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INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

Annual Report 2008-2009

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 cultural 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 nouména 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 (*shastra*) and intellectual discourse (*vimarsha*) 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 under 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. Four new members were added to the Trust via order F No. 16-23/2005-Akademie, dated February 20, 2009. The names of Trustees and the EC members, functioning on March 31, 2009 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, microfiche, 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 Mission for Manuscripts are located. This building at No.11, - Mansingh 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 soon.

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, 2008 to March 31, 2009

Summary

Continuing to pursue its objectives, the IGNCA held major events which saw significant public participation. These include three region specific festivals – of Garhwal, North East and Kashmir. All these festivals presented comprehensive events that included seminars, special lectures, film shows, crafts bazaar, food court, theme exhibitions and cultural programmes. Each of these programmes was attended by academicians from several universities and institutions, from varying areas of study, thousands of artists and the people from these regions living in Delhi.

The Centre acquired the materials relating to Dr. Ananda K. Coomaraswamy collections from the US. This includes his collection of books, letters, photographs, slides and other art objects. These add value to the material already in the IGNCA Archives, received and acquired over the years relating to Dr. Coomaraswamy.

Intercultural studies is one of the thrust areas for the IGNCA. In order to bring new insight into the area in the changing global scenario, the IGNCA hosted an international conference on 'New Perspectives on Intercultural Studies' in which scholars, historians, academicians and diplomats participated. This was held in collaboration with the Institute of Chinese Studies.

Religious Identities, Confluence of Traditions and Composite Cultures is another new project of the Centre in the 11th Plan. Continuing from the past two years, this year, a four-day documentation cum workshop was organised on a fast declining poetry tradition of *Chaar Bayat*, which flourished in medieval India.

The Computer Informatics Lab is involved in an important project for the National Mission on Monuments and Antiquities. It is collating and digitising information on monuments, objects, buildings and sites. Till now it has digitised 19,249 forms, (60,658 pages) in most instances supported by photographs. The CIL continues to digitise manuscripts for the National Mission for Manuscripts.

The IGNCA brought out 10 publications this year, which are the result of thorough academic research for over a decade. The names and the details about the books have been given in the following pages.

In the field of Rock Art, the Centre made tremendous progress, documenting sites and reproducing the pictures on site in line drawings. Several hours and audio-video recordings have been done, thousands of photographs have been taken and slides prepared, which are being catalogued and would be available for public reference.

The IGNCA collaborated with cultural and academic institutions in and outside India, weaving a network of research and scholarship. These collaborations resulted in acquisition of materials for the IGNCA and several joint projects.

The Centre received DVDs containing 10,000 images along with data from Jadhavpur university. In collaboration with the Delhi International Arts Festival, the IGNCA presented a folk fair 'Rang-e-Qasab.' The IGNCA and Dastkar presented the 'Basant Utsav.' In a collaborative event, the IGNCA and the National School of Drama presented the play 'Mein Istanbul Hoon' which is based on the work of Nobel Laureate Orhan Pamuk. The Centre hosted several exhibitions in collaboration with the Indian Council for Cultural Relations (ICCR).

In a unique initiative, the IGNCA conducted a 15-day animation workshop for tribal artists, with the help of National Institute of Design. During this workshop, the artists learnt to use their natural talent for professional purpose. They animated stories from their own folk tales, which were put up as an exhibition.

Following is the detailed, division-wise report of the activities of the IGNCA from April 1, 2008 to March 31, 2009.

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.

Printed Material **Acquisition**

This year 3774 volumes were added to the purchase collection. This includes 2875 books on and from North East and 244 books on South East Asia and Central Asia. 450 volumes were added in general gift collection. Besides, about 1141 books received from Dr. Kapila Vatsyayan, were added to KV Collection during this year.

The total collection of printed books in the Reference Library up to the end year comprised 1, 42,900 volumes.

Rare Book Collection

Acquisition of rare books is a special feature of the Library. It has acquired books published in 18th and 19th centuries. Digitisation of the collection is being

done in order to minimize human handling of the books. From time to time, exhibitions based on these books are held by the Centre.

Some 800,000 pages of the rare books collection have been digitised. Some of the digitised books were uploaded on D-Space Digital Library Software installed in the Reference Library. 10,000 digital images and 2 videos were added under collaborative project with the Jadhavpur University.

Personal Collections:

A unique feature of the Library is personal collections of eminent scholars and artists. The library has the collections gifted by or acquired from Shri Suniti Kumar Chatterjee, Shri Hazari Prasad Dwivedi, Shri Thakur Jaideva Singh, Shri Krishna Kripalani, Shri Meheswar Neog, Shri Narayana Menon, Shri Dev Murarka, Shri Lance Dane, Shri Heeramanek and Dr. Kapila Vatsyayan.

Journals

The Library continued to subscribe academic and technical journals as reported in the previous year. The number of subscribed journals is now 214. The subject areas covered are Anthropology, Archaeology, Architecture, Arts, Bibliography, Book Reviews, Computer, and Information Science, Conservation, Culture, Dance, Folklore, History, Humanities, Library & Information Science, Linguistics, Literature, Museum Studies, Music, Numismatics, Oriental Studies, Performing Arts, Philosophy, Puppetry, Religion, Science, Sociology, Social Sciences, Theatre and Area Studies.

Procurement of Back Issues of Journals

Kalānidhi Reference Library procured bound volume of 105 titles to strengthen the Journal Section. There are now 3561 bound volumes accessible to researchers.

Creation of Article Indexing and Abstracting Database:

A new project for creation of abstracting and indexing database which covers Indian Journals received in the Library was started in the year 2008-09. About 5000 entries were made in Libsys Data Base under this Project from September 2008 to March 2009.

Apart from this, the data entry for 1112 back issues of journals subscribed by IGNCAL library has also been done in online database during the year.

Subscription of Electronic Database:-

To fulfill the information needs of the users, the following electronic databases have been subscribed to by Reference library:

1. EBSCO Humanities International Complete
2. J-Gate Art and Humanities
3. Wilson Art Index and Abstract
4. JSTOR

Access to this database is available to all users. IP based access to these database is also available to all other Division of IGNCA through IGNCA Local Area Networking (LAN).

Bibliographies

ABIA Project:

ABIA stands for Annual Bibliography of Indian Archaeology that was published by the Kern Institute, Lieden during 1926-73. In 1996 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 proto 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. IGNCA is now the coordinating country office from January 2007 to December 2011.

- 65 new records were created in ABIA database.
- 102 annotated records were prepared by the scholars.
- 75 records of worksheets received from Nepal for Volume 4.

Reprography

Manuscripts Library

In fulfillment of its longstanding mission of collecting valued unpublished Indian manuscripts on varied subjects, which are lying scattered or fragmented in India and foreign collections, which are difficult to access by research scholars, the IGNCA has developed a Manuscripts Library in the form of microfilm / microfiche / digital collection. The microfilming unit acquired 408 rolls of manuscripts from various libraries covering 4740 manuscripts and 2,48,880 folios.

Some of current microfilming projects are: 1. Government Oriental Manuscripts Library and Research Centre, Chennai, 2. Rajasthan Oriental Research Institute, Alwar, 3. Oriental Research Institute, Mysore and 4. Uttrakhand Sanskrit Academy, Haridwar

Duplication

The duplicates of microfilms are created in-house by the IGNCA and a set of these are given to the original owners for public reference. During the year 5275 microfilm rolls (duplicate) were prepared and 4317 microfilm rolls(duplicate) were dispatched to the following centres.

1. Dr.U.V.S.L. Library, Chennai	- 463 rolls
2. SBL, Varanasi	- 1629 rolls
3. Rajasthan Oriental Research Institute, Alwar	- 13 rolls
4. Oriental Research Institute, Mysore	- 580 rolls
5. TMSSML, Thanjavur	- 621 rolls
6. Oriental Research Institute and Manuscripts Library	- 618 rolls

Other important microfilming related activities include;

- Permission granted for microfilming and digitisation of manuscripts of all branches of RORI, Jodhpur
- Permission received to start the Retake work at SBL, Varanasi
- Work at ORI, Mysore restarted.
- GOML Chennai microfilming of manuscripts project closed on 31st Dec. 2008
- The original materials along with 15 microfilm rolls were received from M/s Crats India limited on 9th June, 2008 as part of pilot testing project of digital to analog conversion. The microfilm rolls were sent for quality testing to Mr. Amit Roy, Head of Microfilming Division, Library of Congress, New Delhi on 11th June, 2008. The testing report of above material has been submitted.
- About 22 DVDs containing digitised material of manuscripts in 433 microfilm rolls of RORI, Alwar Branch were sent to Director, RORI.
- Microfilming of manuscripts at Uttrakhand Sanskrit Academy, Haridwar was completed in March, 2009.

Slides and Photographs

The IGNCA has got one of the richest and largest collection of slides in Asia. It has collections from various museums and libraries world over, which are available for reference and non-commercial use, subject to copyright conditions. This year 1013 slides on south east Asian Art and Architecture were received. 301 slides on rock art and other themes were added. Titles of 110 photo negatives covering the artifacts in Shaswat Art Gallery, Jammu were prepared and incorporated in the accession data.

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:

1. 60 paintings by Elizabeth Sass and Elizabeth Brunner in the collection of IGNCA were given conservation treatment.
2. Work on the conservation of books of Hari Katha Collection is in progress and 63 books have been returned to Cultural Archives after treatment.
3. 22 Textiles belonging to Janpada Sampada and 125 books from Library were given insecticidal fumigation and 400 books were given preventive treatments.
4. Completed the conservation work of manuscripts of Prof. Maheshwar Neog's collection.
5. Conservation of 280 masks, wooden objects and terracotta belonging to Kala Darshan and 64 masks of the Janapada Sampada were given treatments.
6. Preventive conservation of the books in 41 shelves of Dr. Kapila Vatsayan's Collection was done.
7. Curative conservation of 14 paintings of Kalādarśana division was done.
8. Four manuscripts and two sculptures from the CIL were given treatments.

The conservation Lab also organised workshops and an exhibition on conservation techniques. Some of the major events were:

1. Exhibition-cum-demonstration: 'Indigenous Crafts — Materials and Methods of Manufacture and Conservation' organised from 18th to 27th September 2008 during the I-COM International Conference on Conservation. About

50 artists/craftsmen /conservators from all over the country participated and demonstrated their work during the event. The IGNCA conservators participated in the I-COM Conference. Consultant (Conservation), IGNCA presented a paper on Conservation of Thangkas at the conference.

2. A three-day workshop on the conservation of photographic material was held from 16th to 18th September 2008. Two Photo Conservation Experts - Dr. Nora Wallace Kennedy of the Metropolitan Museum of Art, New York and Dr. Debra Hess Norris, Chair & Professor, Department of Art Conservation, University of Delaware, USA were invited as resource persons, about 30 conservators from different institutes in the country participated in the workshop.

Computerisation of data into the Libsys database

2750 Catalogue cards were entered into the Libsys database.

Classification and Cataloguing

During the year, 15738 volumes of books were classified, catalogued and entered into the Libsys Database.

Retrospective Catalogue of Books:

This year the Reference Library undertook the Retrospective Cataloguing of the books of Reference Library. Under this project the existing data is being converted into MARC-21 format. The new records have also been created in MARC-21. Under this project 42778 records were converted to MARC 21 format and edited in the Libsys Database.

Other activities in relation to cataloguing work include:

- Upgradation of Libsys to LSPREMI with MARC 21 and Unicode facilities
- Finalization of MARC 21 Cataloguing Formats for Books, Journals, Manuscripts, Slides
- Conversion of Existing data from AACR to MARC 21 format
- Tender for Retrospective Conversion of 2.5 lakh Manuscripts have been advertised. Work would be completed by 2011.

Services

- 112 new members enrolled and 8 renewed their membership in the year 2008-09

- 19369 pages were photocopied for the users.
- 2990 pages of computer printouts for the Sanskrit manuscripts (Microform) were made available.
- More than 4834 users consulted the Reference Library during the year.
- 1990 pages printout of bibliographical details of books were given to the users.
- 5150 books were borrowed by in-house members and 214 books lent on inter library loan.

Programme 'B'

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 entire material of the archives were shifted to 11, Mansingh Road, from the C V Mess Building.

The following activities were taken up during the year 2008-2009.

Elizabeth Brunner collection of paintings: 300 paintings were cleaned (both wet and dry), unmounted, touched up and mended.

200 paintings were accessioned, 300 photographs accessioned and data entries done.

Raja Deen Dayal Collection: Restoration of Raja Deen Dayal Studio Registers: ten registers were restored and bound after lamination was completed.

The initial subject-wise sorting of photographs were done for a proposed exhibition. Details of the sorted photographs are being collected systematically. A curatorial team is being identified to put up the exhibition.

S N Mitra Collection: 650 negatives of West Bengal temple terracotta decorations were accessioned.

Acquisitions

The Ananda K Coomaraswamy collection was acquired from the descendants of Dr. Coomaraswamy. The collection has personal documents of the late scholar, books,

journals, paintings and art objects. From this, 401 books were accessioned, 620 folios paginated, indexed and digitised.

Books engravings, maps and printed folios of the North-East region have been acquired.

DOCUMENTATION

Audio-Visual (Media Centre)

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 all. Some of the major documentation work done this year related to boatmen/fishermen culture in peninsular India, and Buddhist Monasteries in the North-East region of India. The major activities during this year were:

Media Centre created a series of documentaries, after extensive research and documentation, on boatmen/fishermen culture in peninsular India. The documentaries made under this theme are:

1. Turning the Tide : The Fisher Folk of Tamil Nadu
2. Turning the Tide: The fishing community of Andhra Pradesh
3. Turning the Tide – The fishing community of Kerala
4. Boatmen of India : Kharvis of Goa
5. Boatmen of India : Kolis of Maharashtra
6. Boatmen of India: Mangelas of Gujarat
7. Boatmen of Kashmir : Hanjis

A three episode series was done on Buddhism in Sikkim. 'Buddhist Monasteries, Architecture and Religious Art', 'Buddhist Religious Practices and Medicinal Practices' and 'Buddhism and the Interplay with the Tribal Culture' were the titles of the episodes. On Tripitika Chanting, the Media Centre has created six documentaries 'Beneath the Bodhi Tree' incorporating chanting from eight nations -- Sri Lanka, Bangladesh, Nepal India, Myanmar, Thailand, Indonesia and Laos.

On the North-East, the Media Centre produced documentaries on 'Tribes of Meghalaya', 'Manipur: The Jewel of the Northeast', 'Konyak and other tribes of Nagaland.'

A documentation-drama of Punjab Kissa on 'Sassi Punnu' was made with significant research in-puts.

The Media Centre documented the Sufiana Music of Kashmir, tracing its origin and recorded the different nuances of the tradition, which is fast becoming extinct.

The IGNCA broadcasts on Doordarshan-Bharti a cultural magazine called *Kalatarang*, twice weekly half an hour each. The Media Centre produces these episodes using in house archival material. All the documentaries and films mentioned above have been part of this transmission.

The Centre organised two film festivals during the major events 'Poorvottari: Spirit of North East' and 'Kashmir Utsav.' During *Poorvottari*, 43 films were screened and during Kashmir festival 41 films were screened for public.

The Media Centre routinely audio-video documents all the events in the IGNCA and these recordings are available for ready reference.

The list of DVDs released by the Media Centre is listed in the annexure at the end of the report.

Modernisation

Media Centre augmented its facilities with a multi level modernisation plan encompassing the three-camera studio set with PCR online editing suite apart from separate Non Linear Edit Suite and Auditorium for transmission.

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.

Conference / Seminar / Exhibition organised by Kalānidhi

- Kalānidhi in collaboration with Bharat Soka Gakkai and Institute of Oriental Philosophy Organised an exhibition on "Lotus Sutra: A Message of peace and Harmonious Coexistence" during April 17-23, 2008. Coinciding with this a one day Seminar on "The Wisdom of the Lotus Sutra: A Teaching for all Ages" was hosted on 19th April, 2008.
- In collaboration with Bharat Soka Gakkai (BSG), New Delhi the Library organised a seminar on "Harmonising Religion Creating Peace" on 25th August, 2008.
- Seminar on Digital Preservation and Access to Indian Cultural Heritage with special reference to IGNCA Cultural Knowledge Resources was organised by Kalānidhi Reference Library on the occasion of its 20th Annual day on 31st January, and 1st February, 2009. The Seminar was attended by over 300 participants from all over India. Some of the major recommendations that emerged out of the Seminar are:

- To form an Internal Committee of all Officers responsible for various collections of IGNCA to formulate a plan for digital Library Development at IGNCA.
- To constitute an External Advisory Committee of Digital Library Experts from India to review and suggest plan for Digital Library Development and related areas.
- Kalānidhi Division should organize a workshop with experts to finalise proposal on National Electronic Manuscript Library.
- The Library should focus on increased access to its collections in terms of both users at IGNCA and also work towards extending access beyond the boundaries of IGNCA.

Cultural Informatics Laboratory

Cultural Informatics 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 2008-09, is placed below.

National Databank on Indian Art and Culture: This is an on-going Pilot Project, in collaboration with the Archaeological Survey of India, and Department of Information and Technology, New Delhi. The project is part of a larger initiative on the part of the Ministry of Communication and Information Technology, (MCIT) National Digital Library 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. The project includes the digitisation of information related to various aspects of Indian art and culture. The output of the project can be accessed online from the Internet by the researchers, students, art historians, archaeologists etc. The deliverables of the project include digital photographs of protected and unprotected archaeological and heritage sites, indigenous life styles, audio and video, rare books from ASI Library on art and culture, 2D walkthrough of selected archaeological monuments etc.

Till date, 7488 rare books (approximately 30 lakh pages) have been digitised, 60,000 digital images and about 200 hours of audio- video materials, 2D walkthrough of two sites have been 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 2.5 lakh manuscripts in Sanskrit, Persian and Arabic, available in over 20000 microfilm rolls, 1.5 lakh microfiche and in digital forms. 14839

microfilm rolls and 3367 microfiche (SBPK Berlin collection) containing 99.45 lakh folia and 1.55 lakh folia respectively were digitised till 31st March 2009.

This year, 2898 microfilm rolls (containing 18,60,736 folia) and 1917 microfiche (containing 92,282 folia) were digitised. It is expected that all the microfilm rolls available in the IGNCA will be digitised by 2009-10. Continuing the manuscripts acquisition, the digitisation of manuscripts at the Allahabad Museum and Rabindra-Bhavan, Santiniketan, Visva-Bharati were completed. Manuscripts digitisation projects at Directorate of Historical and Antiquarian Studies (DHAS), and SSK, Assam were initiated. Till 31st March 2009, 60000 pages of manuscripts at SSK and 50000 pages at DHAS were digitised. Manuscripts and paintings from Sh. Molaram collection from Uttarakhand were digitised during this period.

Rare Photographic collections (including negatives and slides) digitised during this period mainly include Shri Narang's Collection (8730 negative frames), Keshav Chandra on Arunachal Pradesh (3742) and Garhwal Festival (1000 approx.), Gavari (800), Gaddi etc. Paintings by Rabindranath Tagore (1581), other paintings (923) and rare photographs (12676) of Rabindra- Bhavan were digitised. Digitisation of 14368 cards from 124 sets of the Ganjifa cards was completed from personal collection of Sh. Kishore Govardandas, Mumbai. Digitisation of documents and books of Ananda K Coomaraswamy collection started in March 2009 and is expected to be completed by June 2009.

3D digitisation of four sample sculptures from the IGNCA collections was created and the same will be uploaded on the IGNCA website for public access.

Workshop

A three-day workshop for NIFT on Digital Preservation of Information Resources was organised for the representatives of the National Institute of Fashion Technology.

Exhibitions

Select, rare and illustrated manuscripts from various parts of the North-East, mainly from Arunachal Pradesh, Assam, Manipur and Sikkim were exhibited both digitally and in the original (or prints) during 'Purvottari, the Spirit of Northeast' event at the IGNCA during 10-18, January, 2009. The data includes manuscripts like *Chitra Bhagawata*, *Ramayana*, *Mahabharata*, *Bhaswati*, *Kalki Puran*, *Gita Govinda*, *Hari Vamsa*, *Kirttan*, *Nam Ghosh*, *Guru Padma bka' thang*, *Vessantara Jataka*, *Leisemlon Laiharaoba*, *Cheithabas*, *Kangla Nunglon* etc. covering subjects like history, astronomy, astrology, genealogy, mathematics, geography, religious discourses, literature, natural and human resource management strategies, food, medicine, *tantra*, martial art etc. These are mainly in Assamese, Sanskrit, Tai-Khampti, Tibetan and

Manipuri languages, written in Kaitheli, Bamunia, Lahkari, Meitei, Khampti, Bengali scripts. Some of these texts have been composed by scholars like Shankaradeva, Madhavadeva, Madhav Kandali, Ram Saraswati, Raghunath Mahanta etc. Materials used for these manuscripts are mainly Sanchipat and handmade paper.

Similar exhibition was organised for the manuscripts from Jammu and Kashmir, during Kashmir Festival, from 23rd February to 2nd March 2009, where manuscripts in Sharada and Persian from Charar-e-Sariff, Oriental Research Library Srinagar, Ranbir Sanskrit Research Institute, Iqbal Library, Shri Pratap Singh Library etc. were exhibited.

The IGNCA website is one of the major sources of information on Indian art and culture and had an average 1.5 million hits per month during 2008-09. 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 are also maintained for the ASI and the National Museum Institute, New Delhi.

Financial Report

The CIL received an amount of Rs. 1,33,13,164.00 (Rupees one crore thirty three lakh thirteen thousand one hundred and sixty four only) during 2008-09 as project grant for execution of various projects undertaken / completed by the CIL..

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 with the oral, the visual with the aural and theory with practice.

Programme 'A'

Kalātattvakośa

(A Lexicon of Fundamental Concepts of Indian Arts)

Kalātattvakośa is a lexicon of fundamental concepts of Indian Arts. Under this programme, a list of about 250 terms of the concepts was drawn up after considerable research and deliberations with eminent scholars. Each concept is investigated through some 300 primary texts of various disciplines. Since 1988, when the first volume of this series was published, six volumes have been brought out. This year, three seminars were held for volume Nos. VII, VIII and IX. Research materials were made available to the contributors for speeding up the work on the volumes.

Programme 'B'

Kalāmūlāśāstra

(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. 22 texts in 45 volumes have already been published in this series till last year. Besides this series, the IGNCA has undertaken to publish a few more texts, which serve as source material, related to Kalāmūlāśāstra series, such as a reference works on Vedic Ritual and various lexica etc.

Publications

The following publications were brought out under this series:

Five texts in 13 volumes along with an exhaustive Introduction of one text in three volumes were published:

Āgama (Vaiṣṇava, Pñcarātra)

1. **Īśvarasamhitā** in five volumes.

This is an important text of the Pñcarātra school of Vaishnavism was edited and translated by Dr. M.A.Lakshmithathachar and revised along with exhaustive introduction by Prof. V.Varadachari and Prof. G.C.Tripathi.

Music (East Indian, Orissan)

2. **Saṅgītanārayaṇa** : (in 2 volumes)

A text on music and dance written in the 17th century by Shri Purusottama Mishra, a minister at the Court of King Gajapati Narayanadeva of Partukimidi in Orissa. This was edited and translated by Dr. Mandakranta Bose.

Alaṅkāraśāstra (Aesthetics)

3. **Sarasvatīkaṇṭhābharaṇa** in three volumes

A work of poetics (Bhoja has another work on grammar under the same name). This encyclopaedic compilation is a record of the wide range of human experience and knowledge that interested king Bhoja. It discusses the usual topics of poetics in an unusual manner viz. Doṣa, Guṇa, Doṣaguṇa, Alaṅkāra, Rasa, Dṛśya and Śravya Kāvya. It was edited and translated by Dr. Sundari Siddhartha.

Basic Texts, Vedas

4. **Āsvalāyana Samhitā of the Rgveda** (in 2 volumes)

This book is an attempt to examine the existence of Sakha-samhitas of the Rgveda as mentioned by Patanjali, Mahidasa and other authorities. Edited and translated by Prof. B.B.Chaubey

5. **Rudrādhyāya**

A rare work related to Śaṅkhāyana Śākhā of the Rgveda. Useful to the scholars and students to understand the ancient Indian chanting tradition, it was edited and translated by Prof. Prakash Pandey.

(Śākta-tantra)

6. **Manthāna-bhairava-tantra (Kubjik āgama)** (introduction in three volumes)

The work is the most important and extensive Tantra dedicated to the worship of the goddess Kubjikā. The work is in 14 volumes totaling 5707 pages. Three

volumes of the introduction have been published. Dr. Mark Dyczkowski edited and translated it.

The following works are in advanced stage of preparations:

Vedic/Śrauta Ritual (Sāmavedic)

1. **Jaiminiya-brāhmaṇa** : critically edited and translated by Prof. H.G. Ranade.
Alaṅkāraśāstra (Aesthetics)
2. **Rasaṅgādhara** : critically edited and translated by Prof. Ramaranjan Mukherjee in two volumes.
Music (North India, Pre-medieval period)
3. **Saṅgītamakaranda of Nārada**: Edited and translated by Dr. M. Vijayalakshmi
Architecture and town planning
4. **Samarāṅgaṇasūtradhāra** : (In four volumes) edited and translated by Dr. P.P. Apte and Shri C.V. Kand.
5. **Vāstu-maṇḍana** – Editor/Translator: Dr. Anasuya Bhowmi.
Vedic/ Śrauta Ritual (Black Yajurveda)
6. **Kāvaśatapathabrāhmaṇa Vol. VI**
7. **Baudhāyana śrauta-sūtra**: With the Commentary of the Bhavasvāmin (in four volumes) critically edited along with Introduction by Prof. T.N. Dharmadhikari.
Vāstuśāstra
8. **Rāgalakṣaṇa** – Editor/Translator: Prof. R.Sathyanarayana
Basic concepts of Indian Art in relation to other Indo-European languages
9. **Glossary of Key Art Terms**: A glossary of 100 terms prepared by Late Prof. Vidya Niwas Mishra, most of the articles were re-written last year. During this year, first draft of the manuscript was edited.
Vedic Ritual
10. **Gopathabrāhmaṇa**: Editor/Translator: Prof. Samiran Chandra Chakrabarti.
Vedic Phonetics
11. **Yājñavalkya-śikṣā** : - Editor/Translator: Dr. N.D. Sharma.
Vaikhānasāgama
12. **Marīci-saṁhitā**-Editor/Translator: Prof. S. N. Murti.
South Indian Iconography
13. **Tantra-samuccaya** -Editor/Translator: Late Prof. K. K. Raja.
Non-Sectarian pāñcarātra

14. **Hayasīrṣa-pañcarātra**— Editor/Translator: Prof. G. C. Tripathi.
Carnatic Music
15. **Rāgavibodha** — Editor/Translator: Prof. Ranganayaki Ayyangar.
Vāstuśāstra
16. **Vāstu-maṇḍana** — Editor/Translator: Dr. Anasuya Bhowmi.
Buddhist Philosophy
17. **Śatasāhasrikā-prajñā-pāramitā**-Editor/Translator: Dr. Ratna Basu
Śākta Tantra
18. **Sādhana-mālā**-Editor/Translator: Pt. Satkari Mukhopadhyaya.
Śaiva Āgama
19. **Aghoraśivācārya-paddhati** -Editor/Translator: Late Dr. S. S. Janaki. Her students are preparing the edition.
Astronomy
20. **Rājaprasnīyasūtram** - Editor/Translator: Dr. S. R.Sarma.
Alaṅkāra
21. **Bhāvaprakāśana of Śaradātanaya** - Editor and Translator Prof. J.P.Sinha.

PROGRAMME 'C'

Kalāsamālocana Series

(A Series of Publications of Critical Scholarship and Research)

The series comprises publication of critical writings on different facets of the arts and aesthetics. One part of the series concentrates on works of eminent scholars who have dwelt upon the fundamental concepts, identified perennial sources and created bridges of communications by juxtaposing diverse traditions. The criterion of these publications is the value of the works for their cross-cultural perception, multi-disciplinary approach and inaccessibility for reason of language or being out of print. The series deals with revisions and thematically re-arranged editions and translations of a selected number of authors and their works. The most important part of this programme is bringing out reprints of collected works of Dr. Ananda K.Coomaraswamy based on the author's authentic revision.

The following 4 volumes were published and released this year:

1. **Elements of Buddhist Iconography** by Ananda K.Coomaraswamy

Sixteenth in the Series of Collected Works of Dr. Ananda Coomaraswamy in the IGNCA's publication programme. This volume is a sustained demonstration of

Coomaraswamy's knowledge of the external features of iconography, his knowledge of the entire metaphysical tradition underlying the iconography, as well as the corresponding traditions in Islam and Christianity. It has been edited by Shri Krishna Deva

2. **The Liṅgarāja Temple of Bhubaneswar Art and Cultural Legacy by Prof K S Behra**

Built in the 11th century, the temple of Lingaraja in Bhubaneswar is acclaimed as one of the finest temples of India. With its construction the Orissan temple style reached its mature phase and set the model for later temples to follow. The book, for the first time, makes an indepth study of the temple in all its aspects such as its history, architecture, sculpture, mode of worship, festivals, organisation of services etc. to understand the temple in its totality.

3. **Sāradā and Tākārī Alphabets: Origin and Development by Dr. B.K. Kaul Deambi**

The entire study of this work is based on original records and is comprehensively illustrated by palaeographic tables and charts prepared from published facsimiles, photographs and original inscriptions and manuscripts.

4. **Cultural History of Uttarakhand by Prof. D.D.Sharma**

This volume on the Cultural History of Uttarakhand is supposed to provide a rare opportunity to students, as well as to readers in general, to have an intimate knowledge of several aspects of the cultural history of various tribes and races inhabiting Uttarakhand from pre-historic periods to modern times.

The following publications under this series are in various stages of printing

1. **Essays on Music by A K Coomaraswamy** edited by Smt. Premalata Sharma
2. **Ujjvalanilamani of Srirupagoswami** edited by Smt. Urmila Sharma
3. **Illustrated Balisattra Bhagavat Purana** edited and translated by Prof. K.D. Goswami.
4. **Sangita Sahitya Darshan: Collected Essays of Thakur Jaidev Singh** (in 2 vols.) edited by Dr. Urmila Sharma.
5. **Indo-Portuguese Embroideries: Art Context History** edited by Teresa Pacheco Pereira and Lotika Varadarajan.
6. **Two Kalamukha Temples of Karnataka** by Vasundhara Filliozat & P.S. Filliozat.
7. **Rasa Deśa: Commentary on Kelimata** -- collected verses of Swami Sri Haridas (537-632 A D) by Shri Rajendra Ranjan Chaturvedi

Area Studies -- South-East Asian Programme

A team of IGNCA scholars led by Dr. K.K.Chakravarty, the then Member Secretary, visited Indonesia, Malaysia, Vietnam and Cambodia from 23rd June to 6th July, 2008 in order to establish collaboration with the premiere academic and research institutions of these countries. Besides several hours of audio-visual documentation of Balinese (Indonesian) culture, the team also acquired several publications to enhance the south-east Asian section of the Library.

Two books – ‘Art and Archaeology of Mainland South East Asia’ edited by Dr. Bachchan Kumar and ‘Recent Studies in Indonesian Archaeology’ edited by Dr. Edi Sedyawati and Prof. I.Wayan Ardika are ready for publication.

Seminars/Memorial Lecture

The Suniti Kumar Memorial Lecture this year was delivered by Prof. Uday Narayan Singh, Director Central Institute of Indian Languages, Mysore on November 17, 2008. He delivered the lecture in two parts entitled ‘Suniti Kumar: In Search of a Metaphor.’ The first lecture was on ‘How to study language and culture or pitching between the global and the local’ and the second lecture was on ‘Suniti-shatakam: On policy, perspective and pluralism.’ On the occasion, the Kalānidhi division organised an exhibition of rare books from the Suniti Kumar Chatterjee Personal Collection in the IGNCA library.

A seminar on Shri Chaitanya Mahaprabhu was held from February 12-14, 2009 at Nabadwip.

A workshop on Recitation of the Keraliya Recension of the R̥gveda and Taittirīya Saṃhitā was hosted from March 25-28, 2009.

A national Seminar on Regional Variations of the Puranas was hosted from March 27-29, 2009. the academic sessions of the seminar were complemented by daily cultural performances in the evening. Under this programme, Pancavadyam and Koodiyattam from Kerala, Indradhvajotsava and Saubhagyalalita (dance drama from Karnataka), Pala from Orissa and Harikatha from Andhra Pradesh were performed by traditional artists.

Ten publications of the IGNCA in 20 volumes were released by Dr. Kapila Vatsyayan on March 24, 2009 with President IGNCA Trust, Shri Chinmaya R.Gharekhan presiding over the function.

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. Pandits from many states were identified and requested for documentation of their chanting. This year, Rgveda's Keraliya tradition in Thrissur (Kerala) and the Madhyandin śatapatha-brāhmaṇa have been documented.

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, from eco-cultural, socio-economic points of view. Concentrating on the oral traditions, it has a wide canvas covering regional studies from a multidisciplinary perspective emphasizing the inter-relationship between different cultural groups and 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 Lokaparamparā and (ii) Kṣetra-sampadā.

Programme 'A'

Ethnographical Collections

In the course of preparing for the festival 'Kauthik Celebrating Garhwal' the Centre acquired 400 digitised photographs by Shri Arvind Mudgil on Garhwal and 35 digitised photographs of paintings and 20 digitised manuscripts from Shri Mola Ram.

During the seminars, exhibition and documentation on Santhal Culture and Traditional Lifestyle in Jharkhand and West Bengal, 56 small craft objects were acquired.

Under the North-east programme, 1000 books, 1100 ethnographic objects and 250 hours audio-visual documentation of were procured.

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 the 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 and Allied Subjects

Field Study

During the year field work was taken up in Tamil Nadu, Rajasthan and Andhra Pradesh. The first phase of documentation of Rock Art and Allied Subjects in Tamil Nadu was taken up from 15th to 26th August, 2008 in Krishnagiri and Dharmapuri districts. Nine rock art sites and five villages were documented. The rock art areas/sites are – Mallasandiram, Varamanakunta, Oppathavadi, Maharaja Kadai, Paiyampalli, Mallapadi, Mayiladumparai, Sanarappan and Thalapalli. The villages are – Mallasandiram, Paiyampalli, Maharaja Kadai, Varamanakunta and Tograpalli.

Besides, a Krishna temple (Nayak period of Vijayanagara empire) at Oppthavadi and a Shiva temple (Chola period) at Kaveripattam of Krishnagiri district, the Archaeological Museum of Dharmapuri, and a stone inscription of Adiyaman in Dharmapuri district were also documented.

The second phase of documentation work was undertaken in Dindigul district from 19th to 31st January, 2009. Eight rock art and dolmen sites were documented. Three villages and one community, namely Paliyas of this region and the famous Murugan temple of Palani and Thandikudi were also documented. The rock art and dolmen areas/sites are – Thandikudi, Mungilali, Nainavarai, Nilkutti-parai, Karuvelumpatti, Pakkiali, Mayiladumparai and Kadhavumalai. The villages were – Thandikudi, Kombaipatti and Pulikuttikadu.

In Rajasthan, the second phase documentation work was undertaken in the Bundi district from 6th to 15th December, 2008. Twelve rock art sites and two villages were documented in this phase. The rock art areas/sites are – Golpur, Palka, Banganga, Banka, Rao Ka Chatkya, Dhol Mari Ka Tol, Ram Ka Tol, Kala Tol, Khjuri Kudi, Kawarpura, Bhimlat and Phati Sila Ki Tol. The villages are – Banka and Mahua. In the first phase last year 13 sites and three villages were documented.

In Andhra Pradesh, the second phase documentation work was undertaken in the districts of Anantpur, Cuddapah, Kurnool and Mahabubnagar from 17th to 27th

December, 2008. Six rock art sites and the Shiva temple of Alampur were documented. The rock art areas/sites are – Budhgavi, Chintakunta, Mailavaram, Kethavaram, Puricherela and Kannamadakala. In the first phase last year seven sites and four villages had been documented.

The physical output of the above mentioned field work is in the form of about 4550 photographs, 650 slides, 170 line drawings, 19 hours of video documentation, 4 hours of audio documentation and GPS data of all the sites.

Documentation and Cataloguing

Following is the status of documentation and cataloguing of the acquired field data:

- (1) The field data sheets of Orissa (Phase –I and II), Madhya Pradesh, Uttarakhand, Chhattisgarh, Jharkhand, Rajasthan, Karnataka, Tamil Nadu and Andhra Pradesh (Phase – I and II) were arranged and computerised.
- (2) The preliminary field report of Karnataka, Andhra Pradesh, Rajasthan, Ladakh, Uttarakhand, Orissa, Madhya Pradesh and Chhattisgarh were compiled.
- (3) Descriptions of 5000 Photographs of Rock Art were computerised.
- (4) Eight site maps from GPS data were reproduced for inventory of Rock art sites of Jharkhand.
- (5) The editing of the audio-video field data of Jharkhand is under progress.

MoU with Spanish institution

- (1) A MoU was signed with the Institute Valencia De Conservacio I Restauracio De Bens Culturals (IVCR) and the Centre D' Estudis Contestants (CEC) of Valencia of Spain on 20th March, 2009 for Comparative and Multidisciplinary study on rock art of Bhimbetka and its adjoining areas in Madhya Pradesh and Barranco Moreno (Bicorp, Valencia) in Spain.
- (2) The review meeting of the State Coordinators and Multidisciplinary team members of rock art project was held on 5th and 6th March 2009.

Ādi Śravya

Under the Ādi Śravya project the following programmes were hosted:

- (I) **Hind Islami Tahzeeb Ke Rang-Aqeedat Ke Sang**
Seminar/Public Lecture/Exhibition/Performances

An eight day event comprising a national seminar, public lectures by eminent Islamic scholars, exhibitions and cultural performances were organised from 1st to 8th April, 2008. The event presented the hitherto unknown performative

traditions associated with different colours of devotion in 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. The objective was to highlight the Indian rootedness of these traditions with specific reference to local and regional culture.

(II) Audio-Video Documentation Chaar Bayt

Chaar Bayt is a classical form of Persian and Pashtu Poetry introduced in India during Mughal period where it particularly flourished under Rohilla Pathan. Though its original forms and styles have largely declined, it is still performed in Bhopal, Rampur and Tonk.

The IGNCA organised a three-day documentation workshop on Chaar Bayt from 17th to 19th December, 2008. Around 45 artists from all the three areas participated and their repertoire were documented running to about 15 hours. Apart from these three troupes, an eminent and well known scholar on the history of Chaar Bayt, Dr. Shaukat Khan, and Director of Persian-Arabic Manuscript Library of Tonk was also invited as an expert. In an extensive interview Dr. Shaukat highlighted the historical and socio-cultural aspects of this dying art form. The workshop culminated in a public performance where all the three teams staged this unique cultural performance.

Programme 'C'

Lifestyle Studies

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

Lokaparamparā

The emphasis under this 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. During 2008-2009 the following long-term projects were initiated:

(I) Documentation, Preservation and Promotion of Tangible and Intangible Heritage of Selected Tribal Communities in Central and Western Himalaya

Under this project audio-video documentation of Ramman was undertaken. Ramman is one of the religious festivals manifested in the form of ritual theatre,

annually held in the twin villages of Saloor-Dungra, in the Painkhanda valley of Chamoli of Garhwal Division of Uttarakhand. To cover this festival three field visits were undertaken by the Division. The output of the project is approximately 28 hours audio-video documentation in P.D. format and 40 still photographs. A document was prepared from this data to file nomination for inclusion in the representation list of UNESCO's Intangible Cultural Heritage. A 10 minute film was also prepared with subtitle for UNESCO.

(II) Seminars, Exhibition and Documentation on Santhal Culture and Traditional Lifestyle in the State of Jharkhand and West Bengal

This project was launched in collaboration with All India Santal Welfare and Cultural Society (AISWACS). The objectives of the project are to create awareness on adivasi lifestyle and culture among adivasi and non-adivasi communities; to depict the traditional lifestyles of the target groups and various components of their culture through painting and photography and to document and display the society dominant concepts of the adivasi cultures including social taboos, terminologies and myths. Exhibitions and seminars were organised in Dumka (Jharkhand) from 11th to 18th April, 2008; Bankura (West Bengal) from 20th to 27th April 2008 and Jalpaiguri (West Bengal) from 17th to 28th April 2008. The output of the project: three sets of reports on (I) 'The Sohrae Festival and their impact on society.' This 136-page report is substantiated with 137 photographs. (II) Fairs and Melas: Centres for cultural exchange among the Santals: This 156-page report is substantiated with 140 photographs. (III) The Santal Festivals and their relationship with Nature. Photographs of everyday items, ornaments, traditional items with individual innovation etc, a set of 13 CDs containing the video-documentation of the programme and a set of 28 small crafts objects are among the acquisitions.

(III) Documentation of Arts and Aesthetics of Folk and Tribal Communities of Madhya Pradesh and Rajasthan for preparing website

This project was initiated to launch a website on tribal art and culture as part of the IGNCA website to promote the paintings and other art forms of the highly creative tribal artists. This will help the people all over the world to understand and access their work. In this project this year the material for a website on Gond and Bhil artists of Madhya Pradesh was prepared, in 34 CDs.

Events

(I) All India Tribal Writers Conference

Conference was held at Bhubaneshwar, Orissa from 17th to 21st June 2008, in which around 40 tribal authors participated. One special feature of this Seminar was that only tribal writers writing about them in their language were invited.

(II) 'Kauthik' Celebrating Garhwal

During this festival, held in Delhi from 20th to 25th October 2008, the following events were organised.

(a) Traditional Healers' workshop: Around 35 traditional healers from Garhwal participated in the workshop to share their expertise, knowledge system and wisdom traditions related to ecology, bio-diversity and healing practices. The workshop comprised interactive sessions, workshops with school children, panel discussions, display of rare manuscripts and herbs, free consultation and treatment.

(b) Exhibition: Two exhibitions were organised during the event. 'Hill Metaphors from Garhwal' curated by Arvind Modgil showcased traditional Garhwal with ethno-historical, religious, socio-economic presentation. The exhibition displayed 400 photographs divided into 6 sections: (i) Natural world, (ii) Sacred world (textual/oral/visual), (iii) Glimpses of lifestyle, (iv) Creativity, (v) Life celebration through fair, festival and rituals, and (vi) Women of Garhwal. The second exhibition had on display 35 rare paintings and 20 manuscripts of 18th Century painter of Sh. Mola Ram of Garhwal School. The entire collection of Mola Ram paintings was also digitised.

(c) Cultural performances: During the festival theatre performances of Ramman, Jeetu Bagarwal, Pona dance and Chakravyuh -- the various folk dance forms of Garhwal were presented.

North East Study Programme

The IGNCA has launched a series of activities in 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. The Centre works in consonance and 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.

More than 33 tribes were documented; about 175 forms of dance and songs were recorded; festivals and rituals of various tribes and communities were recorded and

documented; rare books and manuscripts are being digitised and preserved; indigenous methods of preservation and conservation were recorded, popularised and their usefulness is evaluated using the modern techniques; customary laws were documented; unprotected and protected archaeological and heritage sites were documented; attempts were made to create the physiognomy of the folk deities and narratives and to create mental atlas accordingly. The oral history of tribes and people are being brought out as books. Some of the major activities are given below:

Major Activities

(I) Field Survey and Audio Visual Documentation

- ❖ Audio-visual documentation of the 'Sangken Festival' in Lohit District of Arunachal Pradesh. (18-28 April, 2008).

(II) Workshop, Seminar and Meetings

- ❖ Workshop for Documentation of 'Basanta Raas Festival' at Kaina, Manipur (20th April, 2008)
- ❖ 15-day animation workshop with tribal artists of India at IGNCA, New Delhi. (8-23 July, 2008).
- ❖ Seminar on the Early History of Manipur (July, 2008)
- ❖ Spiritual values of martial art of Manipur (August, 2008)
- ❖ A two-day meet of resource persons from North East at IGNCA. (August 7-8, 2008)
- ❖ A two-day threadbare discussion on the 'Spirit of North East India' organised at Srimanta Sankaradeva Kalakshetra, Guwahati, Assam. (28-29, August 2008)

(III) Events/Festivals/Programme

- ❖ Organised 'Perfect Health Mela' in Delhi in collaboration with the Heart Care Foundation of India with the Tribal healers of North East and Uttaranchal (17-26th October 2008), during which traditional healers performed dance and rituals. They attended to 1500 people who came to them for consultations.
- ❖ 'Purvottari: Spirit of North east,' was organised from January 10-18, 2009. The event included four exhibitions, a seminar, special lectures and the cultural performances, representing all the seven states in the region. The celebration of the spirit of the North East was an attempt to suggest

that identities and differences in the North East are obverse and reverse of the same coin, and that there is a luminous convergence of the diverse dimensions of the grandeur and depth of human spirit in the North-East.

1. Exhibitions: four exhibitions highlighting the art and craft tradition, environmental management, belief system, traditional knowledge systems integral to the communities through artifacts and photographs were organised. The four exhibitions were 'Buddhism in North-East,' 'Vidya the book exhibition,' '*Hastalipi*: A multi-media presentation on manuscripts from the North-East' and 'Mental atlas: Art and Culture of the North-East.'
 2. The seminar 'Culture of North-east; a historical perspective for creating an understanding and discourse in the study of culture of the North-east', discussed following themes – Interpretation of Culture through art; Interface of Ecology and culture; religious processes and cultural transition; custodians of customary laws;
 3. Special Lecture series by eminent historians, folklorists, journalists and renowned scholars from various fields to address issues pertaining to the North-east to help towards the development of a cultural theory for the region.
 4. Cultural Programme : participation by all the eight North-eastern states i.e. Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura showcased the expression of various communities and their world-views through their cultural programmes.
- ❖ Organised an evening show of cultural performances by Manipuri people living in and around Delhi on March 14, 2009 at IGNCA, in New Delhi
 - ❖ Under Ethno Ecology of North-east, a draft report (based on Census Data from 1901 to 2001 of five major tribes of Mizoram) was prepared.

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. Bal Jagat, the outreach programme for children and the Diaspora cultural programme come under this division.

Exhibitions

1. **Delhi: Rising above Ruins** photographs focusing on the history of medieval Delhi and its archaeology by Rajan Kumar Singh was held from 4th to 19th June, 2008. The photographs and the accompanying notes gave a glimpse of the rich history of Delhi.
2. **Mist of the Mountains** photographs by Keshav Chandra, from IGNCA Archives, was organised at Lal Bahadur Shastri Academy of Administration, from June 7 to 13, 2008. The photographs highlighted the land, people and the lifestyle of Arunachal Pradesh.
3. **‘Kautik’ the Garhwal Festival** – Exhibition of Photographs on Garhwal inaugurated on 20th October, 2008 at Mati Ghar. This was part of the Garhwal festival ‘Kautik.’ The exhibition brought out the rich cultural heritage of the region. Some of the photographs were acquired by the Centre for archives.
4. **Indian Architecture through the Lens of Prof. N.K. Bose** : This Exhibition of Photographs was held from 12th to 26th December, 2008.
5. **Purvottari – Spirit of the North-East** - Four exhibitions were held as part of this festival. They were: (i) The Mental Atlas : Art & Culture of the North-East (ii) Buddhism in the North-East (iii) Hastalipi : A multi-media presentation on manuscripts from the North-East and (iv) Vidya : An exhibition of books on the North-East. The exhibitions were open from 10th January to 10th February 2009.
6. **Kashmir Festival**: During the Kashmir festival from 23rd February to 2nd March, 2009 the following exhibition were organised: i) ‘Material Culture of Kashmir,’ ii) ‘Indigenous architecture of Kashmir,’ iii) ‘Contemporary Art of Kashmir,’ iv) ‘Monasteries and Life of Ladakh’ and v) Digital Photo-Doc of Manuscript heritage.

Following are the exhibitions held in collaboration with other institutions:

7. **Paintings by Young Women artists from Afghanistan** in collaboration with (Indian Council for Cultural Relations) ICCR was held from 8th to 14th September, 2008.
8. **‘History in the Making’** – The visual archives of Kulwant Roy,’ photographic exhibition was hosted in collaboration with ICCR from 4th to 21st October, 2008.
9. **‘Annual Art’** an exhibition of Salwan Public School, Mayur Vihar was organised from 1st to 8th December, 2008.
10. **Arab Fine Arts and Book Exhibition** was held in collaboration with India-Arab Forum partnership through Culture from 4th to 7th December, 2008.
11. **Life and Environment:** a Photographic exhibition was held in collaboration with Photo Division, Ministry of Information & Broadcasting 29th December, 2008 to 8th January, 2009.
12. **On the Edge:** An exhibition of Indigenous Art from Far North Queensland was organised in collaboration with Australia-India Council, Australian High Commission from 30th January to 5th February, 2009.
13. **Slovak Contemporary Graphic Art** was organised in collaboration with ICCR from 13th to 20th February, 2009.
14. **‘Young thoughts’** - Drawings and paintings by children from India, Pakistan, Afghanistan, Nepal, Bangladesh, Sri Lanka and Sweden was hosted in collaboration with Tellus Art Organization, Sweden, from 22nd to 26th February, 2009.
15. **‘Images of India’** Paintings by Ms. Elena Fedorovskaya, artist from Moscow, was hosted in collaboration with ICCR from 14th to 19th March, 2009.
16. **Paintings and Sculptures** by Ramita Bhaduri eminent artist from Kolkata, was organised in collaboration with ICCR from 24th to 29th March, 2009.
17. **Painting based on Aum** by Shri K.A. Francis was held from March 23 to 26th March 2009. A book on ‘Aum’ was also released at the inauguration on March 23, 2009.

Lectures/Talks/performances

1. Interaction with Shri Ravindra Maharaj from Trinidad and Tobago, a leading scholar on Hinduism and Indian Culture held on. 9th May, 2008.
2. A Lecture-Demo Gajan of Bengal by Shri Debasish Sarkar and performance by Ms. Mahua Mukherjee was organised on 16th May, 2008.
3. Prof. Christopher Pinney delivered a lecture on 'Photography Comes to India' on 4th September, 2008.
4. Prof. Hans Belting delivered lecture on Arab Science and Renaissance Art Across Cultural History of the Gaze on 14th October, 2008
5. Prof. Stephen P. Huyler gave an illustrated talks on 'Daughters of India' Profiles of Twenty Women in the Arts of Village India on 20th March, 2009.
6. Shri Mohan Mahrishi's play 'Mein Istanbul Hoon' staged in collaboration with National School of Drama from 14th to 22nd October, 2008.
7. A workshop of artists from Arab countries and faculty of Fine Arts, Jamia Milia Islamia was held on 4th December, 2008.
8. Folk Fair 'Rang-e-Qasab' held in collaboration with Delhi International Arts Festival from 12th to 14th December, 2008.
9. Basant Bazaar organised in collaboration with Dastkar – A Society for Crafts and Craftspeople from 22nd February to 8th March, 2009.

Special Programme

On November 19, the Foundation Day of the IGNCA, Bharatanatyam dancer Smt. Geeta Chandran presented 'Ekam Sat,' a presentation choreographed by her and Smt. Anita Singhvi, rendered Sufi Music.

Acquisitions

The Kalādarśana division acquired for its archives the following objects.

- 1) 236 art objects generated through the workshop attended by the folk artists of Central India in March, 2008.
- 2) Six art objects of Thanjvoor gifted by Shri V.Raghurama Ayyar.
- 3) Two art objects gifted by Prof. Jaydhir Tirumala Rao, Director, A.P. Govt. Oriental Research Institute, Andhra Pradesh.
- 4) The art objects of Ramkatha programme.
- 5) The art objects of North East programmes.

Diaspora Cultural programme

The third Diaspora Cultural Meet of the IGNCA was held in Puducherry and Chennai in January 2009, coinciding with the Pravasi Bharatiya Diwas, held in Chennai. The focal theme of this year was 'Oceanic Culture of India and Diaspora.' The event was held in collaboration with the Central Board of Excise and Customs, Alliance Francaise, Tourism Directorate, Puducherry government and the Ministry of Overseas Indian Affairs, Government of India. Three exhibitions were organised, two in Puducherry and one at Chennai. The titles of the exhibitions were: 1. 'Oceanic Culture of India,' 2. 'Indian Diaspora in Overseas French territories of Guadeloupe, Martinique, Reunion and French Guyana' and 3. 'IGNCA Diaspora Perspectives.'

A seminar was organised on the theme 'Oceanic Cultural Exchanges in Coromandel Coast and Diaspora.' The papers presented at the seminar being compiled for publication. Fifteen films were screened and five days of music and dance presentations were hosted at the event.

Regional Centres

The three regional centres of the IGNCA are located in Varanasi, Guwahati and Bengaluru. While the Varanasi office largely carries out academic work relating to the Kalākośa division, the Guwahati office is the field office for the entire north-east region, doing extensive research, survey and documentation work relating to the area of lifestyle studies (Janapada Sampada division), the Bengaluru office is the gateway to the Centre's activities in South India. Following are the brief reports from the three offices.

Regional Office, Varanasi

Preparation of Kalātattvakośa reference cards: This is an ongoing work carried out at the Varanasi Office, 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, 2974 new cards with reference, quotations and their translation were prepared. These largely related to volumes VII, VIII and IX. These cards are being computerised for quick reference.

Other programmes

A two-day seminar on 'Sri Harsa: the poet and philosopher' was organised on March 30 and 31, 2008. This saw the participation of eminent scholars and academicians from all over the country. A select set of papers are being compiled.

A four-day colloquia on Vakyapadiya was organised from January 20 to 23, 2009, in which 25 papers on various aspects of Vakyapadiya were delivered. A seminar volume on Vakyapadiya would be published based on these papers.

A two-day seminar on theme 'Natya and Sangeet' was held on March 17-18, 2009. This seminar had relevance to Volume X of Kalātattvakośa.

The regional centre also hosted several lectures relating to the academic work of the Centre. Some of the lectures are as under:

1. 'A few motifs in Indian Art' by Prof. S. D. Trivedi July 18, 2008
2. 'Prastara' by Prof Ritwik Sanyal , February 14, 2009
3. 'Vyala/ihamrga' by Prof. S. D. Trivedi, February 14, 2009

North Eastern Regional Centre, Guwahati

The North Eastern Regional Centre at Guwahati was set up three years ago to carry out the IGNCA's projects relating to the region. It functions from the Department of Anthropology, Gauhati University, under a Honry. Coordinator.

The Centre is now working on a research project on 'Intangible Cultural Heritage: Intercommunity relations through traditional barter an trade in annual fairs in Kamrup and Morigaon districts in Assam.' Field work has been completed and the report is being prepared.

'Resource potential and prospective utilisation in Assam segment of Asian Highway' is yet another project being executed by the regional office. This looks at the Assam segment of the proposed Asian Highway 1; coinciding with the National Highway No 36 and 37. By August 2008, the villages and other areas falling under NH 36 had been covered under a survey.

The Regional Centre played a pivotal role in the organisation of Purvottari, Spirit of North East Festival in Delhi in January 2009.

Southern Regional Centre, Bengaluru

The SRC organised a brainstorming session on April 25, 2008, to explore the projects relating to the cultural heritage of south India. Nearly 40 scholars, academicians, vice chancellors and heads of various art institution participated in the meet. A select list of projects has been prepared and is awaiting clearance from the Delhi office.

The second and third in the series of workshop in the theme 'Text to Tool' was held in September 2008 and February-March 2009 respectively. During these workshops,

six icons from Kashyapa Shilpa Shastra were sculpted. The objective of the workshop is to promote the use of and conformity to the classic texts in the field of sculpting.

The Centre hosted 'Kreeda Kaushalya' an exhibition of traditional board games from May 2008, in collaboration with the Ramson's Kala Pratishtan.

The SRC has collected 739 inscriptions of the period 337 AD to 1000 AD. These have been sorted year wise and short notes have been prepared on them. These would be brought out as a publication under the project 'Dravidian relations and Development of Script, Language.'

In collaboration with the Faculty of Architecture, CEPT, Ahmedbad, the field work on the cultural mapping of Sravana Belagola was completed. The project was initiated in November 2007.

Three publications from the SRC are in various stages of finalisation. These are:

1. Temple Traditions and Festivals at Melukote
2. Art Experience: Theory of Rasa-Dhwani-Aauchitya-vakrakoti as applied to major Art Forms
3. Mural Paintings of Kanchipuram

Documentation

The audio-visual documentation of the Mahamastakabhisheka at Sravanabelahola was completed.

Eight board games were documented, with details of their origin and development.

Acquisitions

The SRC received 5000 books as gift from Shri Srinivasaraju, for the library. The office also bought books worth Rs. 4.17 lakh this year.

The details of the building activity are given under Sutradhara, Building Projects Committee.

National Mission for Manuscripts

The National Mission for Manuscripts (NMM) is the first consolidated national effort for reclaiming India's inheritance of knowledge contained in the vast treasure of manuscripts. Manuscripts, which contain centuries of accrued knowledge in such areas as philosophy, sciences, literature, arts and the pluralistic faith systems of India are more than just historical records. They represent the collective wisdom and experience of generations of thinkers. The Mission was established in 2002 by the Government of India, under the Ministry of Tourism and Culture with the IGNCA as nodal agency. The most important objective of the Mission is to enhance access to manuscripts in all parts of the country. This involves spreading awareness about this cultural inheritance, and encourage the use of manuscripts for educational and research purposes.

In order to fulfill these objectives, the NMM is in the constant process of identifying, locating, conserving, preserving, and documenting and digitising manuscripts. It functions through different types of centres established throughout the country. There are 46 Manuscript Resource Centres, 33 Manuscript Conservation Centres, 42 Manuscript Partner Centres and 300 Manuscript Conservation Partner Centres. The Manuscript Resource Centres are the large primary centres, which identify, locate and document information on manuscripts. The Manuscript Partner Centres, which have their own collections of manuscripts come under these. Similarly, the Manuscript Conservation Partner Centres, which maintain their manuscripts themselves, come under the larger Manuscript Conservation Centres.

Following are the major Activities of the Mission

I. Documentation

- Creation of National Electronic Database of Manuscripts
- Conducting National Survey of Manuscripts and Post Survey Programmes
- Expansion and Strengthening of Manuscript Resource Centres
- Supporting Manuscript Partner Centres
- Documentation of collections abroad

II. Manuscript Conservation and Training

- Conservation of Manuscript Collections in MRC-s and in other repositories
- Creation of MCCs and expansion of MCC Network
- Creation of Manuscript Conservation Partner Centres (MCPC-s)
- Creation of a National Resource Team of Conservators

- Promotion of Research Programmes
- Conducting Preventive Conservation Training
- Conducting workshops on Conservation of Rare Support Materials
- Establishment of Field Laboratories
- Conducting MCPC Workshops
- Collaboration in Survey and Post Survey
- Collaboration in Digitization

III. Training in Manuscriptology and Paleography

- Organising Manuscriptology and Palaeography workshops and training programmes
- Prepare critical editions of manuscripts through Gurukula Fellowships programmes
- Strive towards introducing Manuscriptology Courses in Indian Universities

IV. Documentation through Digitisation

- Digitisation of rare manuscripts
- Creation of a Digital Manuscript Library
- Prepare Guidelines and Standards for Digitisation

V. Research and Publication

- Publication of collection of lectures, *Tattvabodha*
- Publication of collection of seminar papers, *Sameekshika*
- Publication of collection of seminar papers on conservation, *Samrakshika*
- Publication of the critical editions of manuscripts, *Kritibodha*:
- Publication of the National Treasures Catalogue, *Vijnananidhi*
- Publication of Catalogues

VI. Outreach Programmes

- Publishing bi-monthly publication of the NMM, *Kriti Rakshana*
- Conducting lectures in Delhi and outside under *Tattvabodha* Public Lecture Series
- Organising Seminars
- *Vijnananidhi*: Manuscript Treasures of India Programme
- Nominations to the UNESCO "Memory of the World Register"
- *Living Words*: School Programme: Manuscript Extension for Young People
- National Debate Competition for Youth

Documentation

This year, the Mission received information regarding 2, 80,913 manuscripts. Of these, 53,218 have been entered into computer. From the existing data, corrections in entries were made in 2, 03,118. The Mission web-loaded 7. 5 Lakhs data, taking the total data web-loaded till now to 1.75 million.

Post Survey

Post Survey is an extensive program which follows the National Survey to accelerate the documentation work of the Mission. National Survey is conducted to identify repositories in a state, whereas Post Survey is conducted to document individual manuscripts therein. During the Post Survey program, trained scholars revisit the identified repositories for documenting manuscripts, and also to trace new repositories, which were unidentified during the National Survey. It is conducted in each state where the National Survey has already taken place. An intensive and thorough Post Survey exercise is essential for compiling the National Manuscript Database.

This year the following districts were taken up for Post Survey:

Uttar Pradesh: 1. Sant Ravidasnagar, 2. Unnao. 34,000 data collected.

Himachal Pradesh: 1. Chamba, 2. Hamirpur. 5258 data collected.

Karnataka: 1. Bijapur, 2. Bellary 20081 data collected.

From Bihar 8741 and from Kerala 25, 415 data were collected.

Post Survey exercises have also been initiated in Tripura, Andhra Pradesh and Rajasthan.

Conservation

The NMM regularly organises workshops and training programmes on conservation. Most of the participants come from museums, libraries and art institutions. This year, they were held in New Delhi (June 2008), Bhubaneshwar (November 2008), Tiruananthapuram (December 2009) and Mysore (February 2009).

Digitisation

After the launching of digitisation initiative, the Mission has completed digitisation of 25160 Manuscripts (3835816 pages). These are stored in 7708 DVDs. The detailed status of digitisation of Manuscripts from 1st April 2008 to 31st March, 2009 stands as follows:

Agency	Institute	No. of Mss. Digd.	No. of Pages Digd.	Status
CBSL	OSM, BBSR	3443	410000	
CBSL	KKHL, Guwahati	2000	158000	Complete, data handover pending
Sigma Tech	Gaur University, Sagar	1010	117603	
Sigma Tech	Anandashram, Pune	1227	194592	Started recently
Adea Infotech	Himachal Academy, Simla	257	56000	
Adea Infotech	Vrindavan Research Institute	2700	150000	Started recently
ACI Infocom	Institute of Asian Studies, Chennai	500	150000	
ACI Infocom	French Institute	502	170661	
ACI Infocom	Kundakunda, Indore			Started recently
	TOTAL	10362	1226170	

The NMM has developed the software for National Digital Manuscripts Library. Manuscripts can be searched by Title, Author, Subject, Repository, Language, Script, Period and Material. The data can also be sorted out on the basis of illustration.

The Mission has upgraded the e-Granthavali (software for entering the manuscript data details) from the version 2.0 to 3.0 (developed by NIC) after discussions with eminent scholars.

The Mission has developed a search engine which is available in the website of the NMM (www.namami.org) for searching the details and demographics of manuscripts for research purpose.

Research & Publication

Publication is in fact an ambitious endeavour to bring to the light unpublished rare and important manuscripts and to inspire serious research initiatives on and related to manuscripts and manuscriptology.

Books Published from the NMM :

Tattvabodha: Vol. I & II

Samrakshika: Vol I & II

Samikshika: Vol I & II

Kritibodha: Vol I

Of the above mentioned books Samikshika, Vol II (compendium of seminar papers of the Mahabharata Seminar held in New Delhi in February, 2006) and Tattvabodha Vol II were published in 2008-2009.

Public Outreach

The Mission has launched the public outreach initiatives in 2005. Through its public outreach initiatives, the Mission seeks to bring the several facets of knowledge contained in manuscripts to the public through lectures, seminars, publications and specially designed programmes for school children and university students.

Tattvabodha Lecture: This is a monthly lecture programme, in which scholars from various disciplines deliver lectures on pre-determined topics. The primary aim of this series is to bring the most eminent scholars of Indian knowledge systems to a forum where they can present their ideas and interact with interested members of the public. Since 2005, 63 lectures have been organised. The list of lectures delivered this year are in Annexure at the end of the report.

Kriti Rakshana

Kriti Rakshana was started as a bi-monthly publication of the NMM in August, 2005. Since then, till June, 2007, 12 issues were published maintaining regularity and steady growth. To begin with, only 2,000 copies were printed in August, 2005. But within two years the demand has been increased to 8,000 copies. Since September, 2007, out of nine issues only three issues could be published within a span of one and half years (18 months).

SŪTRADHĀRA

Personnel

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

S & S SECTION

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

Building Project of IGNCA

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

The estimates provided by the CPWD for completion of balance construction work were as follows :

	(Amount Rupees in Crore)
Balance Civil and Electrical works in Building No.I Kalānidhi, Kalākośa and Shared Resources - 'A')	7.17
Balance Civil and Electrical Work in Building No.II (Sūtradhāra Underground Parking- 'B')	19.42
Construction of Compound Wall	<u>01.66</u>
Total :	<u>28.25</u>

The amount has already been released to CPWD.

The stipulated period of completion of work estimated by the CPWD is 18 months from the date of release of funds (i.e. February, 2008). As per the Progress Report of work submitted by the CPWD till March, 2009, the total expenditure incurred by them is Rs.2,43,49,214/- (Civil) + Rs.26,18,351/- (Electrical) = Rs.2,69,67,565/-.

The progress of work is slow so far mainly because of lack of coordination between CPWD and the erstwhile Architects M/s. Sawhney Consultant Pvt. Ltd. who have been recently reappointed the Architect for the balance work. With the above appointment and release of their pending payments it is believed that the progress of the work will speed up now.

It came to the notice that though the fire fighting system in the building at 11, Mansingh Road as well as the network of fire hydrants has been installed but had not

been operated and maintained. This being a serious issue, M/s Sawhney Consultants Pvt. Ltd. have been asked to deal with the matter on an urgent basis.

A motorable Road between the C.V. Mess building and 11 Mansingh Road has been commissioned and the work will begin soon.

2. **South India Regional Centre of IGNC, Bengaluru.**

Under the scheme of setting up a branch of IGNC in South India the Ministry of Culture sanctioned Rs.464.00 lakhs from which construction of the main building, Dormitory and Guest House Block and a Museum at Bengaluru had been started. The NBCC was entrusted with the execution of the above project, on a supervision charge of 10 per cent after following the procedure. The work was started in 2003 after an agreement dated 01.03.2003 and fund was released time to time.

Till now the total fund released to NBCC is Rs.415.55 lakhs and out of that Rs.373.21 lakhs have been spent on construction of above buildings and are verified by the IGNC. The details are as under:

Sl. No.	Description	Expenditure in Rs. in lakh
1.	The Main building (95%Completed) House (98%completed)	
2.	The Dormitory & Guest	340.43
3.	The Museum (90 % Completed)	
4.	The external lighting, Transformer UG Cabling, panels etc. including electric pole fixing have been completed except testing by the Central except testing by the Central Inspector and light connection by "BESCOM"	32.78
Total Expenditure		373.21

From the balance amount available with the NBCC amounting to Rs. 41.945 lakhs, works of gates and roads and withheld payment are to be made.

The Director (Hony.) SRC Bengaluru has also been granted an amount of Rs.5.20 lakhs for furnishing the Dormitory and Guest House out of which he has purchased the basic required articles in consultation with the Purchase Committee Members.

Out of the sanctioned amount of Rs.464 lakhs the balance with the IGNC is Rs. 43.645 lakhs as on 31.03.2009.

Guest House Block

After convening a series of meetings and consultations with the representatives of different organisations having expertise in this field, a comprehensive concept note is being prepared in this regard. The aim is to utilize the existing facilities at the IGNCA for vibrant confluence of scholarship, research, events related to culture, arts and craft, folk and tribal forms of creative pursuits. This will involve working out a programme calendar integrating it with cuisine, conferences, cinema, etc. The note will be submitted to the EC in the next meeting.

Concert Hall

In response to IGNCA's Note for the EFC clearance for the construction of Concert Hall, the Ministry of Culture, vide letter No. 16-26/2006-Akademies dated 15th April, 2009 has communicated certain observations raised by the Ministry's Integrated Finance Division (IFD). The replies to these observations are being prepared. To expedite the matter, the Ministry is also being requested to convene a meeting urgently.

Exhibition Gallery at C.V. Mess Building

The CPWD has submitted revised estimates of Rs. 2,18,53,000.00 for the Civil works and Rs. 2,88,54,677.00 for the Electrical work as per the approved reuse plan of the Ground Floor of the C.V. Mess Building. Since Rs. 67,50,000/- for the Civil work and Rs. 76,91,250/- for the Electrical work had been issued to the Civil and Electrical Divisions of the CPWD in May 2008 as per the then estimates submitted by them, the revised administrative approvals and expenditure sanctions have been issued. A weekly review meeting, to be attended by the officers of the CPWD and M/s A.B. Design Habit Company Pvt. Ltd., is also being organised regularly to streamline the progress of work. Effort is being made to complete the work by November, 2009.

The EC in the last meeting suggested that this project be divided into two phases and the work on phase II be undertaken only after taking sanction from the Government. This matter has been examined. Since the Government of India allots a lump sum amount to the IGNCA under plan grant for the approved schemes, it is fully empowered to appropriate/reappropriate the plans within the approved schemes.

Regarding the rules for the management and use of Art Galleries, plan is being chalked out in consultation with artists and stakeholders.

ANNEXURE I
The Indira Gandhi National Centre for the Arts

Board of Trustees (as on 31.3.2009)

1. Shri Chinmaya R. Gharekhan President, IGNCA Trust
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 Salman Haider
A-3, First Floor
Nizamuddin East, New Delhi 110 003
4. Dr. Roddam Narasimha
Chairman, Engineering Mechanics Unit
Jawaharlal Nehru Centre for Advanced Scientific Research
Jakkur P.O., Bangalore 560 646.
5. Prof. A. Ramachandran
22, Bharati Colony
Vikas Marg, Delhi 110 092
6. Dr. Kanti Bajpai
Head Master,
The Doon School
Mal Raod, Dehra Dun 248 001
7. Shri Anil Baijal
E-524, Greater Kailash
New Delhi 110 048
8. Prof. U R Ananthamurthy
No. 498, Suragi, HIG House
RMV 2nd Stage, 6th 'A' Main
Bengaluru 560 094

9. Dr. Padma Subrahmanyam
President, 'Nrityodaya and Mg. Trustee,
Bharatamuni Foundation for Asian Culture
Old # 6, Fourth Main Road
Gandhi Nagar,
Chennai 600 020
10. Dr. Kiran Mazumdar Shaw
Biocon India Limited
20th K M Hosur Road,
Hebbagodi,
Bengaluru 561 229
11. Shri Jawhar Sircar
Secretary, Government of India
Ministry of Culture
Shastri Bhawan
New Delhi 110001
12. Prof. Jyotindra Jain
Member Secretary, IGNCA
Janpath,
New Delhi 110 001

ANNEXURE II

The Indira Gandhi National Centre for the Arts Members of the Executive Committee (as on 31.3.2009)

- | | | |
|----|---|------------------|
| 1. | Shri Chinmaya R. Gharekhan
C-362, Defence Colony,
New Delhi 110 024 | Chairman |
| 1. | Shri Salman Haider
A-3, First Floor,
Nizamuddin East
New Delhi 110 003 | |
| 2. | 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. | Prof. Jyotindra Jain
Member Secretary, IGNCA
C.V. Mess Building
Janpath, New Delhi 110 001 | Member Secretary |

ANNEXURE III

List of Exhibitions Held in the IGNCA from April 1, 2008 to March 31, 2009

1. 'Lotus Sutra: A message of peace and harmonious coexistence'
April 17 - 23, 2008
2. 'Delhi: Rising above ruins' photographs by Shri Rajan Kumar Singh,
June 4 – 19, 2008
3. Paintings of the Late Master Sansar Chand, a renowned artist of the
Jammu school of painting
July 4 to 11, 2008
4. Paintings by young women artists from Afghanistan
September 8–14, 2008
5. '*Kauthik, Celebrating Garhwal*'
October 20 to 25.
6. '*History in the making, Images from the Kulwant Roy Archives*' of photographs
by Shri Kulwant Roy
October 3 to 21, 2008
7. 'Indian Architecture through the lens of Prof. N. K. Bose'
December 12 to 26, 2008
8. 'Arab Fine Art and Books'
December 1 to 8, 2008
9. Life and Environment
December 28, 2008 to January 8, 2009.
10. 'Annual Art'
December 1 to 8, 2008
11. 'The *Mental* atlas: art and culture of North-East'
January 10 – 18, 2009
12. 'Buddhism bio-cultural diversity in the North-East'
January 10 – 18, 2009

13. '*Hastalipi*: A multimedia presentation on manuscripts from the North-East'
January 10 – 18, 2009
14. '*Vidya*: An exhibition of books on the North-East'
January 10 – 18, 2009
15. 'Culture of Kashmir'
February 23-March 2, 2009
16. 'Contemporary Art of Jammu, Kashmir and Ladakh'
February 23 to March 2, 2009
17. Lifestyle and Monasteries of Ladakh,
February 23 to March 2, 2009
18. Indigenous Architecture of Kashmir,
February 23 to March 2, 2009
19. Books on Jammu and Kashmir
February 23 to March 2, 2009
20. 'Digital photo documentation of manuscript heritage,'
February 23 to March 2, 2009
21. 'Slovak Contemporary Graphic Art'
February 13 to 20, 2009
22. 'Images of India'
March 14 to 19, 2009
23. Paintings and sculptures by Ms. Ramita Bhandari
March 24 to 29, 2009.

ANNEXURE IV

List of Lectures/lec-dems/performances held in the IGNCA from April 1, 2008 to March 31, 2009

1. Lec-dem by Shri Debashish Sarkar on Gajan of Bengal, May 16, 2008
2. Lec-dem by Dr. Mahua Mukherjee on Gaudiya Nritya, May 16, 2008.
3. Lecture by Prof. Christopher Pinney, on 'Photography Comes to India,'
September 4, 2008.
4. 'Lecture by Prof. G. C. Tripathi on 'The Vedas: their literature, ritual and philosophy,'
November 10, 2008, on'
5. Lecture by Prof. Hans Belting on 'Arab Science and Renaissance Art Across Cultural History of the Gaze'
October 14, 2008.
6. Play '*Mein Istanbul Hoon*' (in collaboration with NSD) October 14-22, 2008
7. Suniti Kumar Memorial Lecture by Prof. Uday Narayan Singh, 'Suniti Kumar: In Search of a Metaphor'
November 17, 2008
8. A lecture by Shri Bashir Ahmad Badgami, on 'Romantic nuances in the poetry of Habba Khatoon'
November 28, 2008
9. Screening of film on Habba Khatoon, November 28, 2008
10. Bharatanatyam performance Smt. Geeta Chandran, 'Ekam Sat,'
November 19, 2008
11. Sufi music rendition by Smt. Anita Singhvi, November 19, 2008
12. Lecture by Prof. G. C. Tripathi, on 'Concept of Speech (vak) in Vedic Literature,'
December 30, 2008.
13. Illustrated talk by Dr. Stephen P Huyler on 'Daughters of India, Profiles of Twenty Women in the Arts of Village India'
March 20, 2009.

Special lectures during Kashmir festival

14. "Contribution of Oral Tradition to the Development of Kashmir Culture", by Prof. C. L. Saproo
February 24, 2009
15. Possibilities of Kashmir
by Shri Siddharth Kak
February 25, 2009
16. "Dogri Literature and Poetry" by Smt. Padama Sachadeva
February 26, 2009
17. 'Abhinav Gupta, ek punar mulyankan
by Prof. Navjivan Rastogi
February 27, 2009
18. "Mystic thought of Kashmir" by Prof M. Y. Zaffar
February 28, 2009
19. Presentation of contemporary art, by Shri Veer Munshi
February 28, 2009

Special lectures during North East festival

20. History Writing on North East India: Periodisation, Varieties, Concerns
By David Symlich
January 13, 2009
21. Art of the Brahmaputra Valley: Formative Centuries By Gautam Sengupta
January 14, 2009
22. Rajashri Bhagyachandra and Vaishnavism in Manipur By Aribam Syam Sharma
January 15, 2009
23. Women in the Narratives of Literature by Mamang Dai
January 16, 2009
24. Rise of the Assamese Middle Class: Quest for National Identity By Rajen Saikia
January 17, 2009

Tattvabodha lectures

25. 'Relation of Grammar and Literature with Special Reference to Kalidasa's Works' By Vidvan H.V. Nagaraja Rao
April 29, 2008
26. Jaina Darshana Meh Kala Dravya Ka Svarupa By Dr. Dharam Chand Jain
May 24, 2008
27. Methods and Stages of the Preservation of Ancient Indian Scriptures: Oral Tradition By Dr. R. Bharadwaj
June 7, 2008
28. Vedic Ritual and its Symbolism By Prof. Usha Choudhuri
July 5, 2008

29. Rare Manuscripts in Southeast Asia: Research, Scope and Future By Dr. Amarjiv Lochan
August 29, 2008
30. Some Observations on the Critical Reconstruction of the Text of Abhijnanasakuntalam
September 26, 2008
31. Rare and Unpublished Manuscripts on Ayurveda By Dr. Madan Mohan Padhi
October 31, 2008
32. Research on Conservation of Cultural Property in India By Dr. M.V. Nair
November 28, 2008
33. Concept of Speech in Vedic Literature By Prof. G.C. Tripathi
December 30, 2008
34. Manuscript Resources in Barak Valley: An Overview
By Dr. Amalendu Bhattacharjee
January 28, 2009
35. Abhinavagupta, Ek Punarmulyankan
By Prof. Navjivan Rastogi
February 27, 2009
36. Manuscripts in the Service of the Common Man By Prof. R. Sathyanarayana
March 27, 2009

ANNEXURE V

List of Publications of the IGNCA from April 1, 2008 to March 31, 2009

Books

1. Isvarasamhita (in 5 volumes, Important text on Pancarata of Vaishnavism)
2. Sangitanarayana (in 2 volumes, Text on music and dance in the 17th C)
3. *Sarasvatikanthabharanam* (in 3 volumes, A work of Bhoja on poetics)
4. *Asvalayanasamhita* of the Rgveda (in 2 volumes, A detailed and systematic study of the full text)
5. *Rudradhyaya* (a Vedic text related to Sankhayan school of Rgveda)
6. *Manthanabhairavatantra* (Introduction in 3 volumes)
7. *Elements of Buddhist Iconography* of A. K. Coomaraswamy
8. *The Lingaraja Temple of Bhubaneshwar Art and Cultural Legacy*
9. *Sarada and Takari Alphabets – origin and development*
10. *Cultural History of Uttarakhand.*

DVDs

The following DVDs were released

1. Ramkatha of Assam
2. Manipuri Ramkatha
3. Buddhism in Sikkim
4. The multifarious Tripal culture of Tripura
5. West Bengal Ramkatha
6. Kissa tradition of Punjab – Sassj Punnu
7. Bhili Ramkatha
8. Rajasthan Ramkatha Manganiar Lok Ramayan
9. Paharias: the forest dwellers of Jharkhand
10. Ramkatha of Gaddi and Ramkatha of Saraj (Himachal Pradesh)
11. Divine celebration of the Ghats of Varanasi
12. Thariya chofla (Uttarakhand) Mansarka Sita Mela
13. The Boatman of Kashmir - Hanji
14. Ramlila of Pouri Garhwal (Uttarakhand)
15. Ramkatha of Barlaj & Sanskar Geet (Himachal Pradesh)
16. Kesar Saga
17. Kashmir Sufiana Music
18. Folk tradition of Ramkatha in North East India

ANNEXURE VI
LIST OF THE OFFICERS OF IGNCA (As on 31.03.2009)

Prof. Jyotindra Jain

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.)

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.	Shri Suresh Pillai	Consultant (Diaspora)
	Sūtradhāra Division	
1.	Smt. Aditi Mehta, IAS	Joint Secretary (Admn.)
2.	Shri Sanjay Kumar Ojha, IFS	Director (Admn.)
3.	Sh. P. Jha	Director (MM)
4.	Smt. Neelam Gautam	Sr. Accounts Officer
5.	Mrs. Mangalam Swaminathan	Asstt. Director (Information & Public Relations)
6.	Sh. T. Aloysius	Consultant
	Southern Regional Centre, Bangalore	
1.	Prof. S. Settar	Hony. Director
2.	Dr. G. Gyanananda	Consultant
3.	Shri P Y Rajender	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 IGNCA	
	Kalākośa Division	
1.	Dr. Sujatha Reddy	Jr. Research Fellow
	Varanasi Branch	
1.	Dr. Rama Dubey	Jr. Research Fellow
	Southern Regional Centre, Bangalore	
1.	Dr. Karuna Vijendra	Research Assistant

