Focusses on the cultural heritage of the hinterland of the Asian Highway as a factor and a process in determining the layout of the highway and in turn the cultural and social processes that would be unleashed as a result the coming into existence of the highway. Cultural underpinning of political structures, commodity character and transactions, long distance trade by land route from South East Asia to Central Asia (silk routes) through North East India, in the ancient and medieval periods were in focus. The Study concentrates on interaction between culture, society, states and market with special focus on the lifeworlds of the community and eco-specific enterprises. The following events were part of the programme:

- (I) Two-day workshop-cum-seminar was organized on Sociological Ramifications of the Proposed Asian Highway Project, on 3-4 August 2006 at Faridabad (Haryana). The focus of this seminar was to concretize proposals for development of culture-specific entrepreneurship models in the North East. A report on Socio-Economic Impact of the Proposed Asian Highway on India's North East with Special Reference to Assam: A Preliminary Study prepared by O.K.D. Institute of Social Change and Development Guwahati was also discussed.
- (II) A two-day National Seminar was held under the project Tangible and Intangible Heritage of the North-East, on 22-23<sup>rd</sup> Jan. 2007 at Agartala, Tripura. Around 60 representatives from various fields participated in the deliberations. These included scholars from the field of art, literature, history, theatre, tribal studies, and representatives self-help groups, Govt. bodies associated with cultural specific of entrepreneurship and development.
- (III) A two-day Extended Advisory Committee Meeting-cum-Seminar on Entrepreneurship Development in the North-East with particular reference to Tripura under Sociological Ramifications of the Proposed Asian Highway Project was held on 23-24<sup>th</sup> Feb., 2007 at Agartala, Tripura. The meeting was attended by members of the Committee,

representatives of the Civil Society, organizations and individuals associated with entrepreneurship development in the state. The seminar discussed issues of community institutional structures and customary laws vis-a-vis entrepreneurship development with particular reference to trans-border trade, and concretized research proposals for different/states of the north-east.

### **Bio-cultural Diversity of Sikkim**

Pilot studies/surveys in Sikkim were undertaken by two in-house scholars to study “Heritage of Sikkim: from Pre-history to Contemporary World”. The study was divided into two parts dealing with tangible and intangible heritage. Emphasis was laid on cultural manifestations and “Monastic Traditions” in Sikkim, specially the Sanga Choeling and Pemayangtse monasteries. The tangible aspects of bio-cultural diversity were also studied.

### **Kṣetra-sampadā**

“Kṣetra-sampadā of Guruvayur Temple phase I & II”, by P.R.G. Mathur in Kerala has been completed. The first phase of the study focused on architectural designs, utilization of temple space and the sculpture art of the temple. In the second phase, the temple sites and rituals, temple functionaries and social structure, temple ceremonies and festivals were studied. The combined monograph of both the phases has been prepared and is ready for publication.

### **Publications**

- Monograph on Genre, Discourse, and Locality: Folklore and the Production of Purulia as a Border Zone by Roma Chatterjee is in press.
- Iconography of Brhadīśvara Temple by Dr.R. Nagaswamy is under print.

### **Talks/Lectures**

1. Dr. Abhijeet Guha of Vidhyasagar University, Medinipur delivered a lecture on ‘Encounters with Women in Jhargram’ on September 6, 2006. The lecture was an attempt to explain the construction of the ethnography of

an encounter between a group of poor women of Jhargram, a sub division of Paschim Medinipur district of West Bengal and some university teachers and students in the setting of a workshop. National Professor Dr.Veena Mazumdar chaired this lecture.

2. 6<sup>th</sup> Prof. N.K. Bose Memorial Lecture was delivered by Prof. L.K. Mahapatra on Oct 10-11, 2006, in two parts: The first part 'Understanding Tribal Transformation in India' highlighted Prof. Bose's views on the slow unobtrusive absorption of Hindu rituals and other cultural traits by the tribal folk, the emergence of a new phase of relationship between the tribal communities and the low land dwellers under British rule and the laws promulgated after independence to protect the interests of various tribes under the Constitution of India. (ii) The second part of the lecture discussed the process of 'Integration of the Tribes in the Indian Society : A view from Orissa' as different from the process of integration here is not the same as the process of assimilation.

## KALĀDARŚANĀ DIVISION

The Kalādarśana Division provides the forum for presenting the activities of the various divisions of the IGNCA and for a creative and critical dialogue between and amongst the diverse art forms. Through its programmes, the division has established a unique style of projection and presentation of the arts. It organizes exhibitions, seminars, conferences and lectures, relating them to the academic activities of the Centre.

### Children's Programme

1. **Culture of Peace for the Children of the World :** This exhibition was organized in collaboration with Bharat Soka Gakkai, United Nations Associations, United Nations Information Centre. The exhibition, inaugurated on 14<sup>th</sup> April, was on view till 23<sup>rd</sup> April 2006. In this period, daily film shows (in total about 12 shows) were organized from the IGNCA Archives and Bharat Soka Gakkai Archives. Schools from all over Delhi, Gurgaon, Ghaziabad and Noida visited the exhibition.

A large cloth scroll, was spread out at the IGNCA, inviting students to express their solidarity for world peace.

Theatre performances and seminars were organised on the theme of Peace by four MCD schools. were organized.

2. An exhibition titled 'History Expedition', photographs on child labour by children freed from bonded labour, from Bornfree Art School, Bangalore was inaugurated by Smt. Gita Siddhartha, Secretary General, Indian Council for Child Welfare on 6<sup>th</sup> November, 2006 at Mati Ghar, IGNCA. The inauguration was followed by mime and theatre performance by the children of Bornfree Art School, Bangalore.

Complementing the exhibition and linking to the IGNCA's larger project on Ādi Dṛśya, a Workshop on Photography was organized to explore the potentials of photography for socio-cultural and thematic documentation. About 30 students of Bharatiya Vidya Bhavan of class VII & IX and learnt

the art of photography from children of Bornfree Art School under the guidance of Shri John Devraj, sculptor and photographer.

### **From the IGNCA Archives**

1. An exhibition highlighting the concept of IGNCA based on its collection in its cultural archives and its publications was organized on the occasion of the visit of the Hon'ble Minister of Culture & Tourism, Govt. of India.

### **Kṣetra-sampadā Programme**

1. 'The Thar: A Living Desert' - An exhibition of photographs by Brig. (Retd.) H.S. Narang, supporting the Ādi Dṛśya and Kṣetra-sampadā Studies of J.S. Division of the IGNCA, was inaugurated on 7<sup>th</sup> December, 2006 by Dr. Girija Vyas, Chairperson, National Commission for Women on 7<sup>th</sup> December, 2006. The exhibition was on view till 20<sup>th</sup> December, 2006. It portrayed Thar as a living desert with photographs of the flora and fauna of Thar, its sturdy, active people, their activities, habitat and their arts.

### **Diaspora Project**

- 1.. **Exhibition Origins: Creative Tracks of the Indian Diaspora** a cultural network with people of Indian origin was inaugurated on 5<sup>th</sup> January, 2007 by Dr. Karan Singh, President, ICCR and Trustee, IGNCA. On this occasion, reference material on Indian Diaspora such as films, books & paintings were received for IGNCA archives from Dr. Paul Polanski, Shri Ruud Chandra, Dr. Clem Seecharan, Prof. Mariana Budhos, Shri Tushar Unadkat. Many filmmakers, writers, artists and scholars from the Indian Diaspora were present on the occasion. Ustad Amjad Ali Khan released the documentary art films of the IGNCA. The following programmes were organized during the five-day event.



## **Illustrated Lectures during Diaspora week**

### **6<sup>th</sup> January**

1. **Gypsy's Ancestral Relations with India** by Prof. Paul Polanski
2. **Gypsies in Russia** by Shri Shyam Parande
3. **Lec-Dem: Gypsy Women in Balkans** by Ms Miradija Gidzic

### **7<sup>th</sup> January**

4. **Hindus in Surinam and Netherlands** by Dr. Ruud Chander, OHM Netherlands
5. **Indian Diaspora-Cultural Perspective** by Shri Satbalkaran Singh
6. **Reading of Eassys** by Prof. Mariana Buddhos Award winning author of **Ask Me No Question**
7. **Reading of Poetry** by Dr. Neerkanwal Mani
8. **Talk by Shri Mohan Gautam, President of GOPIO** and Dr. Brij Lal, Scholar and Writer on Indian Diaspora

### **8<sup>th</sup> January**

6. **Open Forum-Cultural Perspective of Diaspora** — an open session for a discussion.

### **2. Films Shows:**

#### **5<sup>th</sup> January**

- i) **Upanishad**, OHM Production, Netherlands

#### **6<sup>th</sup> January**

- ii) **Underground** by Emir Kasturica, Bosnia
- iii) **Gypsy Blood** produced by Paul Polanski

#### **7<sup>th</sup> January**

- iv) **Diaspora- An Insight-** an IGNCA production on Indian Culture in Guadeloupe
- v) **Land of Rama-** OHM production
- vi) **Once More Removed** — Produced and Directed by Ms Shundell Prasad

**8<sup>th</sup> January**

- vii) **Transnational Tradeswomen** – a documentary film on migrant workers in the Indian border district by Ms Vivian Price, California State University

### **3. Performances**

**7<sup>th</sup> January**

- i) Bharatnatyam & Odissi performance by students of Meru Foundation, UK and Gandharva Mahavidhyalaya, New Delhi, choreographed by Vinita Shastri for Meru Foundation students and Madhavi Mudgal for Gandharva Mahavidyalaya students.
- ii. Three Ragas, Troupe of French Artists of Indo-African Origin with Indian artists gave an installation performance.
- iii. Mr. Shuji Yama Moto, disciple of Ustad Amjad Ali Khan, gave his recital.

The exhibition was relocated at Mati Ghar and extended till 30<sup>th</sup> January, 2007.

### **Workshop under Lokaparamparā Programme**

#### **Focusing on Gender**

A workshop **Kalāa or Kathā** on **Madhushravani** festival by Women Artists from Mithila was organized from 18<sup>th</sup> July till 3<sup>rd</sup> August 2006. Thirty women artists from Mithila participated in the workshop. They produced beautiful Madhubani painted scrolls for the IGNCA archive depicting the narrative of the madhushravani parva.

#### **Promoting Heritage Kashmir Programme**

The IGNCA and Heritage Kashmir organized a symposium on 28<sup>th</sup> August 2006 to remember Krishan Joo Razdan, Kashmir's great Bhakti poet on his 156<sup>th</sup> birthday. Shri Shyam Lal Razdan, Grandson of the saint poet presided over the symposium.

## Panel Discussion and Book Release function (Kalāmūlaśāstra Programme)

A Panel Discussion on **Indian Epigraphy** was organized on 13<sup>th</sup> March, 2007. Ten scholars including Dr. P. Sabanayagam, Chairman, Vidayaranya Trust, Bangalore participated in the discussion. Dr. Lokesh Chandra presided over the Panel Discussion.

On this occasion, Dr. Karan Singh released a publication by Dr. P. Sabanayagam titled *Vidayaranya* (Sanskrit Inscriptions between 600-650 AD).

### IV. Memorial Lecture

In the series of annual Acharya Hazari Prasad Dwivedi Memorial lectures, Dr. Nirmala Jain, spoke on ***Paramparā Aur Adhuniktā*** on 19<sup>th</sup> August, 2006. This was the 24<sup>th</sup> lecture in the series. Dr. L.M. Singhvi presided over the lecture.

### V. Public Lectures Series

1. Dr. Navjyoti Singh, Scientist, NISTADS delivered a lecture on the topic **Man, Point and Number: The Digital Spirit in Indian Heritage** on 13<sup>th</sup> July 2006. Prof. M.G.K. Menon presided over the lecture.
2. **Indonesian Concept of the Water of Life** was the topic of the lecture delivered by Dr. Michaela Appel, HoD, Indonesia and Oceania Deptt. of State Museum of Ethnology, Munich, Germany on 27<sup>th</sup> July 2006. Prof. Lokesh Chandra was the Chairperson.
3. Prof. Frederique Apffel Marglin, Anthropologist, Smith College, Cambridge, Mass, USA delivered a lecture on **Gender and the Politics of Knowledge with Special Reference to India** on 18<sup>th</sup> October, 2006.
4. Shri John Devraj delivered a lecture on **Art and Education** on 10<sup>th</sup> November, 2006. Dr. Madhu Khanna was the chairperson.
5. Prof. Frits Stall of the University of California delivered a talk on **Dharma and Cakra in Buddhism and the Veda** on 17<sup>th</sup> April 2006. Dr. Lokesh Chandra was the chairperson.
6. **Jamal O Jalal - a love story in a Safavid Manuscript** was the topic of the lecture delivered by Dr. Alice Hunsberger an expert on Persian

Literature and Islamic Studies on 27<sup>th</sup> April, 2006. Dr. Naseem Akhtar presided over the lecture.

7. Prof. Ratan Parimoo, Former Professor of Art History and Aesthetics and Deccan, Faculty of Fine Arts, Baroda delivered an in-house lecture on **Critical Issues in Indian Art History** on 28<sup>th</sup> April, 2006.
8. A Lec-Demo on **Devdāsis of Bengal** by Dr. Mahua Mukherjee, HOD, Deptt. of Performing Arts, Rabindra Nath Tagore Vishwabharti University was organized on 11<sup>th</sup> May 2006. Dr. K.K. Chakravarty presided over the lecture.
9. A lecture on **Continuity of Traditional Poetry of Kashmir** by Smt. Bimla Raina, the well known Kashmiri poet on 12<sup>th</sup> March, 2007.
10. A talk on **Secrets of a Cemetery: Awakening the Dead from a Bygone Era-Ancient Maritime People of Adichanallur**, Tamil Nadu was delivered by Dr. P. Raghavan on 20 March, 2007.
11. A talk in Hindi **Mahābharatā- Udbhav, Sanrachanā Aur Pāth** by Dr. Vasudeo Poddar was organized on 28<sup>th</sup> March, 2007. Dr. L.M. Singhvi chaired the lecture.
12. Shri Sat Balkaransingh, an expert on Diaspora, delivered a talk on **Changing Dynamics of Indian Festivals in India and Trinidad** on 30<sup>th</sup> March, 2007.

## Performances under Ādi Śravya Programme

### 1. Pt. Chandra Kumar Mallick Dhrupad Festival

The IGNCA, in collaboration with Dhrupdam, Dhrupad Academy, and Sangeet Natak Akademi organized a programme in the memory of Pt. Chandra Kumar Mallick a renowned Dhrupad singer, on 9<sup>th</sup> and 10<sup>th</sup> November, 2006. This Programme links to Janapada Sampada Division's Ādi Śravya programme.

Pt. Uday Kumar Mallick, Dr. Anil Choudhary and Ustad Rahim Fahimuddin Dagar paid their homage through their performances on 9<sup>th</sup> November, 2006, while Pt. Ramji Mishra, Ustad Shamsuddin Faridi and Pt. Naval Kishore Mallick performed on 10<sup>th</sup> November, 2006.

2. **A Yakshagāna performance** titled Panchvati, a Prasang from Ramayana by Yaksha Manjusa Troupe from Karnataka was organized on 5<sup>th</sup> September, 2006. This was the first Yakshagana performance in Hindi well appreciated by the Delhi audience.

### **Tibetan Master Chants by Lama Tashi**

On the occasion of the launching of a CD by HMV SaReGaMA, Buddhist *mantras* were chanted by Lama Tashi and other lamas from Arunachal Pradesh on 13<sup>th</sup> December, 2006. The programme was organized in collaboration with HMV SaReGaMa. A CD was handed over for the IGNCA archives.

### **VII. Film Show**

1. Film **Jahazi Bhai** produced and directed by Suresh Kumar Pillai, was screened for public on 3<sup>rd</sup> May, 2006. The plight of Indian immigrants to the Caribbean and other countries was discussed.
2. An animation film **Story Telling Competition** by Tara Doughlas was shown on 19<sup>th</sup> October, 2006.

**Homage:** In a condolence meeting tributes were paid to Shri M.C. Joshi, former Member Secretary, IGNCA, in a programme at the IIC ON 7<sup>TH</sup> January, 07.



# SŪTRADHĀRA

## Personnel

A list of the officers of the IGNCA is given in the Annexure.

## S & S SECTION

This section is responsible for maintenance and repair of all office equipments and furniture. It has sub-sections for hospitality, handling stationery disbursal, transport, CGHS, and other office maintenance tasks.

## Building Projects Cell

Status on the construction of the IGNCA Building Projects

The Government in 1985, accorded approval for capital outlay of Rs. 100 crores, to start the construction of a permanent building complex for the IGNCA and land measuring 24.706 acres, located in the Central Vista Area of New Delhi was allotted to the IGNCA.

The design of the Complex comprises a harmoniously integrated group of 8 buildings: i) Kalānidhi, Kalākośa and Shared Resources building 'A', (ii) Sūtradhāra, Underground Parking 'B', (iii) Janapada Sampadā, (iv) Exhibition Galleries, (v) Museum and Residential Block, including three theatre buildings viz.; (vi) Concert Hall (capacity 2000), (vii) Indian Theatre (capacity 400), and (viii) National Theatre (capacity 1200). An Open Air Theatre has also been planned.

For undertaking the construction of the buildings, the 'Committee of Secretaries,' in its meeting held on 5.6.1987, under the chairmanship of Cabinet Secretary, decided to entrust the responsibility to the IGNCA Trust. The Trust, in turn, with the approval of the Prime Minister, established an Empowered Building Committee, which was later named as the Building Project Committee (BPC), to take all decisions regarding the building project.

The Prime Minister conveyed approval to the composition of the BPC on July 6, 1987, and thereafter, the IGNCA Trust, in its first meeting held on

10.12.1987 approved the composition of the BPC. The Terms of Reference of BPC were also laid down.

The membership of the Empowered BPC included: Three Members of the IGNCA Trust; three Secretaries to the Govt. of India viz. Secretary UD, Secretary Expenditure and Secretary Culture; two eminent Architects and its Chairman and the Member Secretary(BPC). The first Chairman of the Building Project Committee was Shri Abid Hussain, Member Planning Commission and on his appointment as Ambassador, USA, Shri Prakash Narain, who was formerly Chairman, Railway Board and Principal Secretary to the Govt. of India, and earlier Secretary for Works & Housing, Govt. of India, took over as Chairman of the BPC.

The IGNCA Trust while conferring administrative and financial powers to the Building Project Committee, also authorized it to set up its Secretariat with appropriate facilities and staff.

The funds sanctioned by the Govt. were placed in a Personal Deposit Account specifically opened for construction.

The first building of the IGNCA Building Project namely, Kalānidhi, Kalākośa, Shared Resources 'A' building was inaugurated by the Hon'ble Prime Minister of India on 19<sup>th</sup> November 2001.

Due to paucity of funds, the EC of the IGNCA Trust in its 26<sup>th</sup> meeting held on 18<sup>th</sup> April 2002, decided to wind up the BPC, after ratification of this decision by the IGNCA Trust and approval from the Ministries of Culture and Urban Development. The Executive Committee was also of the view that with the winding up of BPC, the responsibilities and powers vested with the BPC would stand transferred to the EC. EC authorized the Member-Secretary IGNCA, wherever necessary to take decisions to settle issues out of Court and pass bills. It was also decided to constitute a Sub-Committee to monitor and advise the EC/Trust in respect of issues connected with the IGNCA Building Project comprising: Member Secretary IGNCA; two nominees of the Ministry of Urban Development (one from the Delhi Urban Arts Commission and the other from the CPWD), and Financial Advisor of the Department of Culture.

Tata Projects Limited, the Construction Management Agency (CMA) supervising the construction work of the Project, were relieved of their responsibilities with effect from 15<sup>th</sup> October 2003.

Due to paucity of funds, all contracts were closed on 'As is Where is Basis,' except for urgent works for making the building usable, as per the recommendation of the Sub-Committee, appointed by the Executive Committee.

The Kalānidhi, Kalākośa and Shared Resources building has been partially occupied by the various divisions of the IGNCA. However, the work on Sūtradhāra, Underground Parking 'B' was suspended (November, 2001) at foundation/basement level due to lack of allocation.

The issue of completion of the two buildings was taken up with the Government at the highest levels and following repeated interventions and request made, a meeting was convened by the Principal Secretary to the Prime Minister in June, 2006, wherein it was decided, inter alia, that :

- (i) Since Rs. 100 crores have already been invested in construction of two IGNCA buildings, these should be completed on priority so as to realize returns on the investment at the earliest. CPWD, in consultation with the IGNCA, should assess the requirement of funds for completion of these buildings, and furnish a revised cost estimate for consideration and approval of the EFC within one month.
- (ii) The funds required for completion of the buildings as per the assessment of CPWD would be provided in the budget of Department of Culture through supplementary grants and made available to the CPWD.
- (iii) CPWD will also assess and prepare the estimates for maintenance of the existing as well as the new buildings of the IGNCA. The required funds would be provided in the budget of the Department of Culture through supplementary grants and made available to the CPWD for the purpose of maintaining the IGNCA buildings.

The Revised Cost Estimate is based on the decision arrived at in the meeting held in Prime Minister's Office in 21.06.06 according to which only Building

No.1 (Kalānidhi, Kalākośa, Shared Resources 'A') will be completed fully and Building No.II (Sūtradhāra, Underground Parking 'B') will be taken up to the ground level.

The Ministry of Culture has desired estimates for a Concert Hall (part of the Complex) for which the available drawings and preliminary estimates have been sent to the CPWD for preparation of detailed estimates.

CPWD have provided in September – November 2006 the following estimates for completion of the balance works as per the above decision: -

(A)	Non-Recurring Expenditure:	Amount (Rs.)
	<b>Balance Works in <u>Building-I</u></b>	
	(Kalānidhi, Kalākośa, Shared Resources 'A' )	
	- Civil & Electrical	3.66 crores
	- B.M.S. Works	0.48 crores
	- Centralised UPS system and Surveillance system	3.03 crores
		7.17 crores
	<b><u>Building II</u></b>	
	(Sūtradhāra Underground Parking B)	19.42 crores
	Compound Wall	1.66 crores
	Outstanding Liabilities	4.63 crores
	<b>Total A:</b>	32.88 crores
(B)	Recurring Expenditure:	
	Maintenance works	33.58 crores
	<b>Total B:</b>	33.58 crores
	<b>G. TOTAL (A+B):</b>	66.46 crores
	(including 3% contingencies)	

The above includes outstanding liability to the tune of Rs. 4.63 crores towards contractual and administrative expenses to be settled by the IGNCA, as CPWD shall be taking the IGNCA project free from encumbrances.

A draft EFC Note, seeking approval for funds has been forwarded to the Ministry of Culture as required by them on 16.10.2006.

The Revised Estimates submitted to the Ministry are under examination in the Ministry. The above estimated expenditure does not include the following two claims under Arbitration / dispute: -

- (a) Sūtradhāra & Underground Parking 'B' — Civil Works with M/s. Ahluwalia Contracts (I) Ltd.

On the direction of the Hon'ble High Court of Delhi, the above matter has been referred to a three-member arbitration tribunal, headed by Justice (Retd.) Shri M.L. Varma.

Three hearings have already taken place in the case. M/s Ahluwalia Contractors India Ltd., have submitted claims to the tune of Rs. 25.91 crores in which the IGNCA's replies and counter claims, to the tune of Rs. 19.50 crores, have been submitted within the stipulated date.

**(b) Civil Works with M/s Tirath Ram Ahuja**

The Contractor's claims pertain to Rs. 4,32,101.00, which had been withheld from their Security Deposits on account of damages and pilferage, reported by the then Construction Management Agency — Tata Projects Ltd. The Executive Committee, in its 31<sup>st</sup> meeting held on 29<sup>th</sup> June, 2005 had decided to contest the claim in the court of law. The Contractors have served legal Notice for the release of this amount amounting to Rs.20,28,823.00. The matter has been reexamined and fresh facts of the case may not justify a protracted and costing legal remedy.

## **IGNCA-Southern Regional Centre**

The Southern Regional Centre of the IGNCA was set up in Bangalore in 2001 with a view to augment research and scholarship in the southern states of India.

The SRC has taken up some major tasks in relation to temple festivals, rituals, architecture, theatre and folk and tribal art forms.

The SRC conducts a long-term project, to document the 'Vanishing folk traditions'. It is a collaborative programme with the Directorate of Kannada and Culture. Till now, folk narratives of 24 groups have been completed and DVDs preserved in the archives.

In the area of documenting Cultural Traditions, the Mahāmastakābhiśeka at Sravana Belgola was completed and the edited version is in DVD.

The script for the Aptorāyamasomayāga was completed for the edited version.

The SRC hosted an exhibition of Rock Art paintings in collaboration with the Indira Gandhi Rashtriya Manava Sangrahalaya, Bhopal from September 12 to 16, 2006. a seminar and workshop were organised during this period. The papers presented are being edited for publication.

The SRC purchased 591 books to set up its library.

### **Publications**

The following publications are in various stages of preparation/printing:

1. Kannada Inscriptions of 1<sup>st</sup> millennium A. D.
2. Temple Traditions and Festivals at Melukote
3. Theory of Rasa — Dhvani-Aauchitya-Varkrokti, as applied to major art forms

### **Progress Report on the construction of Building Complex of IGNCA's South India Regional Centre at Bangalore**

- i. The construction of Southern Regional Centre, IGNCA Building at Bangalore had been awarded to the National Building Construction

Corporation Ltd. (NBCC) on 01-01-2003. Further, a supplementary agreement has been made with them on 12.5.2006. NBCC has awarded the construction of balance works to M/s Sri Sai Mitra Estates, Hyderabad, for an amount of Rs. 2,16,16,628/- as per conditions of contract agreement drawn between them. The work was to be completed by May 21, 2007. However, the contractor was able to start the construction work in November 2006 because of delay in receiving drawings from the Architect.

- ii. The second installment of Rs. 100 plus Rs. 10 lakhs, being the value of work done earlier, and evaluated and certified now, has been released on 24.05.2006 to the NBCC. As per the NBCC Letter No. NBCC/IGNCA.BLR/2006/2070, dated 28.09.2006, the work is going on at site.
- iii. A Committee, comprising the following, has been set up to monitor progress of the work:
  - (i) Prof. S. Settar, Honorary Director, SRC, IGNCA;
  - (ii) Shri Jaiveer Srivastava, Zonal Head (South Zone), NBCC;
  - (iii) Shri V.R. Sarvate, Engineering Consultant, IGNCA
  - (iv) Shri M.N. Krishnamurthy, Dy Project Manager, NBCC;
  - (v) Shri Sanjay Kumar Ojha, Director(Admn.) IGNCA
- (iv) The physical status of the construction work in the three blocks of SRC building is as follows:
  - i) MUSEUM BLOCK: Retaining wall and Plinth beam works completed. Raising of columns and Brickwork upto the required level is completed. Reinforcement and Centering/shuttering works for RCC Beam at roof level is under completion and concreting to be done. Procurement of Structural steel for sloped roof alongwith cement based Lafarge tiles is under process.
  - ii) MAIN BLOCK: Brick work at level-1 and 2 is completed. Brick work at level-3, 60 % completed. Internal plastering works at level 1 and 2, 90 % completed. Raising of columns at level-3 is in progress. Dressed Stone masonry for exposed surface is in progress with balance 30 % of work remaining. Internal plumbing works and flooring works in progress at level 1 and 2. Procurement of material



and hand railing works in staircase and open to sky areas under process. Reinforcement and Centering/Shuttering works for Cofferslab in main entrance area are under completion and concreting to be done. Truss material of ISMB 300 and 450 procured and fabrication works for roof is in progress. Open Air Theatre (OAT) roof slab concrete completed and finishing works are under progress.

**Note: 5 (five) rooms of the Library block at level-2 made ready in all respect.**

- iii) DORMITORY BLOCK: RCC works for ground floor slab completed. Brick work and other related works under progress.
- iv) EXTERNAL WORKS: Layout marking for formation of roads will be started shortly. Cleaning works started to take up the balance works of Septic/Sump tank, because part of the works already completed long back.
- v) EXPENDITURE: The total expenditure is Rs. 68,26,951/- (Rupees Sixty eight lakhs twenty six thousand nine hundred and fifty-one only).

**The Indira Gandhi National Centre for the Arts  
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Member Secretary, IGNCA  
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Janpath, New Delhi 110 001

**List of officers of the IGNCA, including Senior /Junior  
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**Dr. K.K. Chakravarty, IAS**  
**Member Secretary**

Member Secretary Secretariat

Sh. Joy Kuriakose

Under Secretary

**Kala Nidhi Division**

- |    |                       |                                      |
|----|-----------------------|--------------------------------------|
| 1. | Dr. R.C. Gaur         | Librarian                            |
| 2. | Dr. Gautam Chatterjee | Research Associate-cum-Script Writer |
| 3. | Sh. Virender Bangroo  | Documentation Officer (Slides)       |
| 4. | Sh. Pramod Krishan    | Reprography Officer                  |
| 5. | Dr. Dilip Kumar Rana  | Research Officer                     |
| 6. | Dr. Kirti Kant Sharma | Research Officer                     |

**Kala Kosa Division**

- |    |                        |                                  |
|----|------------------------|----------------------------------|
| 1. | Prof. G.C. Tripathi    | Prof. & Head, Kala Kosa Division |
| 2. | Dr. Madhu Khanna       | Associate Professor              |
| 3. | Dr. N.D. Sharma        | Associate Professor              |
| 4. | Dr. Advaitavadini Kaul | Editor                           |
| 5. | Dr. Radha Banerji      | Sr. Research Officer             |
| 6. | Dr. V.S. Shukla        | Sr. Research Officer             |
| 7. | Dr. Bachchan Kumar     | Research Officer                 |

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2. Dr. N.C. Panda
3. Dr. Urmila Sharma

Sr. Research Officer  
Sr. Research Officer  
Consultant (Academic)

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2. Dr. B.L. Malla
3. Dr. Ramakar Pant

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Sr. Research Officer  
Research Associate

### **Kaladarsana Division**

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2. Shri Suresh Pillai

Programme Director  
Consultant (Diaspora)

### **Sutradhara Division**

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2. Shri Sanjay Kumar Ojha, IFS
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4. Sh. T. Aloysius
5. Sh. Ravi Kant Gupta
6. Sh. B.S. Bisht
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10. Sh. R.C. Sahotra

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Under Secretary  
Under Secretary  
Accounts Officer  
Asstt. Director (Information & Public Relations)  
Sr. Consultant  
Consultant  
Consultant

### **Southern Regional Centre, Bangalore**

1. Prof. S. Settar

Hony. Director

**Sr. Research Fellows/Junior Research  
Fellows in the IGNCA**

**Kala Kosha Division**

- |    |                   |                     |
|----|-------------------|---------------------|
| 1. | Dr. Sujatha Reddy | Jr. Research Fellow |
|----|-------------------|---------------------|

**Varanasi Branch**

- |    |                      |                     |
|----|----------------------|---------------------|
| 1. | Dr. Parvati Banerjee | Sr. Research Fellow |
| 2. | Dr. Rama Dubey       | Jr. Research Fellow |

**Regional Centre, Bangalore**

- |    |                     |                    |
|----|---------------------|--------------------|
| 1. | Dr. Pramila Lochan  | Research Assistant |
| 2. | Dr. Karuna Vijendra | Research Assistant |

**Kala Nidhi Division (Microfilm Project at  
GOML, Chennai)**

- |    |                               |                      |
|----|-------------------------------|----------------------|
| 1. | Dr. S. Soundrahandian         | Project Co-ordinator |
| 2. | Sh. J. Mohan                  | Sr. Fellow           |
| 3. | Sh. P. P. Sreedhara Upadhyaya | Sr. Fellow           |
| 4. | Smt. V. Parvatham             | Jr. Fellow           |

**Kala Nidhi Division (Microfilm Project  
at RORI, Alwar)**

- |    |                          |                      |
|----|--------------------------|----------------------|
| 1. | Dr. Sarvesh Kumar Sharma | Project Co-ordinator |
| 2. | Dr. (Mrs. ) Rama Sharma  | Sr. Fellow           |



## List of IGNCA Publications

### Books

1. **Illustrated Dictionary of Vedic Rituals**, compiled by Dr. H.G. Ranade
2. **A Passion for Freedom The Story of Kisanin Jaggi Devi** by Deepti Priya Mehrotra

### Films in DVDs

- Aihole : Cradle of Indian Architecture
- The Talking Rocks of Badami
- Behind the Mask
- Shravana Belagola- The Jain Heritage Site
- Echoes of the Past Bijapur
- Celestial Coronation — Mahamastakabhishekam of Bahubali — Karkala
- The Legacy of Raja Deen Dayal
- Gotipua
- Hampi — The World Heritage Site
- Sacred Dances at the Hemis Festival
- Temple Instruments of Kerala
- Lai-Haraoba
- Mahakumbha — In search of the Nector
- Dakshina Kannada- Land of the Mother Goddess
- Murals of Kerala
- Navakalevara —The New Embodiment
- Mirasans of Punjab — Born to Sing
- Ramlila — The Traditional Performance of Ramayana

- Saat- Sur
- Legacy of Tana Bhagat
- Brhadisvara Temple Thanjavur- Mahakumbha Abhisekham
- Thang-Ta-Martial Art of Manipur
- Urumi- Fighting for Survival
- Oral Tradition of Vedas
- Wangla - A Garo Festival

