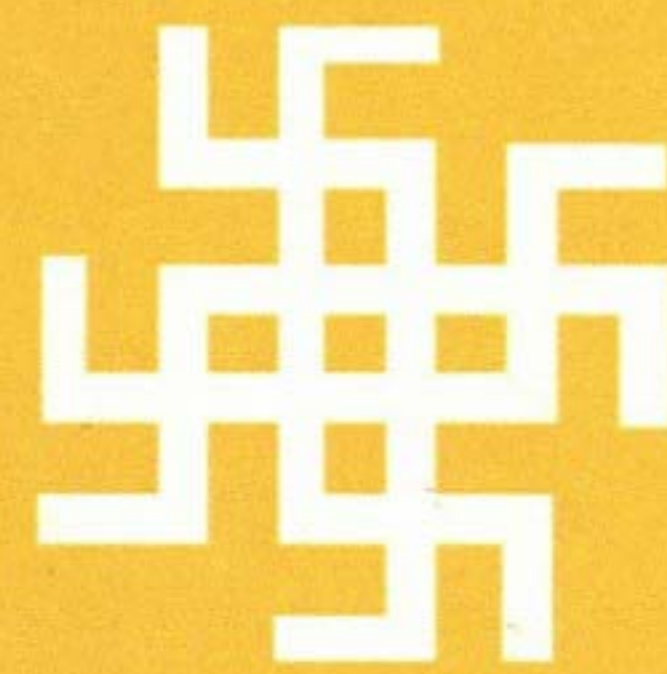


वार्षिक रिपोर्ट
ANNUAL REPORT
2007-2008



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

Introduction

The Indira Gandhi National Centre for the Arts (IGNCA), established in the memory of Smt. Indira Gandhi, in 1987, 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 larger 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 so forcefully articulated throughout the Indian tradition and emphasised by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The IGNCA's view of the arts encompasses a wide area of studies, such as creative and critical literature, written and oral; the 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 in lifestyles that have an artistic dimension. The Centre aims at exploring, studying and reviving the dialogue between India and her neighbours, in areas pertaining to the arts, and between communities in India and the world, sharing a similar world view.

The uniqueness of the IGNCA's approach to the arts lies in the fact that it does not segregate the folk and the classical, the oral and the aural, the written and the spoken and the old and the modern. Here the emphasis is on the connectivity and the continuity between the various fields that ultimately relate human-to-human and human-to-nature symbiosis.

The IGNCA manifests its academic, research work in its publications, international and national seminars, conferences, exhibitions and lecture series. The schools and other education institutions are within the focus of the outreach programme of the IGNCA. It complements its research by cross disciplinary landscape studies in the field, to catalyse cultural inputs in development.

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 live presentations;
- ◆ To provide a forum for creative and critical dialogues between and among the diverse arts - traditional and contemporary, 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.

Organisation

To fulfill the objectives outlined in the Deed of Declaration of the Indira Gandhi National Centre for the Arts and its principal aims, its functions are organised through five divisions that are autonomous in structure but inter-locked in programmes.

The Kalānidhi Division comprises a Reference Library of multi-media collections, which includes printed books, slides, microfilms, photographs and audio-visual material, a conservation laboratory, a multi-media unit and the Cultural Archives.

The Kalākośa Division undertakes fundamental research and investigates the intellectual traditions in their multi-layered and multi-disciplinary dimensions and casual connections. As a research and publication division, it endeavours to place the arts within the integral framework of a cultural system, combining the textual with the oral, the visual with the aural, life and arts, and theory with practice. It has initiated long-term programmes for (a) Kalātattvakośa - a lexicon of fundamental concepts and interdisciplinary glossaries/thesauruses on basic technical terminologies in the arts and crafts; (b) Kalāmūlaśāstra - a series of fundamental texts of the Indian arts; (c) Kalāsamālocana - a series of reprints of critical writings on the Indian arts; (d) a multi-volume encyclopedia of the Indian arts; and (e) Area Studies.

The Janapada Sampadā Division complements the programmes of Kalākośa. Its focus shifts from the text to the context of the rich variegated heritage of the rural and the small scale societies. Its activities focus on the lifestyle study programmes comprising the Lokaparamparā, which revolves around a community, and the Kṣetra-sampadā, which revolves round a region. It has developed (a) a core collection of material and documentation of folk arts and crafts including those of tribes; (b) multi-media presentations; and (c) launched multi-disciplinary lifestyle studies of tribal communities for evolving alternative models for the study of the Indian cultural phenomena and noumena in their totality and mutuality, and the inter-webbing of environmental, ecological, agricultural, socio-economic, cultural and political parameters.

The Kalādarśana Division provides a forum for inter-disciplinary seminars, exhibitions and performances on unified themes and concepts. *Bal Jagat*, the programme for children, comes under this division's activities. It opens windows between India and the world, by disseminating the IGNCA's research in visual and tactile forms.

Kalānidhi and Kalākośa concentrate on the collection of 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 the interpretation at the level of *marga*. The Janapada Sampadā and Kalādarśana focus on manifestations, processes, life functions, lifestyles and oral traditions at the level of lokā, deśa and jana. Together, the programmes of the four divisions place the arts in their original context of life ways, subsistence and resource management strategies and relationship with natural and social sciences disciplines. Methodology of research, programming and final output are analogous, thus making the work of each Division complement the programmes of the others.

The Cultural Informatics Laboratory (CIL) established in 1994 with UNDP assistance has emerged as a world-class documentation unit that demonstrates the manner in which cultural heritage can be recreated virtually, in the holistic and integrated perception of culture as fulcrum of a sustainable strategy for management of life and environment, comprising human and non-human, organic and inorganic communities. It acts as a focal point for digitisation of rare manuscripts, books, photographs, slides and audio-video collection not only of the IGNCA but also the other organisations working in the Department of Culture.

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

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 19th March, 1987, the Indira Gandhi National Centre for the Arts Trust was duly constituted and registered at New Delhi on 24th March, 1987. Initially established with seven members, it was reconstituted from time to time.

The present Trust was reconstituted on May 17, 2007 via F.No.16-23/2005-Akad., and the President of the Trust was elected on June 19, 2007. An Executive Committee was also formed the same day. The names of Trustees and the EC members, functioning on March 31, 2008 are given in Annexure I and II.

The Future Map

The Indira Gandhi National Centre for Arts (IGNCA) has emerged as an internationally acknowledged institution in the field of arts. It has implemented a comprehensive programme covering artistic forms where no dimension and no region has been left standing by itself - each in its own place holds the key to an unlocking of the entire domain of creative experience.

Continuing with its established approach laid down in the charter, the IGNCA, during the Eleventh Plan, will focus on integration in place of fragmentation of the individual and reconciliation of the institutional, professional and social roles of the individual in its universal vision of art and life. All the activities of the IGNCA, as a major resource centre of arts, are designed to identify, survey, index, catalogue, store, retrieve, analyse, research, publish and disseminate primary source information on the arts. It has, in its holdings, a vast archive of audio visual and written material, which offer clues to many world heritage documents of intangible heritage. It will study the philosophical, ritualistic, and pragmatic dimensions of the Vedic and other textual traditions, the various traditions of reconciliation and harmony, and culturally rooted life support strategies of communities.

The IGNCA collections represent vast and growing resources of unfulfilled, unpursued beginnings and journeys within our tradition. In order to achieve its objective of building bridges between the tangible and intangible heritage, the IGNCA proposes to add to the existing documentation the vast corpus of tribal and folk arts traditions, in the context of natural environmental life cycles and human social functions. As such, it proposes to continue with its projects of documentation that transcend objectives of mere collection of information, and embrace the objectives of replenishment and revitalisation of the life enhancing, life sustaining dimensions of traditions at roots. The recollection and recycling of the traditions in contemporary contexts and of building a common area of resonance, in terms of intellection and action, shared by diverse communities, regions, social strata and countries, in the neighbourhood and in the world will be emphasised through the programmes of the IGNCA.

The IGNCA mission will be to establish the relevance of the intangible heritage of Indian culture for the survival and redemption of human and other species on the earth planet. The attempt will be to fulfill the IGNCA deed of declaration, which speaks of carrying the past, not as a burden but as a living heritage and of recycling life enhancing elements of this heritage in the contemporary context. The IGNCA will dedicate itself to systematic scientific study of arts, through an integrated, multidisciplinary approach, with reference to life styles, myths, annual cycles, ecology, human and natural environment, and, traditional skills and knowledge systems.

New Schemes

For the Eleventh Plan period, the IGNCA's schemes envisage both short term and long term programmes that will integrate the functions of the four academic divisions, and at the same time, retaining their distinct function and approach. To serve as the major resource centre of arts, the IGNCA will continue to identify, survey, index, catalogue, store, retrieve, analyse, research, publish and disseminate primary source information on the arts.

The following new projects will be implemented during the 11th Plan:

1. **Promotion of Multidisciplinary Research and Critical Dialogue among diverse Arts.**
2. **Multiple levels of Identity and their Manifestation in Arts**
3. **Language and Cultural Diversity**
4. **Wisdom Tradition, Ecology, Resource Management and Sustainable Development Religious Identities, Confluence of Traditions and Composite Cultures Inter-cultural Dialogue**

Narivada: Contribution of Women to Indian Art and Culture

1. Resource augmentation and modernization
2. Cultural Cartography
3. Modernization of office Equipments in IGNCA
4. Fellowships for Enhancing Knowledge

Modernisation

The IGNCA, during the 11th Plan would enhance reproduction of source materials in different media such as micro-film, micro-fiche, CD-ROM, DVD, tapes, photographs, slides, film, video etc.

It would upgrade technology to retain its pre-eminent position in digitisation of the country's cultural resources and provide to its users state-of-the-art equipment for preservation, conservation, storage and retrieval of information, materials and artifacts. films, photographs, tapes etc.

The IGNCA has operationalised the new building - Kalānidhi and Kalākośa, Shared Resources building 'A'- where the academic divisions namely, the Kalānidhi, Kalākośa, Janapada Sampadā, Cultural Informatics Lab and the National Manuscript Mission are located. This building at No.5, R.P. Road has also been provided inter alia with the facilities of Guest Rooms, Cafeteria, Kitchen, Service Pantries, Staff Canteen, and Conference Rooms, which, however, have not been made operative as yet. These will be ready for operationalisation once the CPWD completes the work.

The total built-up area covered by the building is nearly 27500 sq. metres. In order to equip the office with furniture and equipment, in conformity with the design and structure of the building, it is proposed to establish workstations, provide Information Technology tools and equipments, and purchase office automation equipments. .

Annual Report for the period
April 1, 2007 to March 31, 2008

Summary

The IGNCA hosted several major events this year in the areas of lifestyle studies, Central Asian studies, north east India, intercultural dialogue and Diaspora. Folk and tribal cultures received special attention.

The Centre launched a series of upgradation programmes in the Media Unit, Cultural Informatics Lab and the Library Kalānidhi, which would enhance the functioning of the divisions.

The IGNCA now is one of the largest repositories of Vedic chantings, documentations of various schools of Vedic recitations from all over the country and diverse regional traditions of Ram Katha. The IGNCA documentation has served as the basis for declaration of oral traditions of the Vedas and Ramkatha by the UNESCO as Masterpieces of World Heritage.

More than 1000 ethnographic articles, including jewellery, textiles, costumes, musical instruments and weapons have been acquired from various tribal communities in north-east India. The IGNCA scholars conducted extensive field studies and established network with several institutions in the region to intensify the focus.

The field work on Rock Art yielded rich material for documentation and preservation. Rock Art falls under the Ādi Śravya programme of the Janapada Sampadā division.

In continuation of the dialogue initiated last year on the theme 'Religious Identities and Confluence of Tradition' the Centre hosted the second event on the Colours of Devotion in Islam. The event '*Hind Islmi Tahzeeb ke Rang – Aqueedat je Sang*' had seminar, public lectures, performances and complementing exhibitions.

'Anhad Naad' a collaborative programme with the Punjabi Academy was a three-day festival, celebrating the music, dance, food, culture and lifestyle of Punjab. The event attracted a large audience.

A 'Vedic Heritage Week' was marked by the Centre, in which over 50 Vedic scholars from all over the country, some well into their nineties and probably the only surviving members of their traditions, participated. A 'yajna' was organised for '*mitrabhav*' (amicability), in strict adherence to the laid down rituals.

Under the East Asian Programme two major events were hosted. The first 'Cities, Roads and Caravan Sarais on the Great Silk Road – an Emblem of Linkages through the Ages (India, West and Central Asia)' explored the cultural linkages and mutual influences in the region. The second 'History of the Central Asian Collections in Institutions Worldwide' was the third in the series of seminar to establish network between scholars and institutions working on the region.

The IGNCA has a substantial collection of Rare Books. This year two exhibitions were held of photographs and paintings from the rare books on India, that gave a glimpse of the pristine India and a vivid picture of Kashmir.

Nārivāda: Gender Culture and Civilisation network held workshops on *madhubani* art and brought out several publications.

Major Academic interactions

Dr. K. K. Chakravarty, Member Secretary participated in the ICOM ICME General Conference at Vienna, Austria (19-24, August 2007). He led a Government of India delegation for the 2nd session of the Intergovernmental Committee for safeguarding of Intangible Cultural Heritage to Tokyo, Japan (3-8, September, 2007). He visited North Eastern states viz. Nagaland, Assam, and Arunachal Pradesh to meet cultural resource persons, University faculty and initiated programmes on the Northeast. He led a delegation to Indonesia, Thailand and Cambodia to initiate collaborative ventures (1-11, March, 2008). Apart from directing academic work in the field, he started a series of international conferences, exhibitions and festivals at the IGNCA.

A detailed and division wise report on the activities of the Centre follows:

KALĀNIDHI DIVISION

Kalānidhi, a cultural resource centre for the arts, consists of an outstanding Reference Library of print collections, a large collection of microfilms/microfiches, a substantial collection of slides, cultural archives and well-maintained audio-visual and photo documentation covering a wide range of disciplines including Archaeology, Anthropology, History, Philosophy, Literature, Language, Art, and Crafts, on India, South Asia, Southeast Asia and West Asia. The basic objective of Kalānidhi is to serve as a major information/knowledge resource centre to support research objectives of in-house Divisions such as Kalākośa and Janapada Sampadā and the technical information needs of the Cultural Informatics Lab and Kalādarśana to aid researchers from academic institutions, NGOs and Government organisations in India and abroad. The Kalānidhi collections are in many languages, both Indian and foreign. It has a collection of over 2.4 lakh source material, in both print and non-print forms.

Programme 'A'

Reference Library

The Kalānidhi Reference Library has a large collection in the broad areas of humanities and the arts. It consists of Books, Journals, Reprographics of several folios of unpublished Sanskrit, Pali, Persian and Arabic manuscripts in microfilm and microfiche, photographs and slides on archaeology, philosophy, religion and ritual studies, history and anthropology, art and literature as well as folk, pastoral and community studies. From April, 2007 onwards 5571 volumes are added in the Purchase collection and 267 volumes in General Gift collection besides a gifted collection of about 6216 books received from Dr. Kapila Vatsyayan. Its collections now stand at 1.39 lakhs in 12 languages, including foreign languages. It houses the personal collection of nine eminent personalities.

With the Plan grants received from the Government under the scheme "Resource augmentation in IGNC A repository", "Upgradation and modernisation of repository services" and "Strengthening of Cultural Archives and media services" Kalānidhi division initiated massive additions to the collections by way of acquisitions, purchases and gifts and modernisation of the entire library management system to keep pace with changes in technology tools.

Printed Material

Acquisition

Some of the special collections developed during this year are:

- (i) Publications of South East Asian Countries About 650 titles covering a wide range of subjects such as Archeology, Anthropology, Folklore, History, Philosophy and Arts on countries such as Indonesia, Thailand, Cambodia, Laos, Vietnam, Myanmar were added.
- (ii) Indian Diaspora About 500 publications dealing with Indian Diaspora and related subjects were acquired.
- (iii) Publications of Cultural Institutions Around 2200 titles of the following Cultural Institutions, not available in the Reference Library, were procured.
 - a. Sahitya Academy, New Delhi
 - b. Lalit Kala Academy, New Delhi
 - c. Sangeet Natak Academy, New Delhi
 - d. Asiatic Society, Mumbai
 - e. ICCR, New Delhi
 - f. Indian Academy of Social Science, New Delhi
 - g. National Book Trust, New Delhi
 - h. Bhasha Research & Publication Centre, Vadodra
 - i. Bhasha Research Centre, Allahabad
 - j. INTACH, New Delhi
 - k. Archeology & Museum, Madhya Pradesh

(iv) Publications of major Indological publishers

1500 important books of the following publishers were acquired.

- a. M/s Motilal Banarasi Das Publishers (P) Ltd., New Delhi
- b. M/s Aryan Books International, New Delhi
- c. M/s Mapin Publishing Pvt. Ltd., Ahmedabad
- d. New Age International (P) Ltd., New Delhi
- e. M/s Oxford University Press, New Delhi
- f. M/s D.K.Printworld (P) Ltd., New Delhi
- g. M/s Manohar Publishers Pvt. Ltd., New Delhi

Rare Books

The rare books collection of the Centre was strengthened with the addition of 780 books on the following subjects Astrology, archaeology, religion, Sanskrit, language and literature, dictionary and philosophy.

Two exhibitions of photographs, reprinted from the rare books collections were held.

Personal Collections

The library is enriched by the personal collection of books of scholars.

General Gift Collection	19289 vols.
Suniti Kumar Chatterjee Collection	17265 vols.
Hazari Prasad Dwivedi Collection	10244 vols.
Dev Murarka Collection	5323 vols.
Maheswar Neog Collection	2810 vols.
Ramsaran Tripathi collection	2023 vols.
Narayan Menon collection	1850 vols.
Thakur Jaidev Singh Collection	1138 vols.
Krishna Kriplani Collection	858 vols.
Vinod Sena Collection	573 vols.
Dr. Kapila Vatsyayan Collection	6216 vols. (on going)
Culture Peace Collection	64 vols.
Ashvni Mehta Collection	20 vols.

(Heeramaneck collection is included in the General Gift collection. Lance Dane Collection is included in purchase collection).

The library is concentrating on building a complete corpus of printed material on Catalogues of manuscripts of Indian and Asian origin published in all parts of the

world. This year 7315 books were catalogued and entries were made in the LIBSYS database. It enrolled 100 new members.

Journals

The Library subscribes to 214 research and technical journals. The subject areas covered are 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.

Entries for 7,400 back issues of journals subscribed by the IGNCA were made on the online database. With the help of Plan grants back-issues of about 127 International Journals in the field of Art and Archeology were acquired to strengthen the Periodical Section of the Library. The data entry work of about 12,000 bound volumes available in Reference Library was completed.

The Library proposes to develop area collections particularly for South, South-East and West Asia and gradually extend its scope to Latin America and Africa in the next phase of development.

Bibliographies

ABIA Project

ABIA Annotated Bibliography of Indian Archaeology, that was published by the Kern Institute, Lieden during 1926-73, was initiated in 1996 after the International Institute for Asian Studies (IIAS), Leiden put forward a proposal to resume this bibliography. The new version is called ABIA South and Southeast Asian Art and Archaeology Index (ABIA Index). The IIAS, Leiden initiated this international project to compile and maintain a bibliographic electronic online database which supplies annotated records, covering the subjects: pre and pro history, material culture, epigraphy and paleography, numismatics and sigillography. An annotated bibliography extracted from this database is published annually in a printed version in addition to CD-Rom Version of ABIA Index.

The IGNCA is now the coordinating country office for next five years i.e. from January 2007 to December 2011. Under this project, this year 126 edited records were exported to Leiden Office, 84 new records were created in ABIA database and 270 annotated records were prepared by the scholars. A two-member team of

experts from ABIA, Leiden Office visited IGNC A in January 2008 to train and guide the staff to use the software for data cataloguing and networking on LAN/WAN.

Non Print Material

Acquisition

A collaboration between the IGNC A and Jadavpur University, Kolkata was established in 2007-2008. Under this programme the Library received 10,000 digital images and some videos on rare Bengali literature and manuscripts. This collaboration is proposed to be continued in the next year also.

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 IGNC A 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 digitised. The microfilming unit acquired 531 rolls of manuscripts from various libraries covering 6,563 manuscripts and 3,32,130 folios this year. Some of current microfilming projects are:

- a. Govt. Oriental Manuscripts Library & Research Centre, Chennai
- b. Rajasthan Oriental Research Institute, Alwar
- c. Oriental Research Institute, Mysore

A survey of manuscripts for microfilming was carried out in Assam and Kolkatta. Negotiations for signing MoU with select institutions were initiated.

New Project

MoU was finalised between the IGNC A and the Utrrakhand Sanskrit Academy, Haridwar, Utrtranchal for microfilming of manuscripts.

Duplication of Microfilm rolls

For duplication of about 12000 microfilm rolls a proposal has been finalized and order for procurement of raw material costing Rs.92 lakhs were placed. The work of

duplication commenced and is expected to be completed by 2010. The IGNCA will then be able to supply duplicate rolls to all institutions where microfilming was carried out as well as to its Southern Regional Centre, Bangalore.

Procurement of microfilming equipments

With the help of Plan grants the Microfilming Unit has been upgraded and modernised by acquiring the following equipments.

1.	Microfilm Reader	(Indus)	3
2.	Microfilm Reader	(Microvue)	3
3.	Microfilm Scanner	(Cannon-MS 800)	1
4.	Microfilm Processor	(Kodak Proster)	2
5.	Microfilm Inspector	(Solar)	2

Slides and Photographs

Documentation Officer visited Museums and Cultural institutions in Assam and Arunachal Pradesh and took 967 digital photographs. The institutions visited were:

- State Museum, Guwahati
- Archaeology Museum, Ambari, Guwhati
- District Museum, Tejpur, Assam
- State Museum, Itanagar, Arunachal Pradesh
- District Museum, Bomdila, Arunachal Pradesh
- District Museum, Tawang, Arunachal Pradesh
- Archaeology Museum, Itanagar, Arunachal Pradesh
- Terracotta Temples in Vishnupur, West Bengal

Documentation Officer visited Museums and Cultural institutions in Kolkota from 15th – 21st July 2007 and took the digital photographs of following institutions:

- Asiatic Society, Kolkatta
- Bangiya Sahitya Parishad
- Gurusaday Museum

Catalogue cards of 2600 slides were fed into the computerised LIBSYS database. The data covered the Indian miniature paintings, Art of Burma, Architecture of Hoysalas and Kakatiyas, Sultanate architecture, Ragamala paintings, cave architecture and Architecture of Thailand.

A list of 1484 visuals documented from the rare books was prepared. The selected visuals from the collection were exhibited along with the original Rare books in an exhibition held in February 2008.

1013 visuals on South-East Asia were added in the slide unit collection.

An MoU for photo documentation of Gurusaday Museum, Kolkata, was signed on November 21, 2007.

Conservation Lab

The well equipped Conservation Lab of the IGNCA caters not only to the in-house need of conservation and preservation but extends its help to other institutions working in the field of art and culture. It conducts awareness campaigns, training programmes through various workshops all over India. A Centre for excellence in conservation has been planned at the IGNCA. The following activities were taken up by the lab this year:

- Conservation of manuscripts from Mahavir Jain Library.
- Documentation and Conservation of Hari Katha Collection.
- Completed fumigation and minor repair of book "Terracotta ornamentation in Muslim architecture of Bengal".
- Preliminary surveys for the assessment of the condition of manuscript at Anjumman-e-Tawariff, Urdu ghar, Central Library, Delhi University and Ghalib Institute.
- One-day day workshops on "Care & Conservation of Manuscripts" at Urdu Ghar in June 2007 and at Hardayal Municipal Public Library in July 2007.
- Documentation and Conservation of 143 masks has been completed at Janapada Sampadā, IGNCA in July 2007.
- A 15 day workshop on the "Preventive Conservation of Manuscripts" at Hardayal Municipal Public Library in August 2007 and at Dargah Khan-Kha Ghulam Ali in September 2007.
- Documentation and preventive conservation of Sanchi manuscript of Prof. Maheshwar Neog collection.
- A workshop on "Conservation of Traditional Crafts and Documentation of Indigenous Techniques of Preservation" in the month of October 2007 at Tawang Monastery, Arunachal Pradesh.
- Conservation of nine palm leaf manuscripts from CIL in September 2007.
- Conservation of wooden sculptures, textile paintings, scroll paintings, wooden pillars from Kalādarśana Division.

Other Activities undertaken

Retro Conversion Project

The process for updating of catalogue of Reference Library through retro conversion has been finalised during 2007-2008. The work has been outsourced to outside Agencies for editing of one lakh records and creation of about 50000 new records in MARC-21- International cataloguing format.

Upgradation of technological resources in Kalānidhi Division

The upgradation of LIBSYS Software from LIBSYS 4.0 to LSPremia has been done.

Electronic Resources subscribed in Kalānidhi Division:-

Kalānidhi Reference Library subscribed to the following online databases for the year 2008:-

- (a) Wilson Art Index Retrospective on SP platform (1929-1984)
- (b) Wilson Art Index on SP platform (1984-2007)
- (c) Wilson Art Abstract (1984-2007)
- (d) EBSCO Humanities International Computer

High Speed Internet Connectivity at IGNCA

With the help of National Informatics Centre, New Delhi, IGNCA has installed 2MBPS Internet connectivity. The leased line and other necessary hardware required for above installation has already been acquired and installed for operationalisation in April, 2009.

Simultaneously, network cable for connectivity of all the floors and blocks in No.5 R.P.Road, has been introduced to provide LAN facility within the IGNCA.

Library Information System: (WEB OPAC)

The Information System: (WEB OPAC) for cataloguing information about all the books and periodicals available in the IGNCA Library has been introduced for online access to the users.

Upgradation and modernisation

With the Plan grant, technology upgradation in Kalānidhi Division took shape. The Library automation software was upgraded to the new version supporting MARC 21 and Unicode. Necessary hardware for above software upgradation has also been acquired. Digitization of 4.00 lakh pages of rare books has been started. Work for Intranet has started.

The Microfilm Unit has been revamped. All necessary equipments required for microfilming work were acquired. A number of electronic full text and abstracting and indexing database such as Humanity International Complete Wilson Art Index have also been added to the Reference Library collection. Setting up of a new Lab for conservation laboratory has been initiated. Some conservation equipments were acquired and some more will be acquired in the next financial year. The work for updation and completion of all cataloguing records to online database have been outsourced. Duplication of microfilm rolls has also been started. A number of Kalānidhi staff were sent for training to various in-house and outside training programme to update their knowledge and skills. A number of in-house training programmes were also organised for Kalānidhi Staff as well as Staff of other Divisions in IGNC. A major programme for acquisition of back issues of about 120 Foreign Journals has been taken up. About 12000 bound volume records of journals received by reference library have also been entered in online database.

Programme 'C'

Cultural Archives

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

The following activities were taken up during the year 2007-2008.

Elizabeth Brunner collection of paintings: 350 paintings were accessioned and index cards prepared. The remaining 490 paintings are to be accessioned in the next year.

Balan Nambiar Collection of slides on ritual dances of Kerala: Index cards for 1550 slides prepared.

New Acquisitions of Archival material

1457 photographs with negatives, index cards, albums, maps and gazetteers, including photo documentation of 121 Terracotta Temples of West Bengal, index sheets and district maps were acquired from Shambhunath Mitra.

Shri Ashvin Mehta's Collection of photographs, donated by Shri Mehta, has been digitised and stored in CDs.

Dr. Kapila Vatsyayan's collection of Photographs, music records, correspondence, received as a donation from Dr. Vatsyayan, is being catalogues.

Digitisation of visual Materials

The following collections in the archives have been digitized.

- Sunil Janah Collection
- Rabari photographs.
- Martha Strawn collection
- Rock art scale reproductions of Bhimbetka, Uttarakhand Jhiri & Kerala by Dr. Yashodhar Mathpal.
- Ananda Coomaraswamy collection of photographs.
- Jyoti Bhatt and Raghava Kaneria Photographs.
- Henri Cartier Bresson photographic collection.
- David Ulrich photo collection.

DOCUMENTATION

Audio-Visual (Media Unit)

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 done this year related to the Ramkathas from various regions, recordings of Buddhist chantings from eight countries and the documentation under the Vedic Heritage project. The major activities during this year were:

The media unit released 25 DVDs on its documentation themes.

Documentation of the following was done.

- (i) Heritage monastery Maha Bodhi Society
- (ii) Heritage village Raithal in Uttarakhand
- (iii) Divine celebrations on the Ghats of Varanasi
- (iv) Reangs and other tribes in Tripura
- (v) Paharia tribes of Dumka
- (vi) Hari Ballab Sangeet Sammelan at Jalandhar

Upgradation

A multi-camera studio is being created to undertake in-house audio-visual documentation. The studio will be fitted with modern digital camera chain and can be controlled through switcher, multi channel audio console and a computerised auto cue machine for prompting scholars and anchors.

The latest digital field cameras, audio system, Plasma screen etc have been procured to fortify in-house documentation and dissemination process.

An audio-visual library is being developed to allow access to the vast collection of audio-video material of the IGNCA. A new auditorium is being built to organise regular film shows.

The Media Unit is also in the process of creating two edit bays, linear and non-linear. While the linear bay would be used for processing archival footage, the non-linear one would be used for current work, of editing and digitisation.

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

1. A Delegation of Library and Information professionals from European countries, including President of IFLA, visited the Library on March 12, 2008.
2. A 16 member delegation of Librarians and Officials of various Universities from Thailand under Provincial University Library Network (Pulinet) Thailand visited Kalānidhi on March 24, 2008. The delegation members were keen to seek help from the IGNCA for preservation and conservation training to their staff. They were also interested in ABIA project and the digitization programme of the IGNCA.
3. Students of Library & Information Science course of Jamia Millia Islamia, New Delhi underwent practical library training in Kalānidhi from December 11, 2007 to January 8, 2008.
4. Dr. Ramesh C.Gaur, HoD KK attended the following seminars and presented papers: National Workshop on preserving our Scientific Heritage organized by Indian Institute of Science, Bangalore, Indian Institute of Astrophysics, Bangalore and Tata Institute of Fundamental Research, Bombay; International Workshop on digital preservation organised by ISI, Kolkata in October, 2007; Delivered a

lecture on 26th September, 2007 at the National Museum Institute, New Delhi on "Copyright issues and digitization projects"; and "Application of ICT for Preservation and Access of Business Archives in India on 28th February, 2008 in a conference organized by National Archives of India on Business Archives in India Precept and Prospects

Seminar, Workshop organized by Kalānidhi Division

- (i) Kalānidhi and Janapada Sampadā Divisions in collaboration with Bharat Soka Gakkai, organized a one day Seminar under the aegis of Daisaku Ikeda Corner on Culture of Peace entitled "Daisaku Ikeda Building a Culture of Peace" on 3rd May, 2007. Dr. Lokesh Chandra, presided over the function. The Seminar was accompanied by an exhibition of paintings by Ms. Sushma Agrawal on "Emergence of Peace," dedicated to Dr. Daisaku Ikeda.
- (ii) A seminar under the aegis of Daisaku Ikeda Corner on Culture of Peace, Kalānidhi Reference Library, IGNCA in collaboration with Bharat Soka Gakkai was organized on "Restoring the Human Connection: the First step to Global Peace, Peace Proposal, 2007 by Dr. Daisaku Ikeda" on 20th September, 2007 at IGNCA. The Seminar was attended by over 400 participants.
- (iii) A one day seminar on 'Peace with Nature for Sustainability Development :- Establishing the Foundation for Lasting Human Happiness: An Inservice training program on Peace Education for NCERT Teachers' was organized under the aegis of Dr. Daisaku Ikeda corner on Culture of peace in collaboration with Bharat Soka Gakkai, New Delhi by Kalānidhi Division on June 30, 2007.
- (iv) Kalānidhi Reference Library organized a talk on "the Animation of A South Indian Oral Epic Using Traditional Indian Folk Art." on 23rd November, 2007 at 3.30 p.m by Dr. Brenda Beck, Canadian film-maker and President of the Sophia Hilton Foundation, Canada.
- (v) A workshop on Conservation of traditional crafts and documentation of traditional conservation techniques was organized by Kalānidhi in collaboration with Janpada Sampadā Division at Tawang (Arunachal Pradesh) from 11-17th October, 2007.
- (vi) A Lecture on "Asian collection in San Diego Museum of Art" by Dr. Sonya Rhie Quintanilla, San Diego Museum of Art, USA was organized on 8th August, 2007 by Slide Unit.
- (vii) Kalānidhi Division celebrated its 19th Annual Day on 11th February, 2008. On this occasion, a panel discussion on Marketing and Promotion of Cultural Knowledge Resources: A special Reference of Kalānidhi Cultural Resource Centre." was also organized. On this day, an exhibition on "Glimpses of Pristine India (Illustrations from the Rare Books Collection of IGNCA – Reference Library) was also inaugurated. The exhibition was on view from 11th February to 23rd

February, 2008. On this occasion, a workshop on Conservation Awareness for the Private collectors was also organized by Kalānidhi Conservation Unit.

Exhibitions organized by Kalānidhi Division:-

- (viii) An exhibition on the “Conservation Interface: Material and Methods” was organized from 4th December to 10th December, 2007. The aim of the exhibition was to create an inventory of traditional materials, techniques and methods being employed in creating and conserving cultural heritage and to bring awareness and willingness to rediscover their importance. The exhibition was visited and discussed by over 250 delegates of the International Conference of National Trusts arranged by INTACH on 4th December, 2007.
- (ix) Kalānidhi Reference Library organized an Exhibition of books on Indian Diaspora during 11 to 13 January, 2008 at Mati Ghar on the occasion of the festival at IGNSA.
- (x) An exhibition of Brunner paintings was organised in collaboration with the Hungarian Cultural Centre.
- (xi) Kalānidhi Division also organized a Book exhibition for Chinese materials available in the reference library for delegates from the Chinese Academy of Arts on 15th January, 2008.

Networking

Survey of Manuscript collections at Kolkata

An IGNSA team consisting of Dr. Ramesh C. Gaur, HOD (KN), Shri P. Jha Director, CIL, Shri DNVS Seetharamaiah, Photography officer, Shri V. Bangroo, Documentation Officer, Shri Ilyas Ahmed, Conservation Assistant and Mrs. Kakoli Biswas, Inf. Assistant, visited the following institution from July 16 to 21, 2007:

1. The Asiatic Society.
2. Ramakrishna Mission Institute of Culture.
3. Centre for Studies of Social Science.
4. Bangiya Sahitya Parishad
5. Sanskrit Sahitya Parishad
6. Presidency College.
7. Sanskrit College.
8. Central Library, Kolkata University.
9. Ashutosh Museum, Kolkata University.
10. Indian Museum.
11. National Library of India.

During their visit to different museums and Institutions, 500 digital photographs were taken by the Documentation Officer. The team took stock of collections of unique audio visual value and historical interest for conservation, digitization of archival material, manuscripts, photographs, which can illustrate the history of intellectual ferment, discontent, freedom struggle and change in Bengal and India in the past 200 years and more. The team initiated dialogue for collaboration with institutions and individuals for networking of libraries and websites.

Survey of Manuscript collection in Guwahati, Assam

A team consisting of Dr. K.K Sharma (RO), Dr. D.R. Gupta (JRO), Shri B.S.Rana, Library Assistant visited the Department of Historical and Antiquarian Studies, Asam State Museum, Kamsupaaharahan Saiti, Guwahati University at Guwahati from December 5, to 8, 2007 for verification of manuscript collection. The above team also attended a workshop on “Library as a global information lab: perspectives & catalogues” organized by INFIBNET Centre, Ahmedabad in collaboration with Guwahati University, Guwahati.

Kalānidhi Division in collaboration with Max Mueller Bhavan, New Delhi, organized presentations on “Preserving the Past – towards the Digitization of the German Cultural heritage” by Dr. Thomas Stacker, Herzog August Library, Wolfenbuttel and “Nestor and Kopal – Co-operative Approaches to Digital Long Term Preservation in Germany” by Dr. Thomas Wollschlager, German National Library Frankfurt on 26.10.2007. The event was attended by over 60 librarians from Delhi.

Cultural Informatics Laboratory

Cultural Informatics Lab was created to establish synergies between the disciplines of art and information technology leading to usage, development and demonstration of new technology and cultural documentation. Some of the pioneering work by the IGNCA, in the field of technology application in art and culture, during 2007-08, is placed below.

National Databank on Indian Art and Culture: A Pilot Project (in collaboration with the Archaeological Survey of India, New Delhi) was taken up as part of a larger initiative on the part of the Ministry of Communication & Information Technology's National Digital Library (NDL) to digitise, document and disseminate available information and knowledge in different fields of activity and make it accessible. The main objective of the project is to enhance the accessibility of Indian Cultural Resources using digital technology. From the IGNCA perspective, it is an extension of the existing *Kalasampada* project, where a large volume of cultural data has been made available online on the IGNCA's intranet. The project includes digitisation of information related to various aspects of Indian art and culture on a single window. The output of the project includes a website for promotion of Indian art and culture containing information related to one lakh visuals (digital photographs of heritage and archaeological sites, indigenous life styles), 1000 hours of audio and video, 50 lakh pages of rare books on art and culture, walk-through of some of the archaeological monuments etc. The project will have a traveling multimedia exhibition from the output of above components showcasing the use of computer technology in documentation, integration and preservation of Indian art and culture. Till date, over 1,700 rare books (approximately seven lakh pages) from ASI Library, have been digitised, 30,000 digital images and about 90 hours of audio – video materials collected under this project. The partial data has been published on the IGNCA website (www.ignca.gov.in) for public access.

The IGNCA has acquired over 2.75 lakh manuscripts in Sanskrit, Persian and Arabic, available in 20000 microfilm rolls, 1.5 lakh microfiche and in digital forms. About 2156 microfilm rolls and 2136 microfiche (SBPK Berlin collection), containing about 15.7 lakh and 91,715 folios respectively, were digitised.

Continuing the manuscripts acquisition, over 1200 manuscripts of Oriental Research Library, Srinagar, were digitised during 2007. The IGNCA completed the digitisation of all the manuscripts available in the ORL Srinagar, which includes rare manuscripts on Yogavashistha, Mahabharata, Saivism, Ayurveda etc. in Sanskrit (Sharada) and Persian.

2502 Rare manuscripts and files of Gurudev Rabindranath Tagore (about 1.65 lakh pages) at Shantiniketan and 5200 manuscripts at Allahabad Museum (over 3.0 lakh pages) were digitised by the IGNCA.

Over Six hundred manuscripts of the National Museum collection, covering about two lakh pages were digitised in 2007. A total of 2765 manuscripts were digitised in National Museum till September 18, 2007.

Rare photographic and painting collections of the IGNCA, mainly, Shambhunath Shah (61), Jyoti Bhatt and Raghav Kaneria (50), David Ulrich (25), Martha Strawn (33), Ashwin Mehta (25), A. K. Coomarswamy (227), Warli Paintings (61), Rabari Photographs (100), Yashoda Mathpal – Rock art (400), Komala Varadhan (50) and over 200 photographs for the Central Asian Exhibition were digitised during this period.

Also, over 30,000 slides and negatives were digitized. Some of them are: Prof. A K Das collection (800), Gwalior Fort (791), archaeological sites from the Northeast (990), Shri Narang's Collection (16,765 slides and 7000 negative frames) on Rajasthan deserts, Keshav Chandra on Arunachal Pradesh (264) and Ramkatha (1413) etc.

Forty eight volumes of the Indian Archaeology – A Review have been converted into searchable text format for the National Mission on Monuments and Antiquities.

Dr. R. Nagaswamy, coordinator, Brhadiśvara project has arranged data related to Sculpture, Architecture and Epigraphy of the Brhadiśvara Temple.

The IGNCA website is one of the major sources of information on Indian art and culture and had an average of 18 lakh hits per month during 2007-08. The IGNCA also designed and developed website for the Archaeological survey of India (www.asi.nic.in), which has been widely appreciated by users and scholars. Websites were also developed for the National Culture Fund (Ministry of Culture), Rajendra Smriti Sangrahalaya, Patna and National Museum Institute, New Delhi.

From the Plan Grants under the infrastructure upgradation and modernisation scheme, two equipments namely Breuckmann's 3D digitisation equipment and 50 TB

NetApps storage were purchased. This would enhance the CIL capability to create 3D models (preferably walk-through) of selected archaeological monuments and sites like Brhadisvara temple, Tanjavur and Humayun Tomb, New Delhi. The 3D digitisation equipment would help in documentation and digital reconstruction of virtual models of the archaeological and heritage sites. This documentation will also help in conservation/reconstruction of the sites at future dates by the respective departments.

The IGNCA's large volume of digital data, which includes over 1.2 lakh still visuals, over four crore pages of digitised manuscripts, rare books and audio-visuals, are growing at a very fast rate. To make this huge data accessible online on the IGNCA's intranet, a high capacity storage system (50 TB from NetApps) was purchased. This will not only help in integration of the IGNCA's data but also link similar data collected under various projects like the National Mission for Manuscripts, National Databank on Indian Art and Culture etc.

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 occurring in primary texts of several disciplines and seminal to the arts 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. Volume VI under the series on 'Ābhasa' (appearance) was published during the year.

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'

Kalāmūlaśāstra

(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 Kalāmūlaśāstra series, such as a reference works on Vedic Ritual and various lexica etc.

Publications

A. The following publications were brought out this year under this series:

1. ***Numismatic Arts of India*** (in two volumes) - A standard reference work on Numismatics by Prof. B. N. Mukherjee,
2. ***Śringāraprakāśa by King Bhoja*** - A critically edited edition (without translation), brought out in collaboration with Kalidasa Samsthan, Varanasi.

The following works are in various stages of publication process

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.

Vedic/Śrauta Ritual (Sāmavedic)

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

Āgama (Vaiśṇava, Pancarātra)

3. ***Īśvarasamhitā*** : (in five volumes) critically edited and translated by Prof. M.A. Lakshimithathachar and revised with a detailed Introduction by Late Prof. V. Varadachari.

Āgama (Śaiva)

4. *Kriyākramadyotikā*: Critically edited partially by late Dr. S. Janaki and translated by Prof. Fredrick.

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.

Āgama (Śakta)

6. *Tantrasārasaṅgraha*: A South Indian text on Saiva-sakta ritual and iconography, edited and translated by Prof. K.T. Pandurangi.

Alaṅkāraśāstra (Aesthetics)

7. *Rasagaṅgādhara* : critically edited and translated by Prof. Ramaranjan Mukherjee in two volumes.
8. *Sarasvatīkaṅṭhābharṇa*: Critically edited and translated by Dr. Sundari Siddharatha in three volumes.

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.

Music (East Indian, Orissan)

10. *Saṅgītanārayaṇa* : Critically edited and translated by Dr. Mandakranta Bose.

Music (North India, Pre-medieval period)

11. *Saṅgītamakaranda of Nārada*: Edited and translated by Dr. M. Vijayalakshmi.

Architecture and town planning

12. *Samarāṅgaṅasūtradhāra* : (In four volumes) edited and translated by Dr. P.P. Apte and Shri C.V. Kand.

13. Vedic Ritual

Gopathabrāhmaṇa: Editor/Translator: Prof. Samiran Chandra Chakrabarti.

14. Vedic Phonetics

Yājñavalkya-śikṣā: - Editor/Translator: Dr. N.D. Sharma.

15. **Vaikhānasāgama**
Marīci-saṃhitā-Editor/Translator: Prof. S. N. Murti.
16. **South Indian Iconography**
Tantra-samuccaya -Editor/Translator: Late Prof. K. K. Raja.
17. **Non-Sectarian pancaratra**
Hayaśīrṣa-pañcarātra— Editor/Translator: Prof. G. C. Tripathi.
18. **Carnatic Music**
Rāgavibodha — Editor/Translator: Prof. Ranjanayaki Ayyangar.
19. **Vāstuśāstra**
Vāstu-maṇḍana — Editor/Translator: Dr. Anasuya Bhowmi.
20. **Buddhist Philosophy**
Śatasāhasrikā-prajñā-pāramitā-Editor/Translator: Dr. Ratna Basu
21. **Śākta Tantra**
Sādhanamālā-Editor/Translator: Pt. Satkari Mukhopadhyaya.
22. **Śaiva Āgama**
Aghoraśivācārya-paddhati -Editor/Translator: Late Dr. S. S. Janaki.
After her sad demise, her disciples are preparing the edition.
23. **Astronomy**
Rājapraśnīyasūtram - Editor/Translator: Dr. S. R.Sarma.
24. **Alaṅkāra**
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 are being brought out 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 Bālisattra Bhagvat Purāṇa** by B.N.Goswami.
6. **The Bhubaneswar Temple of Liṅgarāja : 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) were printed during the year. Material for Volume - III and IV is awaited from Prof. Mukherjee.

Programme 'E'

Area Studies

South East Asian Unit

A six member IGNCA delegation of scholars, information scientists and archivists visited Indonesia, Thailand and Cambodia in March, 2008 to establish collaboration and interactive programmes with institutions in the countries of South East Asia. During this visit a large number of publications on South East Asia have been acquired.

Under Inter-cultural dialogue programme, a lecture was organised on the topic "Astronomical Influences on temple constructions in Lao" which was delivered by Prof. William G. Van De Bogardon.

A study of 'Rituals and Iconography of Goddess Mahisāsurmardini in Vietnam' was done. Art and Archaeology of the Mainland South-East Asia [A study of the Indonesian Art and Architecture] is ready for publication.

East Asian Programme

Under its Programme of studying the mutual relationship between East Asia and South East Asia, the division has published a valuable collection of papers on India-China relations in ancient times under the title '*Xuanzang and the Silk Route.*' It is an outcome of the proceedings of a Seminar held in the IGNCA. The unit has also prepared a '*Sanskrit-Chinese Glossary of Buddhist Terms,*' which is being given final shape.

Two international events were organised on Central Asia.

1. '*Cities Roads and Caravan Sarais on the Great Silk Road - An Emblem of Linkages through the Ages* (India, West and Central Asia)': Organised in collaboration with the Ministry of External Affairs from January 8 to 12, 2008. The seminar explored the shared civilisation of the region and the age old cultural ties. Participants came from Central Asian countries including Uzbekistan, Tajikistan, Kazakhstan, Turkey, Mongolia and China. An exhibition on the theme was held simultaneously with the seminar. The event was inaugurated by Hon'ble Minister for External Affairs, Shri Pranab Mukherjee.
2. "*History of the Central Asian Collections in Institutions Worldwide*": This was the third and last in the series of symposia organised between India, Russia and China with an objective to bring together scholars from these countries to exchange ideas and experience with regard to Central Asian studies. The three day symposia from March 17 to 19, 2008 was in collaboration with International Dunhuang Project (IDP) and British Library, with funding from the Ford Foundation. An Exhibition on *Silk Route and Aurel Stein* was also mounted from 17th to 19th March, 2008.

Further activities of the Division envisaged cultural collaboration with the Chinese Academic institutions, such as Chinese Academie of Arts, China, Dunhuang Academy, China and Taiyuan University, Shanxi Province, China.

Kalākalpa

The Division has been entrusted with the task of bringing out the biannual journal of the IGCA, 'Kalākalpa'. This year Volume 2 of the Research Journal "Kalākalpa" containing valuable articles on art and culture was published.

Documentation of Vedic Recitation

The Kalākośa is pursuing an important project for the preservation and documentation of rare Vedic rituals and the Vedic Recitation techniques. Under this Project, the Division accomplished documentation of the recitation techniques of a number of endangered Saṃhitā as well as performances of ritual. The Division started documentation with a rare Vedic Saṃhitā i.e. the *Kauśitaki* of Rigveda in Banswada. Documentation was undertaken of the *Kānva-Saṃhitā* of Shuklayajurveda, *Rāṇāyaṇīya Saṃhitā* (Gana) of Samaveda, Video documentation of the *Paurṇamaseśti* (fullmoon sacrifice), Documentation of the *Paippalada-saṃhita* at Balasore; *Rāṇāyaṇīya Saṃhitā* at Honnavar; Video documentation of *Agnishtom* ritual at Solapur; *Kanva-śatapatha-brāhmaṇa* at Ambattore; and of a very rare Samvedic tradition of *Jaimīniya* at Palghat and Panjal in Kerala as well as the Keraliya recensions of the *Taittiriya* and *Shākalya-Saṃhitās* were taken up. C.Ds (unedited) of all recordings are available in the Division.

Under another Project on ‘Procurement of the Tools and Utensils used in the Vedic Sacrifices’ with all their regional variations, and publication of an ‘Illustrated Catalogue’ and an exhibition, material have been procured/prepared from south India, in the first phase.

Nārivāda: Gender, Culture and Civilization Network

Nārivāda: Gender, Culture and Civilization Network was launched in March, 2005. The vision statement of the IGNSA 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 IGNSA's 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.

This year, two workshops on Madhubani Paintings by women artists from Mithila and working in Delhi were organised. They created huge panels as well as individual pictures which are displayed in the entrance hall of the Division.

Two more workshops – ‘Women’s Writing in Sanskrit from 3000 BC to 2000 AD’ and ‘Gender Studies’ were also organised. Seven DVDs on various themes related to Nārivāda were brought out and are available for sale. Their titles are : ‘A Dialogue with Women Priestesses of Lepchas’; ‘The Journey of Bhikkunis’;

‘Brahmanvadanis : The first Women’s Gurukul in India’; ‘Recollection of a Satyagrahi’; ‘The Mirasans of Punjab, born to sing’; ‘Dakshina Kannada – Land of the Mother Goddess’; Seeking Moksha : The Vaishnavis of Vrindaban’. Two small booklets titled ‘Manu on Women’ and ‘Jaggi Devi, the freedom fighter of Uttar Pradesh’ were also brought out during this period.

Events/Seminars/Exhibitions

Scholars Meeting

Scholars gathered at a meeting in the IGNCa on July 18 and 19, 2008 to identify the texts to be included or deleted in the Kalāmūlāśāstra Series. Valuable suggestions and guidelines were received from the scholars.

Seminar on Āgamas

A Seminar on the *Āgamas* bearing on the theme ‘The Theory and Practice in the *Āgamas* (in relation to Arts)’ was organised by the Division from March 14 to 16, 2008, in which 40 scholars from Delhi and outside participated. Complementing the seminar, two performances in music and dance were presented. Ustad Zia Fariduddin Dagar presented the vocal Dhrupada tradition based on *Kitab-i-Nauras* and Shri Nand Kumar and Associates, under the direction of Prof. R. Sathyanarayana presented Natya and Dikpalapujavidhi based on the Textual Tradition prevalent in Karnataka.

Varanasi office organised three day workshop from December 26 to 28, 2007 to discuss the nature and character of various entries in Volumes VII – XV of the Kalātattvakośa in which a number of scholars from different fields of arts participated. A seminar on the ‘Philosophy of Language with special reference of Vākyapadiya of Bhatrhari’ was organised during the last week of March, 2008, in which papers mainly on the Indian theories of Linguistic Philosophy were presented by scholars.

Vedic Heritage Week

Vedic Heritage Week was marked in December, 2007 during which 50 Vedic Pandits of all the recensions available at present along with the experts of modern traditions were invited for a fruitful interaction. The objective of organising this programme was to receive guidance from Pandits and scholars to preserve and propagate our intangible heritage of Vedic tradition. It was a unique programme, which reflected the traditions of Vedic recitation both by Vedic Pandits and the lady Rishikas.

In order to study and document the regional traditions of Vedic learning and recitations of Bengal, a two day seminar was held on March 28- 29, 2008 at Nabodweep (Nadia) West Bengal under the coordination of Prof. Ratna Basu of Kolkata University.

Janapada Sampadā Division

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, in eco-cultural and socio-economic contexts. Concentrating on oral traditions, its activities cover a wide canvas covering regional studies from a multidisciplinary perspective, emphasising the inter-relationship between different cultural groups and communities. Complementing the programme of Kalākośa, the Janapada Sampadā programmes shift from text to context of the rich variegated heritage of small and molecular societies. Popular Indian terms connected with day to day life e.g. Jana, loka, deśa, laukika and maukhika, serve as key words for evolving programmes. 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

Under the North East activities, more than 1000 objects -- textiles, jewelry, baskets, headgears, turbans, weapons, war-coats, *daos*, ritual objects, folk and contemporary paintings, etc. were procured from the tribes and communities of North East India. The major communities include Zeme Naga, Rongmei, Hmar, Pnar, Khelma, Khampti, Idu-Mishmi, Apatani, Biate, Vaiphei, Dimasa, Kuki, Hrangkhul, Kom, Maring, Khasi, Garo ; and the Tribes of Nagaland.

Masks, puppets, costumes, paintings, scrolls, headgears, backdrop, 1200 photographs, 187 hours of audio video documentation and audio Documentation of 500 songs from Madhya Pradesh were acquired under Ram Katha project.

Under the Anhad Naad project, the ethnographic objects collected were Phulkari, durries, and musical instruments.

Ritual objects, scrolls, paintings, idols, sculptures, costumes, masks associated with Mansa ritual and performances were acquired.

The material generated in the Rock Art activities from three field work are: about 3600 photographs, 19 hours video recording (un-edited), 150 line drawings and 470 slides.

Programme 'B'

Ādi Dṛśya

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 Dṛśya) and ability to hear (Ādi Śravya)

The Rock Art forms a crucial component of the Ādi Dṛśya Programme. A multidisciplinary approach is being adopted for this project. The field documentation is being done in collaboration with experts from various disciplines i.e. archaeologist, anthropologist, folklorist, ethno botanist, geologist, chemist, etc, and institutions of the areas/ zones concerned. The purpose of the project is: (i) to make textual, contextual video and photo documentation (ii) to communicate with people in the hinterland for archaeological research, and to build up a biocultural map, a mental and ecological atlas of the rock art landscape, on the basis of documentation of related folklore and natural and man made features (iii) to make suggestions for structural, ecological, and, in rare cases, direct conservation, preferably using local materials and techniques (iv) to develop a video and photo archive (v) to make documentaries on the basis of the video documentations in the field (vi) to organise displays (permanent, mobile, temporary) (vii) to bring out publications, both in print and electronic media.

Study and Documentation of Rock Art & Allied Subjects

Field Study

During the year field work was taken up in Karnataka, Rajasthan and Andhra Pradesh. Thirteen rock art sites and five villages were documented in Bellary district in Karnataka from May 3 to 16, 2007. The rock art sites are: Sanganakallu, Kupgal, Sirwar, Chodama Hill, Virrapa Temple, Bellary Fort, Sadashiva Temple, Halkundi, Apphaynali, Krokai Gudda, Tikkalakoti, Korgudu and Maslaya Gudda (Hampi). The villages are – Sanganakallu, Kupgal, Sirwar, Halkundi and Apphaynali.

In Rajasthan the documentation work in the Bundi district was taken up from January 2 to 11, 2008. Thirteen rock art sites and three villages were documented. The rock art sites are: Kewria, Suikanaka, Dharwa, Naldeh, Chapria, Undimaya, Nachla, Nardah, Bherupul, Khamloi, Gararda, Kukar Jhar and Bhimlat. The villages are – Kewria, Khamloi and Gararda.

In Andhra Pradesh, the documentation work from February 14 to 24, 2008, covered the districts of Hyderabad, Medak, Mahabubnagar, Warangal and Khammam. The following rock art areas/ sites were documented in these districts – Kokapet, Shivaru Venkatapur, Wargal, Dhupada Gattu, Sanganutpalli, Panduvula Gattu and Ramachandra Puram. Beside the rock art documentation, four villages -- Shivaru Venkatapur, Sanganutpalli, Ravullapalli, and Ramachandra Puram were also documented for ethno – archaeological study.

Documentation and Cataloguing

The documentation and cataloguing of the acquired field data is being done.

- (1) The field datasheets of the surveyed rock art sites in the Bellary district of Karnataka were arranged and computerised.
- (2) 1200 photographs of Ladakh region and 900 photographs of Karnataka were catalogued; the details of 250 photographs of Ladakh region were also fed in the computer.
- (3) The preliminary editing of the video field data from Uttarakhand, Chhattisgarh, Ladakh, Jharkhand, Orissa and Karnataka was done.

Ādi Śravya

Under the Ādi Śravya project the following programs were hosted

Anhad Naad: Seminar/ Exhibition/ Performances

A three day festival comprising a national seminar, exhibition and evening performances, both folk and classical was organised from February 1 to 3, 2008 in collaboration with Punjabi Academy, Delhi.

Seminar

The guiding term of reference in the Indian music is the *nāda-brahman*, which stresses the movement from the physical to the spiritual. A distinction is made between *anāhata* (unstruck) and *āhata* (*forceful*) sound. It is in this *anahata svara* that God delights. *Anāhata nada* is supposed to be heard by yogis only, through constant practice.

Eminent scholars such as Dr. Jaswant Singh Neki, Prof. S. S. Noor, Prof. Mohinder Kaur Gill, Prof. Muthu Mohan, Bhai Baldeep Singh, participated in the

seminar. Ms. Qurat-ul-Ain from Pakistan responsible for revival of Phulkari tradition in her country, also participated in the seminar.

Artists Workshop on Saal

The event on Anhad Naad was preceded by a workshop, which brought together dispersed artists of Saal tradition- a ritual performance which was affected due to disturbances in Punjab. The ritual included performances of folk legends. The workshop revived/ prepared 18 folk legends.

Exhibition

An open air exhibition was organised to showcase the handicraft of Punjab including Phulkari, musical instruments and photographs of Kantha Chitra by famous photographer Dr. Devinder Singh. Some of the musical instruments exhibited were Duff, Damaru, Kingari, Dhhad, Algoza and Bansuri.

A village lifestyle scene was recreated through physical objects, paintings on recreated huts, well, cart and items of daily use.

Mela

In order to give exposure to local craft persons a Mela was organised to exhibit and sell various artifacts of Punjab. Fifteen stalls, designed in local village style, with a gate in traditional style, were specially erected.

Performances

To celebrate the Musical Heritage of Punjab, folk artists were invited from Punjab to perform in the Mela. Folk performances such as Malwai Giddha, Saal, Gatka, Dhadi, Jangam, Folk Orchestra, Naqaal, Bazigar, Nag Been were some of the highlights of the event.

Renowned artists Idu Sharif Dhadi, Hameed Ali Khan, Hans Raj Hans, Gurmeet Bawa, Wadali Brothers, Sayeeda Banu, Major Singh, Kamal Heer, Abdul Niazi Qawwal, Manpreet Akthar and Daler Mehandi performed in the evening on all three days.

Publications

Publication based on the proceedings of the seminar 'Bhagat Bani-Shri Guru Granth Sahib- The word and its Resonance' was published and released at the inaugural ceremony of this event.

A CD ROM of performances of the Bhagat Bani from Shri Guru Granth Sahib organised as part of the Musical Heritage of Punjab was produced and released on the occasion.

The festival was inaugurated by Smt. Ambika Soni, Hon'ble Union Minister for Culture. The chief guest of the Valedictory function was Smt. Shiela Dixit Hon'ble Chief Minister of Delhi. The exhibition, *mela* and performances attracted around 20000 people.

II Hind Islami Tahzeeb Ke Rang-Aqeedat Ke Sang Seminar/ Public Lecture/ Exhibition/ Performances

Under the theme, 'Religious Identities and Confluence of Tradition,' an eight day event comprising a national seminar, public lectures by eminent Islamic scholars, exhibitions and cultural performances were organised from April 1 to- 8, 2008. The objective was to project the hitherto unknown performative traditions, associated with different colours of devotion of Islam. These traditions find reflection in poetry, modes of recitation, music, calligraphy, architecture, story telling, ballads, Sufi traditions and indigenous traditions of worship and devotion. It highlighted the rootedness of these traditions in Indian soil with specific reference to local and regional culture.

National Seminar

A four day seminar from April 1 to 4, 2008 was inaugurated by Prof Shahid Mahdi, an eminent scholar and former Vice Chancellor of Jamia Millia Islamia. Inaugural session of the seminar was followed by the Qawwali by Niyazi Brothers. This seminar deliberated on the following themes Sacred Spaces, Sacred Poetry, Sacred Music, Literary Forms, Regional Variations and Folk Forms. Scholars including Prof. Aktharul Wasay, Prof. Ishaq Khan, Prof. Liyaqat Moini, Prof. S.A.R Bilgrami, S.J.R Bilgrami Prof. Madan Gopal Singh and Prof. Mumtaz Currim participated in the seminar. Mr. Aziz Barni, Dr. Ali Javed, and Prof. Sughra Mehdi were among those who chaired sessions.

Public Lectures

A series of four public lectures were organised to bring out the confluence of tradition. The lectures were delivered by Mr. Saeed Naqvi, Ms. Syeda Saiyidain Hameed, Prof, Gopi Chand Narang, and Prof. Asghar Ali Engineer on the following topics : Urdu Ghazal: Sufi Heritage and the Indian Minds', 'Hindustan Ki Mushtaraka Tahzeeb', 'Secular Ethos as Reflected in Urdu Poetry', and 'Hind-Islami Tahzeeb Ka Aghaz Irtiqa aur Khatoon Ka Kirdar,' respectively.

Exhibitions

The following exhibitions were organised during the event:

- Hind Islami Tahzeeb ke Rang – reflecting the life style of Indian Muslims,
- Calligraphic paintings by Raza Zaidi
- Exhibition on religious Posters by Yousuf Sayeed

Performances

A series of cultural performances were organised in the evening during the event. These included Zikr Tradition from Assam, Qawwali by Warsi Brothers from Rampur, Bhand Pather from Kashmir, Tradition of Nassari form Lucknow, performance of Milaad, Chahar Bayt from Tonk, Naat Khani and Darood Khani from Kashmir. Beside these, Sufi songs were rendered by Madan Gopal Singh. A solo dance and musical performance, based on the life of Woman Sufi Saint Rabia of Basra, was performed by Seema Agarwal. Well known play of Habib Tanvir, Agra Bazar ,was also part of evening performances.

Two DVDs have been produced under this project: One on Aqeedat Ke Rang by Yousuf Sayeed, concentrating on folk tradition among Muslim of north India. The second on the performance organised in 2007 on the same theme. These were released at the inaugural ceremony and are available for sale.

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 Lokaparamparā programme is on the lifestyle of cultural communities as 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 2007-2008 the following long-term project was initiated:

- I **Rām Kathā in Performative Traditions:Ankan, Manchan aur Vaachan**
Workshop /Seminar/ Exhibition/ Performances

Rām Kathā in Performing Arts- Documentation Workshops

Audio-visual documentation of performative traditions and artist-workshops belonging to the different folk and tribal groups from all over the country was part of this documentation workshop. There were eight workshops held in the IGNCA.

- (i) **Rām Sitāmani Vārtā by Dungari Bhils, Gujarat:** The first in the series of these workshops were held from November 27 to December 6, 2007, of Dungri Bhils from Gujarat in coordination with renowned Folklorist Dr Bhagwan Das Patel. They performed *Rām Sitāmani Vārta*. The performance of Ram Kathā among the Dungari Bhils is closely linked with harvesting and seeds. It is performed twice a year in the months of Magh and Bhadrapada. The workshop yielded 35 hours of documentation.
 - (ii) **Rāmāyana in Ankiyā Bhāvanā style, Assam:** The second group performance from Majuli, from December 10 to 20, 2007 was organised in collaboration with Srimanta Shankardeva Kalakshetra, Guwahati. It belongs to the 'Sattrā' tradition founded by Shankardeva the medieval saint poet, who wrote many dramas among which Rama Vijaya is very popular and is based on Madhav Kandali's Ramayana. The plays are performed in Ankiya Bhavana style. These are musical dramas with active participation of *gāyans* (singers) and *bāyans* (musicians). The workshop yielded 25 hours of documentation.
 - (iii) **Rām Katha in Dang Putul style, West Bengal:** From December 21 to 31, 2007, in collaboration with Folk & Tribal Cultural Society, Kolkata, two groups from West Bengal, of puppeteers -- rod puppet (*Dang Putul*) and scroll painting (*Patua*) artists were documented. It was not just the puppets on stage, but also the puppeteers back-stage who gave rhythm to the puppets by performing passionately. Puppeteers write their own plays, which are heavily influenced by the *Jatra* tradition; the musical compositions are influenced by folk tunes, popular songs and film music. The workshop yielded 25 hours of documentation.
- Rāmkaṭhā in Scroll Patuas (Patua from West Bengal):** The *Patua* (scroll painting artists) are Muslims, they have two names, Muslim and Hindu. They sing and paint simultaneously. Scroll (*patas*) created by them are unique in style and composition. The workshop yielded five hours of documentation.
- (iv) **Rām Kathā from Himachal Pradesh:** The next group came from Himachal Pradesh and performed from January 3 to 10, 2008 in collaboration with Himachal Academy of Arts. This group comprised six sub-groups: Gaddi

(Chamba Bharmaur), Sanskar Geet (Kangra), Barlaj (Shimla), Chhari (Phagu), Ramayani (Kullu). An 82 year old lady bard from Kangra sang songs of Ram and Sita, which are sung at the time of various rites and rituals associated with birth, marriage and any other auspicious occasion. The Ramkatha performance in Himachal is accompanied by songs, dance, ritual and communal feast. The workshop yielded 40 hours of documentation.

- (v) **Rām Kathā by Muslim Jogis from Mewat, Rajasthan:** The group that came from Rajasthan from January 10 to 18, 2008 was of Muslim Jogi community from Mewat and Mangniars who are also Muslims from the deserts of Rajasthan. The Jogis sang ‘Lankā Chadāi’ a composition of Poet Nizamat Meb, who died 360 years ago. These songs are not written and have been transmitted orally from generation to generation. Rupayan Sansthan, Jodhpur coordinated in bringing the group. The workshop yielded 15 hours of documentation.
- (vi) **Rām Kathā by Māngāniyārs Rajasthan:** The Manganiyars sing the Ramayana in the form of Rām Bhajans, owing their inspiration to the works of Kabir, Surdas, Mirabai and Tulsidas. The workshop yielded 15 hours of documentation.
- (vii) **Rāmakathā in Wari Leeba style in Manipur:** The next was the *Wari Leeba* tradition of Manipur. It is a narrative form of story telling and is performed in Meiteilon (Manipuri). This narrative art form of Manipur, which was once popular among the Meities and performed on various religious, social, or festival occasions in the presence of the king, is gradually losing its importance due to the passage of time. However, a few spirited youngsters are keen to preserve the tradition of their age-old gurus. This was performed by Mr Sadananda Singh. The workshop yielded two hours of documentation.
- (viii) **Rāmkaṭhā from Pauri, Garhwal:** Three distinct traditions from Pauri Garhwal were documented from February 6 to 13, 2008: Rāmlilā in drama form; Rāmvārta – singing of Rāmvārta accompanied by drums, *Dhol-damaru* and folksongs revolving around Ram that are sung accompanied by dance on different occasions. The repertoire known by the name of *thadya chaufla*, is performed on Basant Panchami, when the oxen is put to plough marking the beginning of new agricultural cycle. The workshop yielded 25 hours of documentation.

Painting Workshops: Apart from artists workshops on performative styles from different regions, two workshops were organised of Mithila and Gond painters, both were first of their kind.

Rām Kathā by Mithila painters: Workshop was held from 20th February to 12th of March in which the painters brought out the entire Ram Katha on canvas depicting the perspective of women painters of Mithila. 10 scrolls were painted during the workshop.

Workshop of Gond painters in Madhya Pradesh: 34 frames were painted in Gondi style, depicting the Gondi Ramayan

Films on Rāmāyana Tradition: Two films have been produced under this project, namely Rāmāyana Tradition in North-East and Sita Mela in Garhwal. A 105 year old Rāmlilā performer from Pauri Gharwal was documented by the IGNCA team

Thirty three DVDs, each lasting for an hour to two, have been prepared for mass distribution and for broadcasting on Doordarshan.

Publication: The entire Gondi Ramayan was translated in Hindi and the monograph is ready to be sent to the press.

Children's Workshop: Workshops for school children with folk artists were held from November 27 to February 13. In these workshops children interacted with the artists and joined them on the stage. They learnt about their costumes, makeup language and culture.

Story Telling Workshop: A one day story telling workshop was held for School children. Internationally renowned scholar, Prof. Paula Richman and story teller Ms Indira Mukherjee, narrated various folk tales, based on Rama Tradition. The workshop was proactive, where children freely interacted and talked about their favorite characters.

National Seminar

A four day seminar on '**Rām Kathā in Performative Traditions: Ankan, Manchan Aur Vachan**' was held from 12th to 15th March, which deliberated upon the following themes : 'Rām Kathā and Ritual Spaces', 'Rām Kathā and Social Spaces,' 'Rām Kathā: Texts and Contexts,' 'Rām Kathā: Performative and Pictorial Spaces,' 'Rām Kathā: Confluences and Influences,' 'Rām Kathā: Socio-Cultural and Geographical Landscapes' and 'Modes of Transmission and Patronage Systems.' Eminent scholars including Prof Paula Richman from USA, Prof. Malini Bhattacharya, Prof. Radha Vallabh Tripathi, Prof Kapil Tiwari, Shri Bhagwan Das Patel, Prof D.P. Pattnayak, Prof. Jyotinder Jain, Prof. K. Nacchimuthu, Prof. H. Shiva Prakash and Prof. Ghulam Sarwar Yousuf from Malayasia, participated in the seminar. Dr. Kapila Vatsyayan inaugurated the Seminar and delivered the Keynote Address.

Exhibitions

A nine day exhibition in collaboration with Adivasi Lok Kala evam Tulsi Sahitya Academy, Bhopal, was organised. Masks, puppets, costumes, paintings, scrolls, headgears, and backdrops from different regions of India including the North-East; and South East Asia were displayed in the exhibition.

Performances

Six cultural performances were organised. While Bhili artists were present throughout, the Bundeli Ramkatha was performed at the inaugural ceremony. In the evenings Kumoani Ramlila from Kumaon, Wari Leeba and Rāmlila from Manipur, Sunderkatha from Mathura and Ramman from Garhwal were performed.

Acquisitions

Under this project, a rich cultural archive is being built up. So far the following material has been acquired

- Masks from Garhwal, Arunachal Pradesh and Orissa
- Puppets from West Bengal and Kerala,
- Costumes from Tamil Nadu and Orissa
- Paintings and Scrolls: 34 Gond Paintings, 10 Madhubani Paintings and scroll paintings from West Bengal
- Headgears from Garhwal
- Backdrops from Garhwal
- 1200 photographs
- 187 hours of audio video Documentation
- Audio Documentation of 500 songs from Madhya Pradesh

The IGNCA has gathered one of the richest archives on folk and tribal Rām Kathā Traditions in the country. It reflects the plurality and diversity of traditions and mobility of the epic text across a vast geographical span and ethnic traditions. Scholars, performers and the public would have access to the archives.

III Documentation of Ritual, Lore and Performance associated with the Folk Goddess Manasā

Documentation/ Workshop/ Performance

The Janapada Sampadā Division, under the 11th Five Year Plan Scheme Multiple Levels of Identity and their Manifestation in Arts, has initiated a project to document ritual, lore, knowledge, systems and performative traditions associated with folk and tribal deities of India. Embeddedness of these deities in historical, socio-cultural,

economic, political and religious processes of the communities concerned, lie at the core of the documentation.

Documentation

Documentation of rituals, rites, narratives, music and performances associated with Manasā, the snake goddess in West Bengal, was completed.

Workshop

Under this project, a 10 day workshop was held from 15th to 24th February with 10 artists and 3 Research Assistants from Assam, Bihar and West Bengal. A production incorporating rituals, rites, narratives, music and performances, associated with Manasa from different states, was developed in a stage show in Hindi.

On the 25th of February, 2008 the artists from the above mentioned states staged a multilingual public performance.

North East Study Programme

Introduction

The IGNCA has initiated several activities in the North Eastern States of India to research, document, publish, promote, preserve, revitalise and safeguard the tangible and intangible cultural resources including the human heritage of the region. In the past 10 months the Centre launched a series of activities in collaboration with the Government Departments, local NGOs, institutions, community resource persons, social animators, university departments, local experts and scholars, state and district administration, local police etc. The local people have been supporting and participating in the activities of the IGNCA. More than 33 tribes were documented, 1000 books were obtained, 1100 ethnographic items procured, 250 hours' audio-visual documentation is ready and 175 forms of dance and songs have been recorded. The oral history of tribes and people are being compiled in a book form. Festivals and rituals of various tribes and communities were recorded and documented. Rare books and manuscripts were digitised and preserved. Indigenous methods of preservation and conservation were recorded. These were being popularised and their usefulness was evaluated, in tandem with modern techniques of preservation and conservation. Customary laws were documented. Unprotected and protected archaeological and heritage sites were documented. Attempts were made to recreate the physiognomy of the folk deities and narratives to create a mental atlas transcending the physical boundaries. Some major activities and details are given below:

Major Objectives

1. Workshops, meets and seminars with Museums under the Governments and in private custody with the aim of initiating programmes of documentation and conservation with them.
2. To work with *sattradhikaris* to discuss an exhibition on the history, heritage, culture, arts, including music and architecture, and oral history of *sattras*, *kalasattras*, *sattras* managed by women and the *namghar* tradition.
3. Interaction with the craftsmen and artists from tribal and folk communities with display of their textiles, artefacts and ethnographic objects, representing family and community traditions, with historical accounts, provided by elders, which can be acquired.
4. Discussion and workshops with representatives of various local self governance institutions concerning customary laws, dispute resolution and reconciliation, human and natural resource management strategies, pursued by these institutions.
5. Meetings with the scholars of Social Science departments of the universities of Northeast India including experts, knowledgeable people, performers of the respective regions.
6. Meets and workshops with the representatives of women in all possible dimension of their contribution, so that history can be written from their perspective.
7. To understand the bio-cultural diversity and the role of cultural practices in maintaining bio-cultural harmony.
8. Meetings with the Lamas and nuns of various monasteries in Northeast India to know their point of view and priority areas. Also to evaluate the status of monasteries, their museums, libraries, objects, architecture, art, artistic skills etc. with the aim of initiating programmes of training, documentation and conservation with them.
9. To know the people's perception of culture and their intervention for preservation, promotion and documentation of cultural heritage.
10. To initiate dialogue with the institutions and individuals, who have already done extensive audiovisual documentation, so that the IGNCA can digitise such institutional (and individual) holdings and share products with them.
11. Explore further collaborative activities with the Government of the States of North East India, to appreciate and develop culture, as a constitutive element in development in consultation with officials and individuals.
12. To do the audio-visual documentation (Digital) of the protected and unprotected archeological heritage sites of Northeast India.
13. To revive and document the folk and tribal sports and games of Northeast India.
14. Survey, documentation and digitisation and research of manuscripts, rare books and other textual resources.

15. To organise capacity building workshops for the conservation of manuscripts, objects or any form of artifacts and also to access, learn and revive the traditional and indigenous methods of conservation.
16. To hold workshops, meets of the elders, community leaders, knowledgeable persons of communities and tribes of Northeast to prepare glossaries of bridge, vanishing, gender oriented and cultural terms.
17. Make the above data accessible through IGNCAs website (www.ignca.gov.in).

The IGNCAs organised a two-Day Brainstorming Session on North Eastern States of India in New Delhi April 19-20, 2007 to chalk out the broad strategies. Advance teams of the IGNCAs visited Assam, Manipur, Arunachal Pradesh, Meghalaya and Nagaland in September 2007 to draw the plan of action. Following is the state wise report on the activities in the region.

Assam

Assam is the representative state of almost all tribal and folk communities of North East. Culturally Assam is divided into Brahmaputra valley (Upper Assam, Lower Assam and Central Assam), Barak Valley and North Cachar Hills. The Barak Valley is smaller than the Brahmaputra Valley and a swampy plain with low hills in between.

Extensive activities, including seminars, workshops and meets were organised in all major geo-cultural pockets of Assam. With the help of Srimanta Sankaradeva Kalakshetra and District Administrations of various districts, the IGNCAs successfully organised a series of workshops on “Community-wise Customary laws”; “Folk deities, their Morphological Features associated with Myths and Legends of Assam”; “Women’s Participation in Development of Assamese and Tribal Lifestyle”; “Oral History of the Elders”, and “Glossary of Local Vanishing Terms Available in various Regional Languages”. The Centre also held a daylong meet of resource persons on *Satras* of Assam to research and revitalise the vital elements of *Satra* traditions in the state. It also called meetings of museum experts and heritage professionals. At an interactive meet on Indigenous Knowledge Systems: a Meet of Experts, Scholars and Bearers of Traditions, at the Department of Cultural Studies, in collaboration with the Tezpur Central University, the indentured tea workers of Assam and other artists participated and expressed their willingness to become partners in IGNCAs initiatives. These activities and some new initiatives were organised at Tezpur, Guwahati, N. C. Hills (Halfong), Upper Assam (Tinsukia), Barak Valley (Silchar) and Lower Assam (Bongaigaon). Almost all major tribal communities of these cultural pockets participated in workshops and contributed significantly. A day long meet on “Research Perspective in North East India” was organised at the Department of Anthropology, Guwahati University on June 6, 2007. More than 100 scholars, researchers, young scientists and the faculty of the University participated and expressed their concerns and shared their views. The meeting was chaired by Dr. K.

K. Chakravarty, Member Secretary, IGNCA. The Vice Chancellor of Guwahati University was the Chief Guest. New perspectives and new areas of research were identified in this meet.

The cultural, heritage and archaeological sites of Assam have been documented for the IGNCA website. There are more than 643 *Satras* in Assam. The Centre, in collaboration with Srimata Sankaradeva Kalakshetra, has launched extensive audio-visual documentation and research activities on all of them. All these activities are done in collaboration with the local administration, District Administration, North Cachar Autonomus Council, Bodoland Autonomous Council; Women's Organisations, Satra Institutions, etc.

Manipur

Manipur is one of the culturally rich and dynamic states of North East India. The Centre, in collaboration with the Department of Art and Culture, Government of Manipur; Manipur Film Development Corporation (MFDC); Tribal Research Institute; State Archaeology; Directorate of Art and Culture; Manipur Central University; State Museum; Mutua Bahadur Museum; Kom Cultural Society, Manipur Women's Society and with some individual artists, professionals and scholars launched a series of activities. Thirty four dance forms and folksongs of the Kom Tribe were documented in collaboration with the Kom Cultural Society of Khoirantak Village of the Chruachandpur District. The representatives of the tribe participated in a daylong deliberation on the development and culture of the Kom community. An exhibition of the rare Kom ethnographic objects and clothes was organised. With the help of MFDC an extensive photographic and video documentary was made on the Archaeological and Heritage Sites of Manipur.

More than 33 tribal communities are living in various cultural and geographical pockets of Manipur. The IGNCA has procured the ethnographic objects, documented some of rare fairs and festivals, and traditional tribal headgears in the State. Loktak Lake is the biggest lake in North East. It is associated with the socio-cultural history and mental memory of the people of Manipur. The Centre organised a two-day seminar on its significance in the life and culture of the people and made an interesting documentary film. A daylong meet of the museologists and museum professionals of Manipur was organised at the State Museum, Imphal. Attempt was made to draw the action plan for the community museum and create an aggressive awareness on preserving the attributes of intangible and tangible heritage among the common men and women of the state. There are several forms of folk games in the state. Sadly, many of them are dying. The Centre in collaboration with the Tribal Research Institute, made an attempt to create awareness about the local and cultural significance of these folk games. The folk games of 19 tribes of the states were carefully documented and a documentary film was made on the theme.

In order to understand the contribution of the Meitei women of Manipur a daylong workshop on the Maibis or the female priestesses of the state was organised in collaboration with women's organisations and Manipur Central University at Imphal. Attempt was also made to understand the layers of harmony through martial games. The ritual and ethnographic objects from the tribal communities, village communities and also from the other groups of people were acquired to highlight the culture of the state in Delhi and other parts of India. Documentation programme on the creativity of Manipuri Women Artisans, and Memories of Elders' was successfully organised a platform was made to create market and job opportunities for the products of the female artists.

A workshop was organised to prepare an extensive glossary of local, vanishing as well as the bridge terms available in the regional languages. The local painters made an attempt to create the morphological features of the deities and other characters of the narratives and the lore of the common people. A workshop on Art and Crafts of Manipur was organised at Imphal. The nature and culture are very closely associated with one another in the folk life of the state. The local people know the use of medicinal plants for the cure of many diseases. In order to understand this layer of human knowledge, the Centre organised a Workshop on Medicinal plants and traditional healing practices. In olden days, some communities of the state used to prepare indigenous salt from the well of the rocky hills. It had great cultural significance. Even today a few households practice traditional method of salt making. This salt is required for performing ritual *pujas*, birth and death, rites, etc. The indigenous salt is full of medicinal value. In order to understand its history, market potential and role in cultural survival and revival, a workshop-cum-seminar was organised at the Ningel Village, in collaboration with the Manipur Central University.

The other activities include Workshop on Traditional Toy Making; Documentation of the Festival of Rongmei Tribe; Workshop on Ritualistic Practice in Lai Haroba of Manipur; Workshop on the Gostha Leela Tradition; Workshop on the Tribal Art of Manipur with reference to Stone and Wood Carvings; five day workshop and documentation of the ethnic communities of Manipur on the theme 'Unity and Integration through Martial Arts'.

Sikkim

The small Himalayan state of Sikkim is very rich in culture and natural diversity. There are eleven recognized languages of the state. The state is known for its rich bio-cultural diversity, tribal identity, Buddhist monasteries, Nepali culture, Lepcha myth, Bhutia migration and cultural synergy. In collaboration with Cultural Affairs and Heritage Department, Government of Sikkim, a 4-day Workshop of the Traditional Healers of Sikkim including all tribes, castes and communities was organised at Jorethang, the District Head Quarters of the South Sikkim. 512 traditional healers participated in this workshop and shared their knowledge with the common visitors

and also the scholars and experts of culture. The Centre also documented the International Flower Festival of Sikkim with the Government of Sikkim as partner. The performances of the artists were recorded and documented properly. 121 items of ethnographic objects from all the communities of Sikkim were procured to exhibit in the North East Corner of the IGNCA. A framework of future activities was also finalized in consultation with the Government officials, local scholars, healers, folk artists, elders and social animators.

Arunachal Pradesh

Arunachal Pradesh is the home of 26 major tribal communities – all of them are known for their distinct cultural and geographical identity. The IGNCA has carried out its activities in collaboration with the Department of Art and culture, Government of Arunachal Pradesh; Tawang Monastery; Upper Gumpa and Lower Gumpa (monasteries) of Bomdilla; Pali Vidya Peetha of Lohit District; Idu-Mishmi Literary and Culture Society, Debang Valley; and the Rajiv Gandhi Central University, Itanagar. Lifestyle of 7 major tribes of the state is documented. In collaboration with the Tawang Monastery a 6-day Workshop on “Conservation of Traditional Crafts and Documentation of Indigenous Techniques of Preservation” was held in Tawang Monastery, Tawang. The Centre created a platform for the local scholars and planners to think and work for the development through culture. Accordingly, in collaboration with Rajiv Gandhi Central University a Daylong Meeting of Experts, Scholars & People of Indigenous Knowledge Base on “Documentation, Dissemination, Regeneration of Vanishing Knowledge System and Heritage Elements of the Tribal Peoples of Arunachal Pradesh was organised at Itanagar. A Meeting with Museum Experts and Resource Persons of Arunachal Pradesh organised in collaboration with the Directorate of Research under the Ministry of Tourism and Cultural Affairs, Government of Arunachal Pradesh at Itanagar.

The IGNCA Team has been trying to highlight the heritage of the Idu Mishmi of the Lower Debang Valley of the state. In collaboration with the District Research Officer, Debang Valley it has organised a Workshop on Healing Practice. This workshop was attended by 35 traditional healers of the Idu Mishmi living in the nearby villages of Roing. With the help of local resource persons, documentation of their knowledgebase, uniqueness of their healing practices, their knowledge about the local medicines, preparations of medicines, compositions, do's and don'ts, bridge words and phrases etc, were covered. The IGNCA organised Elders' Meet on Customary Law. Some 40 people participated in this meet and discussed their customary laws with case studies and instances. Specific terms, rituals, behaviours, etc. related to customary laws were also documented. The IGNCA Team also did an extensive audio-visual documentation of ceremonial hunting of the Idu-Mishmi community.

The Lohit District of Arunachal Pradesh is known for the dominance of Theravada Buddhism. In Collaboration with the District Research Officer, a Workshop and Documentation of Po-pee Mow (New Year) Festival of the Khampti Community in Namsai and Chowkham was organised. The centre organised a Workshop on Religion, Culture and Ritual Practices of the Khamptis at Chowkham and also a Workshop on Language and Literature of the Khamptis at Chowkham.

The IGNCA Team documented the Myoko Festival of the Apatanis and the Tribes of the Lower Subansiri District (Apatani, Hill Miri, Nyishi) in Ziro and also organised a Discussion and Workshop of Customary Laws and Oral History of the Tribes of the Lower Subansiri District March. The Team visited the villages of the District and documented the Apatani, Hill Miri and the Nyishi villages of the Lower Subansiri District. The ritual and ethnographic objects were also acquired.

Tripura

With the Department of Culture, Government of Tripura, Tripura Art College, Agartalla, Tripura University, etc., the IGNCA has chalked out the future plans in the state. In the financial year of 2007-2008 it has organised a collaborative festival of the Ganga, the Gumoti and the Brahmaputra Festival. This festival is an initiative of creating harmony among the people of Bengal, Tripura and all the North East States of India. The IGNCA Team has also done the extensive audio-visual documentation of the lifestyle of the tribes and communities of Tripura. The Team also acquired some ethnographic objects.

Nagaland

The IGNCA in collaboration with the Department of Art and Culture, Nagaland; Nagaland Anthropological Society and Srimanta Sankaradeva Kalakshetra, Assam did extensive audio-visual documentation, including interviews of the folk artists and the bearers of the tradition. It covered the documentation of Dance-Music-Folk Games of all 16 Tribes of Nagaland during their Hornbill festival at Kohima. The participation of local people and young scholars from the State was the most striking feature of this initiative.

Meghalaya

The Centre is planning its activities in Meghalaya in collaboration with the Department of Art and Culture, Government of Meghalaya; the North Eastern Hill University, Shillong, District Administration Tura and Shillong, State Museum, Meghalaya; Zonal Centre; Regional Centre of the Anthropological Survey of India. In the financial year of 2007-08 attempts were made to cover the tangible and intangible heritage of the Garos and Khasis – the two major tribal groups of the State. It has organised a Workshop on Art and Crafts of Meghalaya at Tura; a Workshop on

medicinal plant and traditional healing practices among the Garos and Khasis; a Workshop on Traditional methods of making Cloth from Fibre obtained from plants, etc. in Ri-Bhoi District. The Centre organised a meeting of Elders on Oral History; Workshop on making of Khasi Traditional Musical Instruments; Audio-visual Documentation of 100 Drum Wangala Festival of the Garos at Asanang Village and Audio-visual Documentation of Shad Nongkrem Festival at Smith Village.

Mizoram

In consultation with the Department of Folklore, Department of History, and Department of Commerce of Mizoram University, the Centre has prioritized the topics to be covered in the financial year of 2008-09.

Collective Activities

In order to understand the perspectives of the local people, experts and scholars two workshops were organised in Delhi and Guwahati respectively. In the first workshop at Delhi professionals, scholars, planners and administrators, students and artists from North East made their presentations and suggested the new trends of research projects and new dimensions of understanding the cultural heritage of the people. A daylong consultation meet of the resource persons from all the states of North East including Sikkim was organised at Guwahati to make tentative plan of action for each state.

KALĀDARŚANĀ DIVISION

The Kalādarśana Division provides the forum for presenting the activities of the divisions of the IGNCA and for 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 organises exhibitions, seminars, conferences and lectures.

Exhibitions

The following exhibitions were organised:

1. As part of the Cultural Exchange Programme signed between the Govt. of India and the Govt. of Hungary, a exhibition of paintings by Brunners, titled '**Dreams in Italy**' was organised with the support of Italian Institute of Culture - Hungarian Information and Cultural Centre and the Delegation of the European Commission. The exhibition was drawn from the collection of the mother-daughter duo, on their way to India. Inaugurating the exhibition on June 12, 2007, Smt. Ambika Soni, Hon'ble Minister of Tourism and Culture said that the exhibition went a long way in showing the influence exerted by India on global aesthetic imagination and the love and respect it received from artists all over the world. Many foreign dignitaries, including Ambassadors of Italy and Hungary, and the Deputy Chief of European Commission were also present on the occasion. The exhibition was on view till June 23, 2007.

A catalogue on the exhibition was also printed with articles by Member Secretary, IGNCA and Directors of Italian Institute for Culture and Director for Hungarian Information and Culture Centre along with autobiographical excerpts from biographies and diaries of Elizabeth Sass Brunner and Elizabeth Brunner. The catalogue contains 79 illustrations of the paintings of both mother and daughter.

2. **Celebration of Adivasi Diwas** : On 12th August 2007, 1500 tribal people in Delhi gathered to celebrate the Adivasi Diwas. They danced and sang in their traditional costumes. The programme was organised to shore up the confidence of the people of different tribes, to recognize their contribution to culture and arts, and to provide them with a forum to discuss issues related to their life. The programme was organised by the Indian Confederation of Indigenous Tribal People with support from the IGNCA.

3. An event on '**Indian Diaspora**' highlighting the Romas and their cultural linkages with India, was organised from January 9 to 12, 2008. An exhibition, film shows, performances and interactive presentations and book releases marked the event.
4. Under Diaspora Project a **Performance by Ziskakan Band** from the French Re-Union Island, was organised in collaboration with Spic Macay at IIT, Delhi, Tagore International School, Vasant Vihar and Miranda House, Delhi University on August 13 and 14, 2007. Ziskakan is a musical band from the French Indian Diaspora, established by Gilbert Pounia, a fifth generation Indian descendent of indentured migrants to the French Reunion Island in 19th century. Ziskakan's music is a reflection of the cultural concerns of the mixed race people of Indian, African, Chinese and European origins.
5. An exhibition '**Window to Iberian Puppetry**' was inaugurated by Shri Abhijit Sengupta, Secretary, Ministry of Culture, Govt. of India on January 31, 2008. Organised in collaboration with Sociedad Estatal para la Accion Cultural Exterior (SEACEX), Centro De Iniciativas Da Tolosa (C.I.T.), Spain and Ishara Puppet Theatre Trust, Delhi, this exhibition was on view till February 26, 2008.

Complementing this unique exhibition of puppets from Iberian Penninsula, a performance by Joan Baixas, titled Fertile Earth, was the highlight of the inauguration.
6. **Glimpses of Pristine India** – Illustrations from the Rare Books Collection of IGNCA- Reference Library was held from February 11 to 18, 2008.
7. **Incredible India @ 60: An exhibition 'Rupa-Pratirupa- Face to Interface Indian masks'** was sent from the IGNCA Archives to Lincoln Centre, New York for display during the festival from September 23 to 27, 2007. It was the visual highlight at the inaugural function.
8. **Vignettes of Kashmiri Life and Culture** (from 19th to early 20th Century), photographs from the IGNCA's rare book collection was held from February 29 to March 4, 2008. A film **Ragnya and Sharika Devi** focused on popular goddesses of Kashmir, by Shri Subhash Pandit and Shri Bharat Bhushan, was screened at the inauguration.
9. As a step forward towards the study of various communities and the Lok Parampara, an exhibition, **Celebrating the Art & Craft of Tribal People of Eastern and Central India**, was organised in collaboration with Indian Confederation of Indigenous Tribal People. The exhibition was complemented by

performances and a seminar on the Baha Festival. The exhibition was on view till May 19, 2007.

10. An exhibition, titled **'Mist from the Mountains,'** comprising photographs on Arunachal Pradesh by Shri Keshav Chandra and Shri Moji Riba was inaugurated by Smt. Shiela Dikshit, Hon'ble Chief Minister of Delhi on July 16, 2007. It showcased the land, the people, the lifestyle, the habitat, the agriculture, the fauna, flora, the religion and rituals of Arunachal Pradesh. H.E. Shri S.K. Singh, Governor of Arunachal Pradesh, Shri S.K. Singh and Dr. Kapila Vatsyayan, MP (RS) and many other distinguished persons visited the exhibition, which was on view till July 24, 2007.
11. An exhibition, **'Chinese People's Life Through Lens,'** was organised by the Chinese Embassy with IGNSA support. This exhibition was inaugurated by Mr. M.V. Rajasekharan, Minister of State for Planning, Government of India on July 26, 2007. This exhibition was on view till August 3, 2007. With permission from MEA, the IGNSA lent its exhibition space and supported the display of the exhibition with a view to enlarge the intercultural network and to study and compare areas of culture and arts and changing life styles.
12. **'Bharata in Reflection'** – an exhibition of photographs by Her Royal Highness Princess Maha Chakri Sirindhorn of Thailand was inaugurated by Her Royal Highness on August 9, 2007. Shri Chinmaya R. Gharekhan, President, IGNSA, Dr. Karan Singh, President, ICCR, Ambassador of Thailand and many other dignitaries were present on the occasion. The exhibition was on view till August 15, 2007. This programme was part of the events, that marked the 26th year of Indo-Thai Diplomatic relations.
13. On the occasion of the 60th year of Indo-Vietnam diplomatic relations, an exhibition, entitled **'Vietnam Today,'** of photographs, traditional costumes and jewellery, was organised in collaboration with Indian Council for Cultural Relations and Embassy of the Socialist Republic of Vietnam. The exhibition was inaugurated by Shri Chinmaya R. Gharekhan, President, IGNSA, on September 17, 2007. This exhibition was on view till September 24, 2007. The IGNSA received exhibits from the exhibition for its archives.
15. An exhibition titled: **'United in Diversity'** was organised by the Delegation of European Union at IGNSA in Mati Ghar on the occasion of the European Union Cultural Week 2007 from November 22 to December 2, 2007.

Programme under the Ādi Dṛśya and Ādi Śravaḃa:

13 In the month of December, the IGNCa organised two programmes as part of the Delhi International Art Festival. An exhibition on **Visual Arts** was inaugurated on December 17, 2007 by Smt. Shiela Dixit, Hon'ble Chief Minister of Delhi, at IGNCa, Mati Ghar, C.V.Mess, Janpath, New Delhi and was on view till December 23, 2007. This exhibition was organised in collaboration with DIAF and the Osian, who loaned the collection for the show.

Morning Ragas were organised on the lawns of the IGNCa on December 21 to 23, 2007, at which eminent classical singers presented concerts.

II) Memorial Lectures

Acharya Hazari Prasad Memorial Lecture: A Panel Discussion in collaboration with Acharya Hazari Prasad Dwivedi Smṛiti Nyas was organised on 19th August, 2007. The discussants were Dr. Vishwanath Tripathi, Shri Nityanand Tiwari and Shri Rajnarayan Bisariya. Dr. Namvar Singh chaired the discussion. Shri Chinamaya R. Gharekhan, President, IGNCa presided over the deliberation, while many other dignitaries/ scholars and members of the Press were also present on the occasion.

III) Public Lectures:

1. An interactive session on **Indian Diaspora** was organised with Prof. David Dabydeen, Head, Asian Diaspora Studies Programme, University of Warwick, U.K. on 12th April, 2007.
2. A lecture on **Indian Diaspora** was delivered by Ms Nalini Mohabir from Trinidad on 20th April, 2007 on her Research work on Indian Diaspora.
3. **Daisaku Ikeda: Building a Culture of Peace** was the topic of the lecture delivered by Dr. Abid Hussain on 3rd May'07.
4. Shri Mahendra Choudhary, Hon'ble Minister for Finance, Fiji and Former Prime Minister of Fiji delivered a lecture on **Fiji Today** on 12th May'07.
5. Dra. Ni' Wayan Pasek Aryati, Academic Director, SIT, Study Abroad Programme, Darwin University, Australia delivered a lecture on **Transformation of an Indic Goddess Durga in India, Java and Bali** on 22nd May'07. Dr. Malini Saran presided over the lecture.
6. Shri Satpaul Sahabdi delivered a lecture on **Laddakh-Transformation from Mediaeval to Modern** on 18th July'07.

7. Prof. Pranab Ranjan Ray, an eminent art critic and historian, delivered a lecture on **Installation Performance Art in India** on 21st September' 2007. On this occasion Shri Chinmaya R. Gharekhan, President, IGNC A released a CD on **Ephemeral Steps Enduring Imprints'** an Installation performance by Ratnabali Kant (1985-2005). A small exhibition of photographs of Installation performances, initiated by Ratnabali Kant, was on view.

IV) Performances:

Veena Festival: The IGNC A programme of Ādi Śrava, focuses on documentation and collection of material relating to different music tradition of India. Under this programme, documentation of the Veena tradition in the country was initiated and a Veena Festival of Saraswati Tradition was organised on 13th to 15th and 21st April, 2007 with the support of Veena Foundation. Dr. Karan Singh, President, ICCR & Trustee IGNC A, inaugurated the festival.

The festival was complemented by a photo exhibition of leading Veena Maestros in the Saraswati Veena Tradition. A film **Making of Veena in Thanjavur**, directed by Rajeshwari Anand, was screened. She also presented a lecture on **Music in the Woods**—History and Tradition of Veena Playing. Prof. Geeta Rajagopalan, Director of Sampradaya Kalakshetra, Chennai made a power point presentation of **History of Veena in the Temples of South India**. Several Veena players offered arpanas during the festival.

A **Veena Navaratri Festival** was organised at different Sabhas in Chennai from September 10 to 19, 2007. The IGNC A has acquired for its archives, rare photographs and old recording of Veena maestros of yesteryears as well as recording of contemporary Veena artists and two films **Making of a Veena** and **'Veena in South Indian Temples'**.

Well known Rudra Veena maestro Ustad Asad Ali Khan, Smt. Saraswati Rajagopalan, and Kumar Veena Venkataramani (both of Saraswati tradition) performed at Rashtrapati Bhavan in the distinguished presence of the Hon'ble Rashtrapati Smt. Pratibha Patil on Vijaya Dasami on 21st October'07. Simultaneously, world over artists played the Veena to express solidarity for the campaign 'Veena for national harmony.'

VI) Children's Programme

A workshop was held on Representation of Panchatantra fables in the Madhubani Style of Painting: This workshop, with 40 children of Bharatiya Vidya

Bhavan, was organised from September 10 to 21, 2007. Beautiful paintings, depicting Panchtantra legends were collected which were later exhibited on Children's Day, on November 14, 2007. Smt. Anjolie Ela Menon inaugurated the exhibition.

- VII) **Special Programme:** On the occasion of the 90th birth anniversary of late Smt. Indira Gandhi and the 22nd Foundation Day of the IGNCA, a concert of musical tributes by Pt. Rajan and Sajan Misra was organised. Complementing the concert was an exhibition of the 230 meter painted scroll by Smt. Santokba Dudhat, titled Priyadarshini- on the Life and achievement of Smt. Indira Gandhi. A group of mangiyar singers from Rajasthan sang in the memory of Smt. Indira Gandhi.
- VIII) **Release of Malayalam translation of the Holy Quran :** The IGNCA in collaboration with the Delhi Chapter of Dialogue Centre, Kerala, organised the release of Malayalam translation of the Holy Quran by the Hon'ble Minister for Defense, Shri A.K. Antony, and a photographic exhibition 'Evolution of Islam in Kerala' on November 25, 2007. The translation was done jointly by a Hindu and a Muslim Scholar, Shri Vanidas Elayavoor and Sheik Mohammad Karakunnu.

SŪTRADHĀRA

Personnel

A list of the officers of the IGNC A 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 disbursement, transport, CGHS, and other office maintenance tasks.

Building Projects Cell

Status on the construction of the IGNC A Building Projects

Building Projects

1. Completion of Building-1 - Kalānidhi, Kalākośa, Shared Resources 'A'; and Building-2 - Sūtradhāra, Underground Parking 'B' up to the ground level

The Expenditure Finance Committee (EFC) Memo for the IGNC A Building Project, containing the Revised Estimates amounting to Rs.32.88 crores (as on January 2007) for the completion of the above two buildings by the CPWD was considered and approved by the EFC vide No.F.16-23/2006-Akademies dated 04/02/08 with the following directions:

- (i) The CPWD will start all the preparatory works such as preparation of call of tenders etc. connected with the Project immediately to save time;
- (ii) The IGNC A will ensure that the site is encumbrance free and handed over to the CPWD at the earliest to enable commencement of work immediately on receipt of formal sanction;
- (iii) Monitoring and review mechanism will be set up within the Ministry of Culture for periodic monitoring of work, comprising representatives from the CPWD and the IGNC A. The IGNC A will ensure that its activities are revitalised and galvanised to obtain the maximum returns on the investment made.

Subsequently, an amount of Rs.25 crores has been released by the Government (Ministry of Culture) for non-recurring expenditure under Plan grant 2007-08, which was deposited with the CPWD towards completion of the above two buildings.

The construction site has been vacated by the previous Contractors (M/s. Ahluwalia Contracts (I) Ltd.) and made available encumbrance free to the CPWD for commencing the works.

With regard to the requirement of devising a proper monitoring mechanism to oversee the construction work so as to avoid any further time and cost overrun, it has been suggested in the EFC Note that the CPWD will furnish a physical and financial monthly progress report to the IGNC A for its review. For the purpose, it has been suggested to constitute a Review/Monitoring Committee has been constituted.

(2) Progress on the construction of Building Complex of IGNC A Southern Regional Centre at Bangaluru

Expenditure to the tune of Rs.270 lakhs has been incurred by the NBCC on this Project. Some additional works, valuing approx. Rs.76 lakhs, not covered in the estimated cost of Rs.2.50 Crores, have also been proposed to be carried out. These include cement concrete internal roads; two main gates; landscaping and installation of modular furniture.

Physical status of construction in the three blocks viz. Museum Block, Main Block, and Dormitory Block of SRC building, as has been reported by the NBCC as on 16.01.08, is enclosed.

The Indira Gandhi National Centre for the Arts
Board of Trustees (as on 31.3.2008)

1. Shri Chinmaya R. Gharekhan President
C-362, Defence Colony,
New Delhi 110 024
2. Dr. (Smt.) Kapila Vatsyayan
85 SFS DDA Flats
Gulmohar Enclave, New Delhi 110 049
3. Shri Ratan N. Tata
Chairman, Tata Sons Ltd.,
Bombay House, 24 Homi Mody Street
Mumbai 400 001
4. Shri Salman Haider
A-3, First Floor
Nizamuddin East, New Delhi 110 003
5. Dr. Roddam Narasimha
Chairman, Engineering Mechanics Unit
Jawaharlal Nehru Centre for Advanced Scientific Research
Jakkur P.O., Bangalore 560 646.
6. Prof. A. Ramachandran
22, Bharati Colony
Vikas Marg, Delhi 110 092
7. Dr. Kanti Bajpai
Head Master,
The Doon School
Mal Raod, Dehra Dun 248 001
9. Shri Anil Bajjal
E-524, Greater Kailash
New Delhi 110 048
10. Dr. K.K. Chakravarty Member Secretary
Member Secretary, IGNC
Janpath, New Delhi 110 001

ANNEXURE II
The Indira Gandhi National Centre for the Arts
Members of the Executive Committee (as on 31.3.2008)

1. Shri Chinmaya R. Gharekhan
C-362, Defence Colony,
New Delhi 110 024
Chairman
3. Shri Salman Haider
A-3, First Floor,
Nizamuddin East
New Delhi 110 003
4. Dr. Kanti Bajpai
Head Master,
The Doon School
Mal Raod, Dehra Dun 248 001
4. Shri Anil Bajjal
E-524, Greater Kailash Part II,
New Delhi 110 048
5. Dr. K.K. Chakravarty, IAS
Member Secretary, IGNSA
C.V. Mess Building
Janpath, New Delhi 110 001
Member Secretary

LIST OF THE OFFICERS OF IGNCA
(As on 31.03.2008)

Dr. K.K. Chakravarty, IAS (Retd.)

Member Secretary

Member Secretary Secretariat

Sh. Joy Kuriakose

Under Secretary

Kalānidhi Division

- | | | |
|----|-----------------------|---|
| 1. | Dr. R.C. Gaur | Librarian |
| 2. | Shri Rajesh Kaul | Controller (Media Centre) |
| 3. | Dr. Gautam Chatterjee | Research Associate-cum-Script
Writer |
| 4. | Sh. Virender Bangroo | Documentation Officer (Slides) |
| 5. | Shri Mashoda Lal | Deputy Secretary (Admn.) |
| 6. | Sh. Pramod Krishan | Sr. Reprography Officer |
| 7. | Dr. Dilip Kumar Rana | Research Officer |
| 8. | Dr. Kirti Kant Sharma | Research Officer |
| 9. | Dr. Kalpana Das Gupta | Consultant |

Kalākośa Division

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

Varanasi Office

- | | | |
|----|---------------------|-----------------------|
| 1. | Prof. K.D. Tripathi | Hony. Coordinator |
| 2. | Dr. Urmila Sharma | Consultant (Academic) |

Janapada Sampadā Division

- | | | |
|----|-----------------------|----------------------|
| 1. | Prof. B.K. Roy Burman | Hony. Consultant |
| 2. | Dr. Molly Kaushal | Associate Professor |
| 3. | Dr. B.L. Malla | Sr. Research Officer |
| 4. | Dr. Ramakar Pant | Research Associate |
| 5. | Dr. G.L. Badam | Sr. Consultant |

Kalādarśana Division

- | | | |
|----|--------------------|-----------------------|
| 1. | Ms. Sabiha A Zaidi | Programme Director |
| 2. | Shri Suresh Pillai | Consultant (Diaspora) |

Sūtradhāra Division

- | | | |
|----|-----------------------------|--|
| 1. | Shri Ajay Narayan Jha, IAS | Joint Secretary (Admn.) |
| 2. | Shri Sanjay Kumar Ojha, IFS | Director (Admn.) |
| 3. | Sh. P. Jha | Director (MM) |
| 4. | Shri P.R. Nair | Chief Accounts Officer |
| 5. | Shri B.S. Bist | Accounts Officer |
| 6. | Mrs. Mangalam Swaminathan | Asstt. Director (Information & Public Relations) |
| 7. | Sh. T. Aloysius | Consultant |
| 8. | Sh. R.P. Gupta | Consultant |

Southern Regional Centre, Bangalore

- | | | |
|----|-------------------|----------------|
| 1. | Prof. S. Settar | Hony. Director |
| 2. | Dr. G. Gyanananda | Consultant |

North East Regional Centre, Guwahati

1. **Prof. A.C. Bhagabati** Head & Hony. Coordinator
National Mission for Manuscripts

1. **Pt. Satkari Mukhopadhyay** Consultant
2. **Sh. K.K. Gupta** Consultant

Sr. Research Fellows/Junior Research Fellows in IGNC

Kalākośa Division

1. **Dr. Sujatha Reddy** Jr. Research Fellow

Varanasi Branch

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

Southern Regional Centre, Bangalore

1. **Dr. Pramila Lochan** Research Assistant
2. **Dr. Karuna Vijendra** Research Assistant

Kalānidhi 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

**Kalānidhi Division (Microfilm
Project at RORI, Alwar**

1. Dr. Sarvesh Kumar Sharma
2. Dr. (Mrs) Rama Sharma
3. Manuscript Lifter

Project Co-ordinator
Sr. Fellow

List of IGNC A Publications

Books

Numismatic Arts of India (in two volumes Prof. B. N. Mukherjee)

Sringaraprakāśa by King Bhoja

'*Xuanzang and the Silk Route.*'

"Kalākalpa" the IGNC A Journal

'Manu on Women'

'Jaggi Devi, the freedom fighter of Uttar Pradesh'

'Bhagat Bani-Shri Guru Granth Sahib- The word and its Resonance'

CD ROM

'A Dialogue with Women Priestesses of Lepchas';

'The Journey of Bhikkunis';

'Brahmanvadanis : The first Women's Gurukul in India';

'Recollection of a Satyagrahi';

'The Mirasans of Punjab, born to sing';

'Dakshina Kannada – Land of the Mother Goddess';

'Seeking Moksha : The Vaishnavis of Vrindaban'.

Bhagat Bani from Shri Guru Granth Sahib

Aqeedat Ke Rang

performance organised last year

Gondi Ramayan was translated in Hindi

A catalogue on the exhibition of paintings by Elizabeth Sass Brunner and Elizabeth Brunner

