

**Promotion of Diversity of
India's Cultural Expressions
-An Impact Assessment Study of
Central Sangeet Natak Akademi (SNA)**

entrusted by
Planning Commission
Government of India
Parliament Street
New Delhi-110 001

SANKALP

**B-1/8, 2nd Fl., Africa Avenue Road
Safdarjung Enclave
New Delhi-110 029, India**

Promotion of Diversity of India's
Cultural Expressions
-An Impact Assessment Study of
Central Sangeet Natak Akademi (SNA)

entrusted by
**Planning
Commission
Government
of India**

SANKALP
(An All-India Organisation for
Integrated Participatory Development)

Foreword

Over the years the worldwide will and the common concern to safeguard the intangible cultural heritage of humanity, has gained considerable momentum. The international agreements, recommendations and resolutions concerning the intangible cultural heritage have been enriched and enforced by the three binding international instruments-the three pillars of the protection and promotion of the diversity of cultural expressions; the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions to which India is one of the State Parties. Out of these three conventions; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, provides indispensable and fundamental basis for the protection and promotion of the performing arts.

Sangeet Natak Akademi (National Academy of Music, Dance and Drama), hereinafter referred to as the SNA; created in 1952 and designated as an autonomous agency under the Government of India (under erstwhile Ministry of Education and Ministry of Human Resource Development and thereafter the Ministry of Culture); was mandated to function as India's apex autonomous national agency of the performing arts; manifested in the forms of music, dance and drama. The founding fathers of the SNA as the nation-builders, Indian constitution-creators and the institution-builders of the modern India; have visualised the vital role of the SNA beyond the protector and promoter of the diversity of cultural expressions; as the vibrant institutional mechanism to promote interculturality, multiculturalism, shared cultural expressions, dialogues, mutual respects and social cohesion; which are the bedrocks of Indian society, Indian culture, Indian polity, Indian democracy and Indian constitution.

The diversity of cultural expressions pre-supposes the individual, group, community and State resistance to the processes of cultural homogenisation, cultural marginalisation and cultural alienation. It is against safeguarding any particular cultural expression in isolation, it is rather for revitalising the diversity of such expressions in totality in order to avoid social segregation and cultural entrenchment and prevent conflicts.

The decision of the Planning Commission, Government of India to entrust the study on "Promotion of Diversity of India's Cultural Expressions-An Impact Assessment Study of Central Sangeet Natak Akademi (SNA)" to SANKALP was a timely programme and policy intervention in order to critically assess the creative role, creative capacity, creative response and creative perspective of the SNA in adopting policies and measures to meet the needs, aspirations, demands and challenges of the emerging and changing cultural milieus across time and space.

The study has involved inclusive, pluralistic, complementary, cyclical, recursive, interactional, expansive and creative processes to address the multiple thematic issues and problems; concerning the identification, safeguarding, promotion and transmission of India's performing arts; undertaken by the SNA.

The study through mixed methods research or methodological pluralism or third research paradigm; has provided practical policy and programme alternatives or well-justified policy recommendations and conclusions and solutions; with clarity, credibility, accuracy, precision, relevance, depth, breadth, logic, fairness and significance.

The SNA needs redefinitions of its original mandated aims and objectives as well as fundamental change in its structure and functions-a strategic restructuring, rejuvenation and revitalisation to perform its role as the India's apex body of the performing arts; manifested in Indian music, dance and drama. The Government of India may adopt appropriate legal, technical, administrative and financial measures to implement these recommendations. The policy recommendations are not intended to be exclusionary. The Government of India may enlarge the domain of the new suggestions and proposals to optimise the triple role of the performing arts as a foundation of identity; a victor for development; and a tool for dialogue, reconciliation and social cohesion; with the particular emphasis on the participation of the young people.

The study is an embodiment of the exchange of information, experience and expertise of the artists and other cultural practitioners and professionals on the uniqueness and plurality of cultural expressions, manifested in the performing arts of India. It is a tribute to the vitality, vastness and vibrancy of the variedness of the cultural expressions; characterising Indian history and culture, which span back to the dawn of human civilisation.

New Delhi
April 16th, 2009

Dr. Ajaya Kumar Mishra
Chairman, SANKALP
& Project Director

Preface

Intangible cultural heritage has been recognised as a “mainspring of cultural diversity and a guarantee of social development” by the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage to which India is a State Party. The multiple expressions of the living heritage or human dimensions of heritage find their most dynamical and vivacious manifestation in Indian performing arts.

The safeguarding and transmission of the intangible cultural heritage is essentially is based on the effective participation and contribution of the actors involved in this heritage. The government has a duty to ensure the sustainability of this process and to formulate policies and take measures facilitating the democratic participation of all the stakeholders to integrate creativity, cultural creations and cultural diversities as essential elements for sustainable development for the benefit of the present and the future generations.

The findings and recommendations of the study on “Promotion of Diversity of India’s Cultural Expressions-An Impact Assessment Study of Central Sangeet Natak Akademi (SNA)”; entrusted by the Planning Commission, Government of India to SANKALP have provided an integrated vision for the restructuring and enhancement of the role of the SNA in the rapidly changing processes of values and practices involved in the cultural heritage owing to the progressions of globalisation and social transformation.

The study is the discernment, analysis, reconstruction and synthesis of the diverse opinions expressed by all the stakeholders involved in the performing arts creative processes-exponents, practitioners, scholars, critics, organisers, promoters, managers, participants, viewers, educators and administrators. It is a focused, purposive, conclusive and diverse insight into the role of the SNA in retrospective and perspective-a roadmap for the holistic development of performing arts of India.

The policy recommendations provide concrete, practical and sustained measures; which may be adopted on a topmost priority basis by the Government of India towards the identification, documentation, research, preservation, protection, promotion, enrichment, enhancement, transmission, dissemination and distribution of the cultural diversity, cultural content and cultural expressions; embodied in the performing arts of India.

New Delhi
April 16th, 2009

Mrs. Kasturi Pattanaik
Programme Director (Culture)
SANKALP
& Programme Co-ordinator

Acknowledgements

The report is the product of the overriding resolve and the collective concern of the artists and other cultural practitioners and professionals- all the stakeholders- exponents, practitioners, scholars, critics, organisers, promoters, managers, participants, viewers, educators and administrators; involved in the safeguarding of the intangible cultural heritage of India; manifested in its performing arts.

The multiple expressions, opinions and points of views provided by the custodians, inheritors and promoters of the performing arts of India on the wide-ranging issues of the adequacy, efficacy, vitality, responsiveness, adaptability, impact and prospects of the policies and measures; undertaken by the Sangeet Natak Akademi (SNA) in protecting and promoting the diversity of cultural expressions; embodied in Indian music, dance and drama; as India's apex autonomous agency of performing arts; constitute the intrinsic and indispensable ingredients and the fundamental foundation of the study. The study owes a prime debt to these artists and other concerned; whose conviction in upholding the freedom of expression, information and communication as well as their ability to choose cultural expressions; enabled the study to provide an integrated, concrete, practical and sustainable vision for restructuring and enhancing the role of the SNA in the rapidly changing and newly emerging processes of the artistic dimensions and cultural values in a world characterised by the globalisation processes and social transformations.

Our deep gratitude is to the Planning Commission, Government of India for entrusting the present study to SANKALP in furtherance of the former's strategic goals in discharging an integrative role in the development of a holistic approach to the policy formulation in critical areas of human and economic development; in building a long-term strategic vision of the future and providing a systems change role within the Government for developing better systems.

The Organisation is indeed indebted to Dr. Montek Singh Ahluwalia, Deputy Chairman, Planning Commission, Government of India; Dr. Bhalchandra Mungekar, Member, Planning Commission; Shri T.K.A. Nair, Principal Secretary to the Hon'ble Prime Minister of India; Dr. Subas Pani, Secretary, Planning Commission; Shri Rajeev Ratan Shah, Former Member Secretary, Planning Commission; Shri Amitabha Bhattacharya, Principal Adviser (Education), Planning Commission; Shri Bhaskar Chatterjee, Principal Adviser (Plan & Co-ordination and Administration), Planning Commission; Smt. Sudha P. Rao, Adviser (SER), Planning Commission; Dr. Furqan Qamar, Adviser (Higher Education & Culture), Planning Commission; Dr. C. Chandramohan, Adviser (School Education), Planning Commission; Mrs. Shakila T. Shamsu, Joint Adviser (Education), Planning Commission; Shri Shankar Mukherjee, Deputy Secretary (SER), Planning Commission; Shri D.K. Mustafi, Former Deputy Secretary (SER), Planning Commission; Shri B.S. Rathore, Senior Research Officer (SER), Planning Commission; Shri Satish Pal, SO, SER Section and Shri Satish Sharma, Former SO, SER Section, Planning Commission for providing valuable support and enduring encouragement in completing the evaluation.

The Organisation also wishes to acknowledge the immersed involvement of the research and programme as well as the secretarial staff in undertaking the study and producing the report.

Contents

Foreword		iii-iv
Preface		v
Acknowledgements		vi
Executive Summary		1-71
Part-I	Introduction	72-77
	Background	72-73
	Objectives	73-74
	Research Method	74-75
	Relevance of the study	75-77
Part-II	Research Method	78-82
Part-III	Fulfilment of Mandated Aims & Objectives	83-167
	Formation of Sangeet Natak Akademi	83-84
	Mandate of the SNA	84-85
	Broad activities of the SNA	85
	Evaluations of the role of the SNA in fulfilment of its mandated aims & objectives	85-88
	Goal: 1 Co-ordinating the activities of the regional or State Academies of music, dance and drama	88-90
	Goal: 2 Promoting research in the fields of Indian music, dance and drama and for this purpose, to establish a library and museum etc.	91-94
	Goal: 3 Cooperating with such similar Academies as there may be and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole	94-96
	Goal: 4 Encouraging the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama	96-99
	Goal: 5.1 Encouraging the establishment of theatre centres on basis of regional languages	99-101
	Goal: 5.2 Encouraging co-operation among different theatre centres	101-102

	Goal: 6 Encouraging the setting up of institutions; providing training in the art of theatre, including instruction in actor's training, study of stage-craft and production of plays	102-105
	Goal: 7 Encouraging and assisting production of new plays by awarding prizes and distinctions	105-106
	Goal: 8 Publishing literature on Indian music, dance and drama; including reference works, such as an illustrated dictionary or handbook of technical terms	107-108
	Goal: 9 Giving recognition to and otherwise assist meritorious theatrical organisations	108-110
	Goal: 10.1 Encouraging the development of amateur dramatic activity	110-112
	Goal: 10.2 Encouraging the development of children's theatre	112-114
	Goal: 10.3 Encouraging the development of open-air theatre	114
	Goal: 10.4 Encouraging the development of rural theatre in its various forms	116
	Goal:11 Reviving and preserving folk music, folk dance and folk drama in different regions of the country and encouraging the development of community music, martial music and other types of music	117-119
	Goal: 12.1 Sponsoring music, dance and drama festivals on an all-India basis and to encourage such regional festivals	119-122
	Goal: 12.2 Sponsoring music, dance and drama seminars and conferences on an all-India basis	124-126
	Goal: 13 Awarding prizes and distinctions and giving recognition to individual artists for outstanding achievement in the fields of music, dance and drama	128-159
	Goal: 14 Taking suitable steps for the maintenance of proper and adequate standards of education in music, dance and drama, and with that objective to organise research in the teaching of these subjects	160-163

	Goal: 15.1 Fostering cultural contacts between the different regions of the country in the fields of music, dance and drama	163-165
	Goal: 15.2 Fostering cultural contacts with other countries in the fields of music, dance and drama	165-167
Part-IV	Structure & Composition	168-174
Part-V	Constituent Units	175-191
	Jawaharlal Nehru Manipur Dance Academy (JNMDA)	175
	Structure and Management of JNMDA	175-179
	Fulfilment of the mandated aims and objectives by the JNMDA	179-186
	Kathak Kendra	187-191
Part-VI	Schemes & Grants	192-207
Part-VII	Policy conclusions and recommendations	208-236
	Conclusions	208-209
	Policy recommendations	209-236
Appendices		
Appendix-1		237-270
Appendix-2		271-298
Appendix-3		299-303
Tables		
Table-3.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in co-ordinating and promoting the activities of the regional and State Academies of music, dance and drama	89
Table-3.2	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in promoting research in the fields of Indian music, dance and drama and with that purpose to establish library and museum etc	91
Table-3.3	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in cooperating, coordinating and collaborating with similar Academies and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole	95
Table-3.4	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging inter-regional exchange of ideas and enrichment of techniques in performing arts	97

Table-3.5.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the establishment of theatre centres on the basis of regional languages	99
Table-3.5.2	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging co-operation among different theatre centres	102
Table-3.6	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging setting up of institutions; providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of plays	104
Table-3.7	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging and assisting production of new plays by awarding prizes and distinctions	106
Table-3.8	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance on publishing literature and reference works on Indian music, dance and drama	107
Table-3.9	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in providing recognition to and otherwise assist meritorious theatrical organisations	109
Table-3.10.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of amateur theatre activity	111
Table-3.10.2	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of children's theatre	113
Table-3.10.3	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of open-air theatre	115
Table-3.10.4	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of the rural theatre	116
Table-3.11	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in reviving and preserving folk music, folk dance and folk drama in different regions of the country and encouraging the development of community music, martial music and other types of music	118
Table-3.12.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in organising and sponsoring music, dance and drama festivals at the national and regional levels	123
Table-3.12.2	Percentage distribution of artists and other respondents; according to their assessment of the SNA's performance in sponsoring seminars and conferences at the national level	127

Table-3.13.1	Percentage distribution of the performing arts exponents; according to their assessment of their entitlement on/claim towards being honoured with Akademi Ratna (Akademi Fellows) for their outstanding contributions to the cause of music/dance/drama as well as because of the fact that the artists of their calibre and excellence have already been honoured with the same	133
Table-3.13.2	Percentage distribution of the performing art exponents according to their assessment of the timing of conferment of Akademi Ratna (Akademi Fellows)	134
Table-3.13.3	Percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedures of the election/selection of Akademi Ratna (Akademi Fellows)	136
Table-3.13.4	Percentage distribution of the artists and the respondents; according to their assessment of the fairness and transparency of the present procedure of the election of Akademi Ratna (Akademi Fellows)	138
Table-3.13.5	Percentage distribution of the artists and other respondents; according to their assessment of the need to increase the number Akademi Ratna (Akademi Fellows), keeping in view the large spectrum of highest standards of excellence and achievement attended by a good number of seniormost exponents	139
Table-3.13.6	Percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the present cash prize of Rs. 50,000/- and the proposed monthly honorarium of Rs. 10,000/-, with 10% escalation in every 3 years and annual medical insurance coverage to the tune of Rs. one lakh, provided/ to be provided to Akademi Ratna (Akademi Fellows)	141
Table-3.13.7	Percentage distribution of the performing arts exponents; according to their assessment on their entitlement on/claim towards being honoured with Akademi Puraskar (Akademi Awards) for their sustained individual achievement of high professional order and also because of the fact that the artist(s) of their calibre and excellence have already been honoured with the same	143
Table-3.13.8	Percentage distributions of the performing art exponents; according to their assessment of the just and timely conferment of Akademi Puraskar (Akademi Awards)	145
Table-3.13.9	Percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedure of the selection of Akademi Puraskar (Akademi Awards)	146
Table-3.13.10	Percentage distribution of the artists and the respondents; according to their assessment on the fairness and transparency of the present procedure of selection of Akademi Puraskar (Akademi Awards)	147

Table-3.13.11	Percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the number of Akademi Puraskar (Akademi Awards) for the rightful coverage of sustained individual achievement of high professional order in varied identified and unidentified fields/and sub-fields of performing arts	149
Table-3.13.12	Percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the present cash prize of Rs. 50,000/-, conferred to Akademi Puraskar (Akademi Awards)	150
Table-3.13.13	Percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedure of selection of Ustad Bismillah Khan Yuva Puraskar	155
Table-3.13.14	Percentage distribution of the artists and other respondents; according to their assessment on the fairness and transparency of the present guidelines and procedure of selection of Ustad Bismillah Khan Yuva Puraskar	156
Table-3.13.15	Percentage distribution of the artists and other respondents; according to their assessment on the adequacy of the annual upper limit of 33 awards conferred under Ustad Bismillah Khan Yuva Puraskar	158
Table-3.13.16	Percentage distribution of the artists and other respondents; according to their assessment on the adequacy of existing prize money of Rupees twenty five thousands, given to each awardee under Ustad Bismillah Khan Yuva Puraskar	159
Table-3.14	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's role in maintenance of proper and adequate standards of education in music, dance and drama, and with that object to organise research in the teaching of these subjects	160
Table-3.15.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in fostering inter-regional cultural contacts in performing arts	165
Table-3.15.2	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in fostering cultural contacts with other countries in the fields of performing arts	166
Table-4.1	Percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the General Council of the SNA	169
Table-4.2	Percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the Executive Board of the SNA	172
Table-5.1	Percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the structure, composition and management of JNMDA	176

Table-5.2	Distribution of the enrolment, retention and achievement levels in the courses offered by the JNMDA for the year 2006	179
Table-5.3	Percentage distribution of the retention and achievement levels in the courses offered by the JNMDA for the year 2006	180
Table-5.4	Percentage distribution of the artists and other respondents; according to their assessment of the functioning the SNA	182
Table-5.5	Percentage distribution of the artists and other respondents, according to their assessment of the representative, democratic and transparent character of the structure and composition of the Kathak Kendra	188
Table-5.6	Percentage distribution of the artists and other respondents; according to their assessment of the functioning of the Kathak Kendra	190
Table-6.1	Percentage distribution of the artists and other respondents, according to their awareness about various schemes and grants of the SNA in descending order	193
Table-6.2	Percentage distribution of the artists and other respondents; according to their assessment of the schemes and grants (the objectives, formats, contents and financial components thereof	195
Table-6.3	Distributions of the State-wise/and UT-wise total number of applications received, total number of institutions recommended grant-in-aid, total number of institutions not recommended for grants and amount recommend for the year 2006-2007	196
Table-6.4	Distributions of the State-wise/and UT-wise total number of applications received, total number of institutions recommended grant-in-aid, total number of institutions not recommended for grants and amount recommend for the year 2005-2006	197
Table-6.5	Distributions of the State-wise/and UT-wise total number of applications received, total number of institutions recommended grant-in-aid, total number of institutions not recommended for grants and amount recommend for the year 2004-2005	198
Table-6.6	Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2006-2007	199
Table-6.7	Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2005-2006	201
Table-6.8	Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2004-2005	203
Table-6.9	Percent distribution of the artists and other respondents; according to their assessment of the deficiencies in the implementation of various schemes and grants by the SNA in descending order	206

Figures		
Figure-3.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in co-ordinating and promoting the activities of the regional and State Academies of music, dance and drama	90
Figure-3.2	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in promoting research in the fields of Indian music, dance and drama and with that purpose to establish library and museum etc	92
Figure-3.3	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in cooperating, coordinating and collaborating with similar Academies and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole	95
Figure-3.4	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging inter-regional exchange of ideas and enrichment of techniques in performing arts	97
Figure-3.5.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the establishment of theatre centres on the basis of regional languages	100
Figure-3.5.2	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging co-operation among different theatre centres	103
Figure-3.6	Percentage distribution of the artists and other respondents; according of their assessment of the SNA's performance in encouraging setting up of institutions; providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of plays	104
Figure-3.7	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging and assisting production of new plays by awarding prizes and distinctions	106
Figure-3.8	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance on publishing literature and reference works on Indian music, dance and drama	108
Figure-3.9	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in providing recognition to and otherwise assist meritorious theatrical organisations	110
Figure-3.10.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of amateur theatre activity	112
Figure-3.10.2	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of children's theatre	113

Figure-3.10.3	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of open-air theatre	115
Figure-3.10.4	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of the rural theatre	117
Figure-3.11	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in reviving and preserving folk music, folk dance and folk drama in different regions of the country and encouraging the development of community music, martial music and other types of music	118
Figure-3.12.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in organising and sponsoring music, dance and drama festivals at the national and regional levels	124
Figure-3.12.2	Percentage distribution of artists and other respondents; according to their assessment of the SNA's performance in sponsoring seminars and conferences at the national level	128
Figure-3.13.1	Percentage distribution of the performing arts exponents; according to their assessment of their entitlement on/claim towards being honoured with Akademi Ratna (Akademi Fellows) for their outstanding contributions to the cause of music/dance/drama as well as because of the fact that the artists of their calibre and excellence have already been honoured with the same	133
Figure-3.13.2	Percentage distribution of the performing art exponents according to their assessment of the timing of conferment of Akademi Ratna (Akademi Fellows)	135
Figure-3.13.3	Percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedures of the election/selection of Akademi Ratna (Akademi Fellows)	136
Figure-3.13.4	Percentage distribution of the artists and the respondents; according to their assessment of the fairness and transparency of the present procedure of the election of Akademi Ratna (Akademi Fellows)	138
Figure-3.13.5	Percentage distribution of the artists and other respondents; according to their assessment of the need to increase the number Akademi Ratna (Akademi Fellows), keeping in view the large spectrum of highest standards of excellence and achievement attended by a good number of seniormost exponents	139
Figure-3.13.6	Percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the present cash prize of Rs. 50,000/- and the proposed monthly honorarium of Rs. 10,000/-, with 10% escalation in every 3 years and annual medical insurance coverage to the tune of Rs. one lakh, provided/ to be provided to Akademi Ratna (Akademi Fellows)	141

Figure-3.13.7	Percentage distribution of the performing arts exponents; according to their assessment on their entitlement on/claim towards being honoured with Akademi Puraskar (Akademi Awards) for their sustained individual achievement of high professional order and also because of the fact that the artist(s) of their calibre and excellence have already been honoured with the same	144
Figure-3.13.8	Percentage distributions of the performing art exponents; according to their assessment of the just and timely conferment of Akademi Puraskar (Akademi Awards)	145
Figure-3.13.9	Percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedure of the selection of Akademi Puraskar (Akademi Awards)	146
Figure-3.13.10	Percentage distribution of the artists and the respondents; according to their assessment on the fairness and transparency of the present procedure of selection of Akademi Puraskar (Akademi Awards)	148
Figure-3.13.11	Percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the number of Akademi Puraskar (Akademi Awards) for the rightful coverage of sustained individual achievement of high professional order in varied identified and unidentified fields/and sub-fields of performing arts	149
Figure-3.13.12	Percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the present cash prize of Rs. 50,000/-, conferred to Akademi Puraskar (Akademi Awards)	151
Figure-2.13.13	Percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedure of selection of Ustad Bismillah Khan Yuva Puraskar	155
Figure-3.13.14	Percentage distribution of the artists and other respondents; according to their assessment on the fairness and transparency of the present guidelines and procedure of selection of Ustad Bismillah Khan Yuva Puraskar	157
Figure-2.13.15	Percentage distribution of the artists and other respondents; according to their assessment on the adequacy of the annual upper limit of 33 awards conferred under Ustad Bismillah Khan Yuva Puraskar	158
Figure-3.13.16	Percentage distribution of the artists and other respondents; according to their assessment on the adequacy of existing prize money of Rupees twenty five thousands, given to each awardee under Ustad Bismillah Khan Yuva Puraskar	159
Figure-3.14	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's role in maintenance of proper and adequate standards of education in music, dance and drama, and with that object to organise research in the teaching of these subjects	161

Figure-3.15.1	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in fostering inter-regional cultural contacts in performing arts	165
Figure-3.15.2	Percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in fostering cultural contacts with other countries in the fields of performing arts	166
Figure-4.1	Percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the General Council of the SNA	169
Figure-4.2	Percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the Executive Board of the SNA	172
Figure-5.1	Percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the structure, composition and management of JNMDA	177
Figure-5.2	Distribution of the enrolment, retention and achievement levels in the courses offered by the JNMDA for the year 2006	180
Figure-5.3	Percentage distribution of the retention and achievement levels in the courses offered by the JNMDA for the year 2006	181
Figure-5.4	Percentage distribution of the artists and other respondents; according to their assessment of the functioning the SNA	182
Figure-5.5	Percentage distribution of the artists and other respondents, according to their assessment of the representative, democratic and transparent character of the structure and composition of the Kathak Kendra	188
Figure-5.6	Percentage distribution of the artists and other respondents; according to their assessment of the functioning of the Kathak Kendra	190
Figure-6.1	Percentage distribution of the artists and other respondents, according to their awareness about various schemes and grants of the SNA in descending order	194
Figure-6.2	Percentage distribution of the artists and other respondents; according to their assessment of the schemes and grants (the objectives, formats, contents and financial components thereof	195
Figure-6.3	Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2006-2007	200
Figure-6.4	Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2005-2006	202
Figure-6.5	Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2004-2005	204

Figure-6.9	Percent distribution of the artists and other respondents; according to their assessment of the deficiencies in the implementation of various schemes and grants by the SNA in descending order	206
Text Boxes		
Box-ES.1	The definition of the intangible cultural heritage, as provided by Convention for the Safeguarding of the Intangible Cultural Heritage Paris,17 October, 2003	59
Box-1.1	The definition of the intangible cultural heritage, as provided by Convention for the Safeguarding of the Intangible Cultural Heritage Paris,17 October, 2003	76
Box-1.2	Domains of intangible cultural heritage, as identified by Convention for the Safeguarding of the Intangible Cultural Heritage Paris,17 October, 2003	76
Box-4.1	Suggested modified composition of the General Council of the SNA	171
Box-5.1	Report and Recommendations of the Syllabi Review Committee 2006, JNMDA, Imphal; set up by the SNA, New Delhi	184
Box-7.1	Suggested modified composition of the General Council	222
Charts		
Chart-ES.1	Outline of the perspective plan for the strategic restructuring, rejuvenating and revitalising of the SNA	67
Chart-5.1	Report and Recommendations of the Syllabi Review Committee 2006, JNMDA, Imphal; set up by the SNA, New Delhi on old campus	185
Chart-5.2	Report and Recommendations of the Syllabi Review Committee 2006, JNMDA, Imphal; set up by the SNA, New Delhi on new campus	186
Chart-7.1.	Outline of the perspective plan for the strategic restructuring, rejuvenating and revitalising of the SNA	231

Executive Summary

I. INTRODUCTION

Background:

Sangeet Natak Akademi (National Academy of Music, Dance and Drama), hereinafter referred to as the SNA; was envisioned as India's national apex agency of the performing arts; entrusted with the protection and promotion of the vast, varied and vibrant intangible cultural heritage of India; manifested in the forms of music, dance and drama.

Created in 1952, the SNA emerged as an autonomous agency under the Ministry of Culture, Government of India; after it was reconstituted in 1961 as a society and got registered under the Societies Registration Act of 1860.

The SNA's Memorandum of Association spelled out fifteen distinct considered objects and strategic activities related to safeguarding, promotion and transmission of Indian music, dance and drama. More than half a century-55 years-have passed since the SNA has been functioning as the nodal autonomous body of performing arts of India. The SNA was supposed to have institutional cultural policy and programme restructuring, readjustments and rejuvenations to meet the emerging and constantly-changing needs, demands, opportunities, barriers and challenges associated with the protection and promotion of the performing arts; which by nature of its intangibility are

characterised by constant recreations by the artists through individual and group efforts in response to their rapidly-changing environments.

In this backdrop, the Planning Commission, Government of India, had entrusted the study on "Promotion of Diversity of India's Cultural Expressions-An Impact Assessment Study of Central Sangeet Natak Akademi (SNA)" to SANKALP to critically assess the structural, functional and schematic settings, patterns and role of the Sangeet Natak Akademi as the apex body of the performing arts in the country.

Objectives:

The study has adopted an integrated set of objects, criteria and perspectives to critically analyse, assess and assimilate the adequacy, efficacy, vitality, responsiveness, adaptability, impact and prospects of the policies and measures; undertaken by the SNA in fulfilling its originally mandated fifteen goals; in protecting and promoting the diversity of cultural expressions; embodied in Indian music, dance and drama; as the apex autonomous agency of performing arts of India.

The multiple broad and specific objects of the study involved discernment, analysis, reconstruction, synthesis and evaluation of the acquired information on the diverse mandated role of the SNA; including;

i) **I**nstitutional cultural policy and programme formulations, implementations, restructuring, readjustments and rejuvenations; provided by the SNA to cope with the process of identification, safeguarding, promotion and transmission of the constantly-changing diversity of cultural expressions; manifested in Indian music, dance and drama; and consequently in implementing the relevant provisions of “Convention for the Safeguarding of the Intangible Cultural Heritage”; adopted by the General Conference of the UNESCO in its meeting in Paris in 2003 and which has been ratified by India on September 9th, 2005; ii) **E**ncountering the challenges of globalisation processes by the SNA; iii) **I**ntegrating and enhancing the role of the young people in protection and promotion of the plural performing arts heritage; iv) **E**mphasising the importance of performing arts for ensuring social cohesion and addressing the social issues and v) **C**ontributing towards protection and promotion of performing arts as an essential component of sustainable development for the benefit of present and future generations.

The study was also aimed at providing an integrated set of policy recommendations for the appropriate

revamping, rejuvenation and revitalisation of the SNA to meet its original mandate and to accommodate the emerging and changing areas of cultural interventions in the fields of performing arts. It is a study both in retrospective and perspective.

Research Method:

The study has adopted mixed methods research or methodological pluralism or third research paradigm in contrast to monomethod or single approach designs research; in order to have better-quality research outputs. It has utilised the strengths of both quantitative and qualitative research techniques, methods and approaches to provide an integrated perspective to the diverse opinions expressed by the performing arts exponents, practitioners, scholars, critics, organisers, promoters, managers, participants, viewers, educators and administrators.

The study has involved inclusive, pluralistic, complementary, cyclical, recursive, interactional, expansive and creative processes to address the multiple thematic issues and problems; concerning the identification, safeguarding, promotion and transmission of India’s performing arts; undertaken by the SNA. More precisely; it is a

focused, purposive, conclusive and diverse insight into the role of the SNA in fulfilling its fifteen mandated aims and objectives.

The study was fundamentally based on primary source of data; collected through self-administered questionnaires, structured interviews/ and in-depth interviews, focus groups and key informant interviews. **Sampling was purposive, integrative and conclusive.**

The nation-wide sample population groups; comprised of senior and young & upcoming artists; art scholars, art educators and art critics; art organisers, art promoters and art managers; art connoisseurs, art lovers, art supporters, art participants and art viewers; and administrators, associated with performing arts and culture.

The total sample (primary source of data) was 5601, spread all over the country, including the North-Eastern States and island regions, which have been accorded priority in developmental strategies; including those related to culture by the Government of India.

The integrated set of multimethodology, adopted by the study in contrast to the linear or unidirectional approach; provided new insights into the complex phenomenon of diversity of cultural expressions; sought to be protected and promoted by the SNA. The

“third wave” research strategies and approaches enabled to address the policy and programme issues from the point of view of both numbers and narratives. The data collection, data analysis and data interpretation; more particularly the data analysis process went beyond the traditional research methods and incorporated the tested approaches of the mixed method research to incorporate; (a) data reduction, (b) data display, (c) data transformation, (d) data correlation, (e) data consolidation, (f) data comparison, and (g) data integration. Data triangulation, seeking convergence and collaboration of results; data complementarity and data expansion are the other advantages of the methodological pluralism, adopted by the study. The fabulous and flexible benefits of this expanded research toolbox provided practical policy and programme alternatives or well-justified policy recommendations and conclusions and solutions; with clarity, credibility, accuracy, precision, relevance, depth, breadth, logic, fairness and significance.

Relevance of the study:

Presently, three interrelated binding international legal instruments provide the policies and programmes frameworks and postulates for the preservation, safeguarding and enhancement of the diversity of cultural expressions.

These are; the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. India is one of the “States Parties” to these three Conventions.

Out of these three conventions; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, provides indispensable and fundamental basis for the protection and promotion of the performing arts.

The Intangible Cultural Heritage (ICH)-or living heritage or human dimension of heritage; has been defined by the 2003 Convention as a “mainspring of cultural diversity and a guarantee of sustainable development”. The Convention has identified “performing arts” as one of the integral parts of intangible cultural heritage.

The SNA was envisaged and visualised as India’s apex agency of performing arts, with the crucial objects of identification, safeguarding, promotion and transmission of the performing arts; manifested in Indian music, dance and drama.

The SNA was supposed to formulate, implement and monitor policies and measures towards the protection and promotion of wide range of cultural expressions of diverse origins as well as make continuous endeavours towards restructuring, readjustments and rejuvenations of its ongoing policies and measures to meet the needs, aspirations and demands of the emerging and changing cultural milieus across time and space. This also involved the optimisation of the new opportunities and openings for creative development as well as the minimisation of deprivations, marginalisation and extinction of the creative processes; and also meeting the manifold challenges of the globalisation processes and the integration of the young people as the catalyst bearers, transmitters and distributors of plural cultural expressions by the SNA.

The tasks entrusted to the SNA have been defining, decisive and diverse. The process is further accentuated by the fact that the intangible cultural heritage; including the performing arts; are never static. They take diverse forms across time and space through a constant process of recreations; and most of which also are threatened by deterioration, disappearance and destruction of the intangible cultural heritage; particularly because of paucity of resources. Also, the SNA has an inclusive role in promoting multiculturalism, interculturality and

culture of peace to foster equitable interactions of diverse cultural expressions and shared cultural expressions through dialogues and mutual respect.

The study, with its mixed methods research or methodological pluralism; was designed to assess the wide range of policies and measures, undertaken by the SNA to protect and promote the intangible cultural heritage of India; expressed in its performing arts; and come out with concrete, practical and sustainable policy recommendations to reconstruct, revitalise and rejuvenate its structural and functional set up and role as the India's apex body of performing arts.

II. FULFILMENT OF MANDATED AIMS & OBJECTIVES

The Memorandum of Association of the SNA has specified fifteen broad goals for the SNA. These aims and objectives are as follows;

- i. To co-ordinate the activities of regional or State Academies of music, dance and drama;
- ii. To promote research in the fields of Indian music, dance and drama and for this purpose, to establish a library and museum etc.;
- iii. To co-operate with such similar Academies as there may be and other institutions & associations for the furtherance of its objects and for the enrichments of Indian culture as a whole;
- iv. To encourage the exchange of ideas and enrichments of techniques between the different regions in regard to the arts of music, dance and drama;
- v. To encourage the establishment of theatre centres, on the basis of regional languages, and co-operation among different theatre centres;
- vi. To encourage the setting up of institutions providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of plays;
- vii. To encourage and assist production of new plays by awarding prizes and distinctions;
- viii. To publish literature on Indian music, dance and drama, including reference works such as an illustrated dictionary or handbook of technical terms;
- ix. To give recognition to and otherwise assist meritorious, theatrical organisations;
- x. To encourage the development of amateur dramatic activity, children's theatre, the open-air theatre and the rural theatre in its various forms;
- xi. To revive and preserve folk music, folk dance and folk drama in different regions of the country and to encourage the

development of community music, martial music and other types of music;

- xii. To sponsor music, dance and drama festivals, seminars, conferences on an all-India basis and to encourage such regional festivals;
- xiii. To award prizes and distinctions and to give recognition to individuals artistes for outstanding achievement in the fields of music, dance and drama;
- xiv. To take suitable steps for the maintenance of proper and adequate standards of education in music, dance and drama and with that object to organize research in the teaching of the said subjects and
- xv. To foster cultural contacts between the different regions of the country and also with other countries in the fields of music, dance and drama.

Evaluation of the role of the SNA in fulfilment of its mandated aims & objectives

The study has adopted an integrated set of criteria and perspectives to critically analyse, assess and assimilate the adequacy, efficacy, vitality, responsiveness, adaptability, impact and prospects of the policies and measures; undertaken by the SNA in fulfilling its originally mandated fifteen goals;

in protecting and promoting the diversity of cultural expressions; embodied in Indian music, dance and drama; as the apex autonomous agency of performing arts of India.

The SNA was envisioned by its founding fathers, who were the architects of the post-independence modern India as well as mandated by its Memorandum of Association to discharge a defining and decisive role in safeguarding, development and promotion of India's performing arts; which are integral components of the intangible cultural heritage (ICH); which is considered as a "mainspring of cultural diversity and a guarantee of sustainable development" by the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

The SNA had an existence for more than half century-55 years; since its inception in 1953. It had already completed span of 47 years since 1961, when it acquired the status of an autonomous agency under the Government of India as a registered body. Its envisaged and assigned role was supposed to be rejuvenated, with the change of time. Culture, including performing arts, takes diverse forms across time and space. No performing art is a hermetically sealed entity nor it is unchanging, uniform & unvarying. Performing arts; like all cultural expressions; are in a perpetual process of evolution, transformation and diversification through individual and mutual enrichment of the artistic content and artistic expressions. The constantly changing cultural diversity, cultural

content, cultural expressions, and cultural activities (and goods and services); characterising performing arts of India; would have created essential imperatives for restructuring and adjustments of policies and measures by the SNA for the protection and promotion of the diversity of cultural expressions; embodied in performing arts of India; including their identification, preservation, documentation, research, safeguarding, enhancement, exchange, transmission, dissemination, renewal and distribution. The study has provided an overall critical appraisal of these structural and functional restructuring, adaptations and responses.

The dynamic process of the evolution, growth and development of the extraordinary diverse performing arts of India; like all other cultures and cultural expressions; has been enormously influenced and sharply shaped by the processes of globalisation, which has posed opportunities, threats and challenges towards safeguarding and protection of intangible cultural heritage; including performing arts. Globalisation has provided unprecedented opportunities to access knowledge and information about a broad range of cultural heritage on a global scale; to enhance visibility; to secure appreciation for cultural expressions; to capture cultural expressions in digital forms to have worldwide transmission and dissemination through various media and communication tools; to claim ownership of diverse identities; to secure intellectual property rights arrangements; to further individual and group creativity, choices, preferences

and positions as well as to promote inclusive and new forms of dialogues.

Simultaneously, the globalisation, with its inherent emphasis on uniformity and economic values; has contributed towards a process of homogenisation of culture, a tendency towards development of a “global culture” or “global village”. The emergence of monoculture has impinged on the intangible aspects of cultural diversity, including performing arts. The standardisation of cultures has led to the negation of multiculturalism and interculturality. Multiculturalism aims at recognising, celebrating and maintaining the varied cultures or cultural identities within a society to promote social cohesion and extending equitable status to distinct cultural and religious groups, with a single culture not predominating. Interculturality refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogues and mutual respect. The social transformation resulting from the processes of globalisation; has also given rise to phenomenon of intolerance; with mounting threats of deterioration, disappearance and destruction of the intangible cultural heritage; particularly because of paucity of resources for safeguarding such heritage. The study has addressed the issue of the role of the SNA in tackling and managing the effects of globalisation-optimising its opportunities and minimising its risks in protecting and promoting the diversity of cultural expressions in the performing arts.

The formulation and implementation of policies and measures by the SNA; including their impact in mainstreaming the role of young people in the protection and promotion of performing arts; was explored by the study. The young people not only have a critical role as the inheritors, bearers, assimilators, catalysts, promoters, and beneficiaries of the performing arts of India; but also towards the enhancement of universal values; such as respect, tolerance and solidarity-the core principles of multiculturalism and interculturality.

The role of the SNA in emphasising the importance of performing arts for ensuring social cohesion and addressing the social issues in general and harnessing its potential for the enhancement of the status and role of women in society in particular; has also been addressed by the study. Intangible cultural heritage, which include performing arts; are mainstays of creativity and cultural creations, having both artistic and economic values.

They increase the range of choices and nurtures human capacities and values; crucial for individual, group and social development. Therefore, living heritage is considered as the mainspring of sustainable development. The study has explored the role and contribution of SNA in promoting the complementarity of cultural, social and economic development-towards a process of sustainable development.

The study has utilised the strengths of both quantitative and qualitative research techniques, methods and approaches to provide an integrated

perspective to the diverse opinions expressed by the performing arts exponents, practitioners, scholars, critics, organisers, promoters, managers, participants, viewers, educators and administrators. The study has involved inclusive, pluralistic, complementary, cyclical, recursive and interactional processes to address the multiple thematic issues and problems; concerning the identification, safeguarding, promotion and transmission of India's performing arts; undertaken by the SNA. More precisely; it is a focused, purposive, conclusive and diverse insight into the role of the SNA in fulfilling its fifteen mandated aims and objectives.

**Goal: 1
Co-ordinating the activities of the regional or State Academies of music, dance and drama:**

The exact nature of the collaborative and co-ordination efforts of the SNA with the regional or State Academies of music, dance and drama; has eluded the majority of artists. The range of opinions was polarised; with some respondents having viewed the regional or State Academies as the replicas of the Central SNA at the State/ and Union Territory (UT) level and others expressing the opinion that such co-ordination has only being confined to organising the annual performing arts programmes at the State/and Union Territory levels. The lack of clarity was largely attributed towards the failure of the SNA in widely disseminating its exact role in co-ordinating the activities of the regional or State Academies.

There has been a dominant viewpoint that the regional and State Academies are in a state of abysmal neglect. They are starved of facilities and fund. Although, their role is crucial in promoting and disseminating the diversity of cultural expressions in performing arts in various parts of the States and Union Territories (UTs)-they being the only institutional governmental set-up to reach the un-reached and hard-to-reach artists/and geographical areas within their respective States/and UTs; their role has been relegated to organising few standardised local programmes, more particularly in the respective State/UT capitals or nearby towns. The recognitions and honours, being conferred by these State bodies are also quite inadequate. The regional/State level and may be rarely/few national level programmes, being organised by these agencies, could not also do justice to the artistic needs of the States/and UTs. An expression of disillusionment enveloped the artistic aspirations of the artists and other concerned in the functioning of the regional and State Academies. The majority of the respondents strongly felt that these bodies would remain unutilized or underutilised in their functioning, without greater continued financial support from the SNA/and the Government of India (Ministry of Culture). They fervently advocated for strategic partnership between the Central SNA and the regional/State

Academies; including co-production and co-distribution arrangements.

Goal: 2
Promoting research in the fields of Indian music, dance and drama and for this purpose, to establish a library and museum etc.:

The awareness level on the SNA's work in promoting research in Indian music, dance and drama is quite low among the artists and other respondents.

The dominant viewpoint was that scholastic artistic critical investigation; involving synthesis, evaluation, reconstruction and recreation of the exiting theories, techniques and practices of music, dance and drama; need to be promoted profusely to provide a sustainable intangible cultural heritage preservation, dissemination and distribution. It was felt that the concepts, themes, meanings, structures, dynamics, values and processes involved in performing arts; need to be extensively explored through research work to enhance the format, content, outreach and impact of Indian music, dance and drama. Concerns were expressed that unless independent studies are made on the revitalisation, reconstruction and recreation of the performing arts; because of their tangible nature, most of these art forms can not be preserved for dissemination for the posterity.

The emphasis was on identification of the thrust areas of research in

performing arts by a committee of experts, who have done outstanding work in music, dance and drama; flexible grants for research as well as creation of digitalised archives to preserve the creative growth of the senior exponents or Gurus.

The overriding opinion was also subscribed to the viewpoint that the library of the SNA located at New Delhi is rarely used by the artists and the researchers. Therefore, it was suggested that the SNA's reference library facilities, may be decentralised to the zonal levels and may be set-up with the seven Zonal Cultural Centres under the Ministry of Culture, Government of India; (i) North Zone Cultural Centre, Patiala; (ii) North Central Zone Cultural Centre, Allahabad; (iii) South Zone Cultural Centre, Thanjavur; (iv) South Central Zone Cultural Centre, Nagpur; (v) West Zone Cultural Centre, Udaipur; (vi) East Zone Cultural Centre, Kolkata and (vii) North East Zone Cultural Centre, Dimapur, Nagaland.

The majority of the artists and other respondents deemed that the SNA library and documentation centre; including the audio-visual archive, research work and paper-based publications; housed at its headquarters at New Delhi; should be digitalised to ensure the longevity of imperilled information and core cultural assets as well as to provide extraordinary information by making the remotest assessable and hard-to-see visible.

The digitalisation of print, image and sound collections will introduce the

concept of "Library without Walls" and usher in process of creation of "virtual library" in performing arts. Such digitalisation, it was felt would empower the users; including researchers to create, compare and shares data. It will not only change the ways the present library and archive has been working; but also more fundamentally the very work that they have been doing. The transformative impact of new technology of digitisation will be intrinsically valuable for preservation of the materials on tangible culture. It would also extend the reach of research and performing arts education; improve the quality of learning; and re-shape the scholarly communication.

The digitalisation process may extend to all the memory institutions-libraries, museums and achieves in the country to create an integrated national digitalisation programme of intangible cultural heritage; within a multilingual environment to achieve significant enhancement in access, quality, rapidity, interoperability, security and sustainability of the intangible cultural heritage of India, including performing arts to support the development of the knowledge society.

The study participants have specifically proposed the establishment of a National Centre for Cultural Resources to provide a thrust and co-ordination to the digitalised documentation, dissemination and distribution. The centre may be an autonomous agency under the Ministry of Culture, Government of India.

It was suggested that the SNA may replicate the best practice of the Music Academy, Chennai (which is older than the SNA, being established in 1928) in digitalising the collections in Carnatic music. The Music Academy has already made a dent in digitalisation and is in the process of covering 6000 hours of music by February 2009 into digital format. The software allows artist-wise and song-wise search; and provides details of raga, tala, composers and artists. In addition, it allows listeners to manipulate the digital representations of music by selecting a full concert, opting for excerpts from a concert or building a bank of songs from various concerts by different artists and then listening to them, one by one. In fact, the Music Academy may be designed as the National School of Music/Centre of Excellence in Carnatic Music for the purpose of education, training, production, dissemination, research and reference work by the Government of India (Ministry of Culture); with necessary financial support to share the artistic responsibility of the SNA for a democratic, decentralised and meaningful management of performing arts in the field of music, particularly Carnatic music.

The need for cultural museum for promotion, propagation and dissemination of intangible cultural heritage; has been emphasised by the respondents. They were of the view that while the museum or the gallery of musical instruments maintain by the SNA at its headquarter at New Delhi, should be further expanded; they

maintained that the already existing cultural museums in different parts of the country should be further revitalised with necessary financial support from the Government of India and new cultural museums should be set up in the unrepresented/ uncovered regions. These museums, the respondents opined, would be living vehicles of cultural awareness, appreciation and education; particularly among the young people.

Goal: 3
Cooperating with such similar Academies as there may be and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole:

Majority of the artists were of the view that such coordination and collaboration with the similar Academies and other institutions and associations (besides the regional and State Academies) for the furtherance of the SNA's objects and for the holistic development of Indian culture; lack thrust and transparency. It was felt that the SNA has been unilaterally deciding its partners. Another view point, which strongly emerged from the senior exponents of the performing arts, is that the SNA needs to go for a permanent mechanism of consultations or interactions with senior artists/gurus, before according its choices for institutional co-ordination with similar Academies and other institutions and associations to further its goals and for the holistic enrichment of Indian culture.

They also roundly opposed outright outsourcing of its mandated activities to external private art organisations. They observed that at the best, outsourcing should be selective. The decision should have a broad and transparent approval.

Outsourcing should be decided on a multiple objective factors in contrast to the subjective (and partial) decisions; and which should include; cost-saving/cost-sharing; workload reduction for the SNA leading to focus on core creative competencies; and accountability in rendering quality outputs. Unplanned outsourcing, the respondents felt, would be a burdensome and eroding exercise; and in its unrestrained functioning may lead to the disintegration and dismantling of the SNA set-up itself.

Goal: 4
Encouraging the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama:

The overwhelming viewpoint was that there has been a large vacuum in exchange of ideas. The artists and other respondents were of the view that the SNA should have taken a leadership role in artistic engagement, exchange and interaction. The workshops, seminars and conferences; being organised or sponsored by the SNA, have been providing limited platforms for exchange of ideas. It was felt that exchange of ideas should

encompass; exchange of knowledge and understanding about the depth and diversity of the performing arts through structural and informal networking of artistic opportunities; enhancing artistic management, technical knowledge and leadership skills, and initiating and following-up the current and anticipated issues and problems affecting the performing arts. Such an exchange of ideas would involve the interactive cultural dialogues between the artists, critics, educators, managers, presenters, funders, advocates and audience. The issues should cover; performance and production, creativity and sustainability; education and training; audience development and diversification; and the impact of new technology and leadership development. The exchange of ideas, it was regretted, lacks pan-Indian perspective and cross-cultural (inter-disciplinary) perspective.

With a vast array of regional traditions providing plural processes of artistic evolution, artistic growth and artistic assimilation; the exchange of ideas should have been enormously encouraged to have an enhanced ambit, outreach and impact; rather than rendered to redundancy. Multiculturalism/and interculturality, which refer to the equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect; should be the essential elements of enhanced exchange of ideas in performing arts of India.

The majority of the artists also vented their concerns about the lack of systematic sustained efforts by the SNA to improve and diversify the techniques with regard to the Indian music, dance and drama. The creative base of performing arts is recreation. Without improved and modified techniques and their documentation and dissemination; the growth process of these art forms; would stagnate and fail to meet the contemporary challenges of appropriate artistic adaptations; particularly in integrating the participation of young people as the bearers, disseminators and distributors of the constantly-changing performing art forms.

The Indian music, dance and drama have a historical growth process; representing the diversities of cultural heritage and regional traditions. Each stream of performing arts has their sub-streams. Each artistic expression represents the evolution and growth of distinct creativity and cultural identity. Each art form has been evolved under the creative ingenuity of great maestros and Gurus. These art forms have been further diversified and crystallised by emerging artistic talents, who are keenly interested to work with new ideas and techniques. The SNA, therefore, was/is expected to play a pivotal role in pioneering the efforts towards the exchange of ideas and improvement of the techniques.

Goal: 5.1
Encouraging the establishment of theatre centres on basis of regional languages:

The majority of the respondents were of the view that although regional

languages and regional traditions contributed primarily towards shaping of theatre movement in our country, the SNA has provided scant attention to setting up of theatre centres on the basis of regional languages. A predominant perception was that the SNA's efforts were confined only to holding/and sponsoring theatre festivals, theatre workshops and other related programmes. The SNA, it was opined, has failed in its larger mandate as an institution-builder in promoting establishment of regional language-based theatre centres. Theatre as an art form, they felt, has been marginalised and facing chronic shortage of financial support. Particularly, the young theatre artists were aghast at the raw artistic response provided to them by the SNA, as they felt that all the available avenues for artistic achievement in theatre has already been chocked.

The opinion also crystallized on the view point that with the setting up of the National School of Drama (NSD) in 1959 initially as one of the constituent units of the SNA and thereafter as an independent entity and autonomous organisation in 1975 under the Societies Registration Act of 1860, with full financial support from the Government of India (Ministry of Culture) and the NSD acquiring the similar status of the SNA; the role of the SNA with regard to drama-related activities needs reconsideration. The opinion was definitely inclined towards transferring all the theatre-related activities of the SNA; excluding those related to the conferring Akademi Ratna, Akademi Puraskar and Ustad

Bismillah Khan Yuva Puraskar (which cover the field of drama, besides those of music and dance) to the NSD for greater functional clarity, functional efficiency and functional accountability in the promotion, propagation and dissemination of theatre. It may be noted that the NSD has acquired international credibility and recognition as a theatre education and training institution. It has been offering specialised drama courses. Its extension programme through workshops, has taken theatre to the doorsteps of the children and community-to the domain of school education. The NSD's two performing arts wings-Reportorty and Theatre-in-Education (TIE), have made remarkable contributions. The NSD has also been ardently organising an annual National Theatre Festival-*Bharat Rang Mahostav*-which has been superbly showcasing original productions in theatre.

The NSD, it was emphatically expressed by the study participants, should be provided with larger financial support to further consolidate and diversify its activities on drama.

The respondents were also of the view that the NSD model should be replicated for music and dance; with setting up of similar independent entities and autonomous agencies under the Societies Registration Act of 1860, with full financial support from the Government of India (Ministry of Culture). These institutes could be christened as National School of Music, National School of Dance and National School of Traditional/Folk/Indigenous

Arts. The SNA in the proposed modified structure should function as a regulatory body in performing arts; with fruitful functional partnerships with the newly-created independent autonomous agencies.

Goal: 5.2 Encouraging co-operation among different theatre centres:

The viewpoints primarily centred around the perception that the SNA has not made much progress in playing a catalyst facilitator in promoting institutional collaboration among various theatre centres and groups. The discontentment was found largely among the theatre artists from the North-Eastern States and Jammu & Kashmir as well as amongst the young and upcoming artists across the country. A sense of neglect and a process of continued marginalisation burdened the theatre artists. Although they proposed a larger role for the National School of Drama (NSD), they lamented the restrictive role being played by the SNA in fostering co-operation among different theatre centres from various parts of country.

Goal: 6 Encouraging the setting up of institutions; providing training in the art of theatre, including instruction in actor's training, study of stage-craft and production of plays:

Majority of artists were of the view that theatre education and training had not

been accorded its due priority by the SNA. The entire burden has been shifted to the National School of Drama (NSD). However, it was felt that the NSD, with its limited resources, could not fully accommodate the larger and growing needs of theatre education, particularly with the thrust on regional and sub-regional variations in linguistic and cultural traditions.

The SNA, these artists were of the view, should have set up independent theatre education and training institutions at the regional or zonal levels. There was disenchantment, particularly among the theatre artists from the Northern Eastern Region, who felt that such institutions should have been established by the SNA in their region long before.

Goal: 7
Encouraging and assisting production of new plays by awarding prizes and distinctions:

The dominant response was that the SNA's role in encouraging and assisting production of plays by awarding prizes and distinctions is utterly inadequate.

The SNA's resources may be a constraint. It was felt that the conceptualisations, choreographies, directions and productions of new plays could have received a boost with larger support from the SNA. The NSD did not have necessary leverage on this matter, since it also has inflexible budget. Without new plays, it was felt that

theatre would have a restrictive role in promoting the diversity of intangible cultural heritage. The young and upcoming theatre artists were particularly concerned about the creative stagnation in the production of new plays, particularly giving expressions to the regional literary traditions and regional cultural heritage.

Goal: 8
Publishing literature on Indian music, dance and drama; including reference works, such as an illustrated dictionary or handbook of technical terms:

Those artists who were partly satisfied or totally dissatisfied were of the view that some of the task undertaken by the SNA on publishing literature and reference works, is dishearteningly discouraging and has remained largely unfulfilled, may be publication has not been accorded due priority or may be because of fund constraints. They were of the view that all the paper-based work on Indian music, dance and drama; including the reference work; should be digitalised within a multilingual framework to substantially enhance their accessibility, visibility, multi-reference, and longevity.

Goal: 9
Giving recognition to and otherwise assist meritorious theatrical organisations:

The majority of the artists felt that the recognitions and the financial support have been largely insufficient to provide

encouragement to deserving dramatic organisations. A need for developing a transparent and open system of recognition was also strongly voiced by the respondents, who were averse to the practice of providing patronage to particular organisations over a period of time, without offering required artistic space for other organisations.

Goal: 10.1
Encouraging the development of amateur dramatic activity:

The amateur theatre, most of the artists felt, should be encouraged, particularly keeping in view the artistic interest of untrained performers, who have the dramatic skills but lack formal qualifications. Since, amateur theatre is a convenient way to propagate theatre art, the same needed to be adequately promoted by the SNA. Although there is dissatisfaction between amateurs and professionals in theatre with a section of the latter argue that amateur community devalues the art form and damages theatre, though the promotion of unskilled performers, directors and crews in contrast to the high quality professional theatre; the dominant view, however, remained that the amateur theatre might be allowed to prosper along with the professional theatre. Amateur theatre, it was felt, is also more appropriate for the youngsters, as it creates self-confidence in them and provides a greater appreciation of the cultural and artistic diversity of our country through theatre art.

Goal: 10.2
Encouraging the development of children's theatre:

Theatre is the most powerful medium to develop and impart the physical, perceptual, aesthetic, performing, cultural and intellectual skills in the children. A comprehensive theatre arts provides the children with the ability to understand their own responses and those of the others; as theatrical expression is a complete manifestation, expression, demonstration and visualization of an individual's or a group's identity in totality; encompassing the physical, psychological and emotive aspects. India has the longest and richest traditions in theatre, spanning for more than five thousand years. Theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation-literature, mime, music, dance, movement, painting, sculpture and architecture-all mixed into an integrated creative whole. The theatre art is supposed to develop internal and external artistic traits and acquire understanding on human relations and the environment using elements of drama. The children acquire through theatre art; i) artistic perception; ii) artistic sensitivity and understanding; iii) creative expression / performance and artistic collaboration; iv) interpersonal skills and awareness; v) historical and cultural heritage; vi) multicultural concepts and practices; and vii) relating theatre to its larger social context.

The vacuum in SNA's contribution in promoting children's theatre is overwhelmingly shared by the artists and other respondents. They felt that the theatre art should be an integral part of the school education. More

children-centric theatre art programmes; with the participation of the children in designing, conceptualising, choreographing, directing, producing and staging plays under expert guidance of the theatre artists, need to be provided by the SNA on a sustained regular manner.

**Goal: 10.3
Encouraging the development of open-air theatre:**

The majority of the artists and other respondents expressed their dissatisfaction over the SNA's performance in encouraging the development of open-air theatre.

Open-air theatre has gained currency over the years. The principal advantages of the open-air theatre are its open space, which could accommodate large numbers of performers and audience as well as the dynamism of intense interactive relationship it creates between the performers and theatregoers. In contrast to indoor theatre, open-air theatre caters to the artistic needs and participation of the local population. In the other way it takes theatre to the doorsteps. The majority of the artists, particularly the theatre personalities felt that promotion of open-air theatre, would contribute towards providing fresh and renewed life to drama, which has slumped in recent past and has been desperately looking towards expansion of its artistic space.

**Goal: 10.4
Encouraging the development of rural theatre in its various forms:**

The majority of the artists felt that the rural theatre has been neglected by the SNA. They were of the view that the rural theatre not only encompasses rural and folk theatre, but such theatre has both entertaining and educative value for the rural population. The gap between the urban and rural theatre has increased over the years. The rural theatre has not been provided with any direction and patronage to the needful extent in order to not only target the rural population, but also to disseminate its rich variety among the urban population.

**Goal: 11
Reviving and preserving folk music, folk dance and folk drama in different regions of the country and encouraging the development of community music, martial music and other types of music:**

Majority of the artists felt that impairment in coming years. They felt that these art forms need to be revived, preserved and disseminated; with the active involvement of the custodians, inheritors and disseminators of such art forms. Emphasis was put on digitalised preservation of such art forms for the posterity.

The production, safeguarding, maintenance and re-creation of community music, martial music and other types of music; have also been neglected by the SNA; observed majority of the artists. These arts forms are also under grave threats of deterioration, disappearance and destruction.

It was also felt that the importance of traditional knowledge as a source of intangible and material wealth, and in particular the knowledge system of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion; needs to be recognised.

Goal: 12.1

Sponsoring music, dance and drama festivals on an all-India basis and to encourage such regional festivals:

The opinions covered eight specific dimensions of these festivals. These included;

- i. Festival coverage;
- ii. Participation of senior artists;
- iii. Participation of young and upcoming artists;
- iv. Participation of art connoisseurs, art promoters and interested audience;
- v. Geographical coverage of festivals;
- vi. Festivals management;
- vii. Programme quality; and
- viii. Impact of the festivals.

Both the senior exponents and upcoming artists have their own assessments and reservations on these festivals. These included;

Festival coverage:

Majority of the artists and other respondents, who have participated or

were associated or viewed these festivals; opined that these festivals have failed to provide adequate coverage to various streams and sub-stream of Indian music, dance and drama. The SNA, over the years, they felt, has been adopting a standardised pattern of coverage of various fields and sub-fields. This shortcoming could be overcome by enhancing the number and duration of such festivals as well as by innovatively and flexibly grouping various streams and sub-streams of the performing arts to provide a wider canvas of art forms coverage.

Participation of senior artists:

The senior artists have deep grudge against the selection of the artists. The methods of selection, the majority of the artists felt, are controlled by the SNA administration. The process is smacked of biases, subjectivity and non-transparency, they observed. The senior exponents have no hesitation in complaining that there has been emergence of favourites over the years, who have been managing to corner most of the festivals for themselves or for their groups' members/ and students, some of whom have been their own family members and relatives.

The senior exponents in majority suggested for concretisation of a mechanism of selection; characterised by expertise, accountability and transparency. The entire process, they felt, should be kept out of the shackles of the administrative control of the SNA officials and should be managed by a committee of experts; comprising of

artists, art experts and art critics, who with a fixed three-year tenure; could draw up the list of participants of senior exponents for annual schedules of the festivals, at least one year in advance.

Another suggestion, which found prominent mention, was that efforts should be made to encourage excellence in festivals by enlisting the participation of selected groups (as soloists or group choreographers), who have featured nationally and internationally and who are critical for the protection and promotion of performing art heritage; through a process of transparent selection method; rather than opening up the artistic space too thin to turn the festival performances as a mediocre crowded process. However, to provide a continuity to creativity; new individuals artists/and groups may be added to the existing ones at regular intervals. The modified practice will provide the desired sustainability to the creativity of the senior exponents; who could acquire relevant freedom to create, disseminate and distribute their cultural expressions through the festivals.

Participation of young and upcoming artists:

The young and upcoming artists felt that they have been getting a raw deal and their participation in these festivals; constituted extremely marginal and insignificant. They were of the view that not only more artistic space for participation in these festivals should be provided to the young and upcoming artists; but also separate festivals (with

enhanced number and duration) should also be specially organised for them. The young and upcoming artists from the North-Eastern States, Jammu & Kashmir and island regions felt that they have been the most neglected lot in the festivals; despite the special efforts made by the Government of India to encourage greater participation of their regions in the developmental process.

Participation of art connoisseurs, art promoters and interested audience:

Majority of the artists and other respondents felt that there has been a steady decline in the participation of art connoisseurs, art promoters and interested audience in these festivals. A number of reasons; including deteriorating programme quality; poor festival management; lack of innovative features; and standardised participation format; have decelerated the participation of audiences.

Geographical coverage:

The geographical coverage of these programmes have also invited critical observation from the respondents. Most of them felt that these festivals get concentrated in Delhi and other metropolis; with some States and other important places getting hardly any coverage. Delhi-centric format of the festivals dilutes their purpose, outreach and impact. Delhi is comparatively crowded with festivals, organised by the governmental and non-governmental agencies, including the corporate houses, felt the majority of the study

participants, particularly from outside Delhi and distantly places.

Festival management:

The festival management also required substantive improvement, as felt by the artists and other respondents. The SNA is primarily depending upon its advertisements in print media; with less organisation-oriented personalised invitations and participations. The professional elements in the programme management are lacking, as the performing arts festivals are more or less treated by the SNA as an administrative work. The respondents felt that the regional or State Academies; specialised centres/institutes in performing arts/and culture; the State Government Departments/Directorates of Culture; the credible long-standing non-governmental/ private organisations; and even the specialised event management units of corporate houses, which are organising such festivals; should be involved in programme management of such festivals.

Opinions were crystallised on entrusting the management of festivals to the specialised committees of experts; comprising of senior exponents and upcoming artists; art managers; and art critics; without any administrative interference by the SNA officials.

Programme quality:

The programme quality in the festivals, as felt by the respondents; is steadily eroding. The SNA has failed to maintain the standards of artistic creations,

artistic improvisations, artistic innovations and artistic productions in these festivals. Most of the performances staged in these festivals, were found to be repetitions of well-circulated items/and performances/ and productions. Majority of the artists felt that the programme quality is the essence of the festivals and the devaluation of the same over the years; have led to the erosion of the credibility of the SNA's festivals. The opinions also veered around the shifting of the epicentre of the planning, execution and management of those festivals from the administrative decision-making process of the SNA to a group of experts of outstanding calibre.

Impact of the festivals:

Majority of the respondents were of the view that the impact of such festivals is marginal. Their coverage in terms of various streams/sub-stream of performing arts; representation of the senior exponents and upcoming artists; coverage of the different geographical regions; professional management of festivals; and maintenance of programme quality-all in an integrated manner would determine the impact of these festivals in preserving, promoting and disseminating the vast and varied intangible performing arts of India; vibrantly manifested in Indian music, dance and drama. All these contributing factors, however, have been steadily declining in their substance and strength; thereby progressively affecting the impact of these festivals. It was agreed that without long-term strategic planning; dealing with all important aspects of coverage, format, content,

quality, management and impact; these festivals would be reduced to annual artistic rituals.

Professionalism as the cornerstone of these festivals, was emphasised by the respondents. The festivals should have professional goal, professional selection, professional quality, professional participation and professional management to achieve and maintain professional excellence.

The role of the SNA administration should be confined only to provide the administrative back up to the professional design, planning, execution and monitoring of these festivals. It was also felt that these festivals should be regularly monitored, reviewed, assessed and evaluated, and the findings thereon should be used to further improve the objects, format, content and impact of these festivals in enriching the performing arts of our country. These monitoring-review-evaluation reports should be made public and disseminated so as to inspire an environment of healthy and transparent artistic participation and artistic output.

Another viewpoint which strongly emerged is that the SNA should refrain from outsourcing these festivals to one or selected private or non-governmental organisations; unless the same is done in an open and transparent manner, with thrust on collaborative efforts; inclusive of sharing of organisational and financial responsibilities. Otherwise, the respondents felt that the SNA would provide the artistic opportunities on a platter, without any

accountability in such collaborative efforts. In contrast to outright outsourcing, the SNA should lay down detailed guidelines/and procedure to be followed in the decision-making process for such collaboration; including channels of supervision and accountability.

Goal: 12.2

Sponsoring music, dance and drama seminars and conferences on an all-India basis:

A varied set of viewpoints were expressed on the various dimensions of the seminars and conferences, being sponsored and organised by the SNA at the national level. **Opinions were sought on eight different dimensions; which included;**

- (i) Seminars/and conference coverage;**
- (ii) Participation of senior exponents, senior experts and senior critics;**
- (iii) Participation of young and upcoming artists;**
- (iv) Participation of art connoisseurs;**
- (v) Geographical coverage;**
- (vi) Seminar/and conference management;**
- (vii) Programme quality; and**
- (viii) Impact of the seminars and conferences.**

The diverse explanations and assessments included;

Seminars/and conference coverage:

Majority of the artists and other respondents felt that the very purpose of the seminars and conferences remained largely unfulfilled because of lack of focus on identified thrust areas in performing arts in the fields of Indian music, dance and drama; wherein specialised creative dialogues and artistic interactions are needed. The themes covered by such seminars and conferences are mostly repeated ones. Invites to these programmes mostly lack in-depth thematic knowledge. In fact, majority of respondents felt that a small group of artists, art critics and art-connoisseurs have almost acquired the entire artistic-space of participation. The same group of people almost get invariably repeated in all the available occasions; with fresh inflow of ideas and inputs getting increasingly restricted. The need for harmonious thematic coverage of music, dance and drama; was highlighted by the respondents. Most of them felt that the limited ambit of the programmes may be because of multiple factors; including; limited resources for such activities at the disposal of the SNA; a creative vacuum in coverage of strategic themes; and paucity of specialised participation.

Participation of senior exponents, senior experts and senior critics:

Majority of respondents, particularly the senior exponents, senior experts and senior critics echoed the viewpoint that most of them hardly get any opportunity to participate in the seminars/conferences, being sponsored by the

SNA. A dominant viewpoint was that only selected few get such interactive platforms.

Participation of young and upcoming artists and art experts:

The young and upcoming artists and art experts have opined that their participation in such programmes is negligible. The feeling of almost total denial of participation has been voiced by the artists from the Northern Eastern States, Jammu & Kashmir and island regions. They felt that unless they are adequately represented in such creative interactions and dialogues; the same would and will remain bereft of new ideas, new concepts, new values, new themes, new creations, new productions and new expressions as well as interculturality will be jeopardised.

Participation of art connoisseurs:

The participation of art connoisseurs, art experts, art managers and art promoters; has been steadily declining because of mediocrity of thematic coverage, presentations, deliberations and conclusions in the seminars/and conferences, being sponsored by the SNA; it was observed.

Geographical coverage:

The geographical coverage in terms of holistic or balanced participation of different parts of the country as well as the artists and other concerned thereof in hosting, organising and getting

sponsored for seminars and conferences; also engaged the critical assessment of the respondents. Most of them felt that such artistic endeavours have been disproportionately inclined towards the national capital and other metropolitan cities as well as the artists staying in these places. These activities have rarely encouraged the participation of the vast majority of the exponents and experts; staying in the peripheral geographical locations. They felt that the trend needs to be reversed, with balanced participation of the artists and other related experts from different regions of the country as well as from diverse fields/and sub-fields of performing arts. The artists from the North-Eastern States, Jammu and Kashmir and island regions; were piqued with the current trend in focusing on the central and mainstream regions as well as on selected artists hailing from these sites; as they felt that greater participation of the artists from various parts of the country; including the unrepresented areas; could provide greater scope to inter-regional and inter-arts dialogues; promoting the equitable access to rich and diversified range of cultural expressions and regional traditions in performing arts and encourage the process of interculturality, multiculturalism and national integration.

Seminar/and conference management:

The management of the seminars and conferences, it was felt, needed sustained rejuvenations. Thematic experts should be involved in the design, conduct, deliberation and

finalisation of the conclusions of the seminars and workshops.

Programme quality:

The quality of such programmes has been steadily deteriorating; it was felt by the majority of respondents. They considered that without maintaining quality in design, participation, presentation, deliberation, outputs and impact: such activities would be reduced to rituals; just meeting and talking places of the artists; with wastage of limited governmental resources. Impact of the seminars and conferences:

There have been greater concerns among the respondents that most of the seminars and conferences got concluded without any result and impact. They were strongly of view that such interactions and dialogues should come out with concentrate conclusions, suggestions, and recommendations for altered/and alternate policies and measures for the protection and promotion of the performing arts heritage of India. The other specific suggestions included; The design and planning of the seminars and conferences with adequate preparatory work; indentifying the key strategic themes and sub-themes; balanced participation of the senior and upcoming art exponents and art experts; raising the standards of participation and presentation; documentation of the deliberations and findings/and recommendations as well as enhancing the number and duration of the seminars and conferences to justly cover the various streams/and sub-streams of Indian music, dance and

drama; with balanced participation of artists and others from various parts of the country.

**Goal: 13
Awarding prizes and distinctions and giving recognition to individual artists for outstanding achievement in the fields of music, dance and drama:**

The SNA honours each year eminent practitioners of music, dance and theatre, as also those who serve these arts with distinctions in other capacities. Akademi Ratna (Akademi Fellows) and Akademi Puraskar (Akademi Awards) have been conferred since 1952. These awards, as per the SNA's mandate, "not only symbolise the highest standard of excellence and achievements on a national basis; but also recognise the sustained individual work of the highest professional order and contribution to the practice and appreciation of these arts through teaching and scholarship".

Akademi Ratna (Akademi Fellows):

The Akademi Ratna (Akademi Fellows) are conferred under Rule 12 (vi) of the Rules and Regulations of the Memorandum of Association of the Akademi, which stipulates; "To elect, by a majority of at least three-fourth of the members present and voting, artists of outstanding merit in the field of music, dance and drama or such persons as have rendered outstanding service to the cause of music, dance & drama through their scholarship, research or original contributions as Fellows of the

Akademi, provided they have been recommended for the election by the Executive Board and provided further the number of Fellows shall at no time exceed thirty."

It was reported that the General Council on March, 25th, 2003, however, recommended that the number of Akademi Ratna (Akademi Fellows) may be restricted to 40 living persons, if not 60 at any given time. This was subject to the approval of the Department of Culture, Government of India.

Akademi Puraskar (Akademi Awards):

Akademi Awards are conferred on eminent practitioners, gurus and scholars of music, dance and theatre for sustained individual achievement of high professional order.

Number and categories of Akademi Puraskar (Akademi Awards):

The Akademi Awards are conferred annually and the total number of the awards in a year is not supposed to exceed 33. The awards are conferred in five fields of activities;

- I. Music;
- II. Dance;
- III. Theatre;
- IV. Other Traditional / Folk/ Tribal/ Dance/ Music/ Theatre and Puppetry; and Contribution / scholarship in performing arts,

Financial support and other facilities for Akademi Ratna (Akademi Fellows) and Akademi Puraskar (Akademi Awards):

Existing Provision:

The Akademi Ratna (Akademi Fellows) and Akademi Puraskar (Akademi Awards) carry a purse of Rupees 50,000/-, a shawl and a tamrapatra.

Proposed Provisions:

Akademi Ratna (Akademi Fellows):

It is reported that the SNA has proposed for a revision of the financial honorarium and financial support for the Akademi Ratna (Akademi Fellows). As per the revised provision, each Akademi Ratna would carry honorarium of Rs 10,000/- (Rupees Ten Thousand only) per month for life, with escalation of 10% after every three years. A citation, an *angavastram* and a *tamrapatra* would also be given under the seal of Akademi and signature of its Chairman. Besides, the fellows would be entitled to medical insurance cover upto one lakh rupees per annum. The proposed guidelines have provided that these supports would be subject to the approval of the Ministry of Culture, Government of India.

Akademi Puraskar (Akademi Awards):

Revision in Akademi Puraskar (Akademi Awards), as reported, has also been proposed by the SNA. As per the revised guidelines, each Akademi Puraskar (Akademi Awards) would carry an amount of Rupees 50,000/- (Rupees Fifty Thousand only) in cash, a citation, an *angavastram* and a

tamrapatra to be issued under the seal of Akademi and signature of its Chairman. Besides, the awardees would also be eligible for medical insurance cover up to one lakh rupees per annum. The suggested purse money of Rupees 50,000/-, as reported, has already been approved by the Ministry of Cultural, Government of India.

Responses on Akademi Ratna (Akademi Fellows):

Majority of the senior performing arts exponents; who have not been honoured with Akademi Ratna (Akademi Fellows); felt that they should have been conferred with the honours because of their outstanding contributions to the cause of music/dance/drama and also because of the fact that the artist(s) of their calibre and excellence have already been honoured with the same.

A vast majority of the artists felt that the Akademi Ratna (Akademi Fellows) are almost invariably conferred quite late, when the artists are in their much advanced age and thereby diluting or defeating the very substance and purpose of the Akademi Ratna (Akademi Fellows). They felt that present trend should be reserved to confer these honours on basis of creative excellence, after a particular age so that these honours would provide further creative artistic encouragement as well as necessary personal financial support to the senior exponents to consolidate and diversify their outstanding work.

Majority of the artists, who were aware or unaware of the detailed guidelines of the election of Akademi Ratna (Akademi Fellows); when explained about the same; opined that the present procedure is undemocratic and non-transparent.

They were of the view that the present practice of restricting the nominations/ submission of proposals for the award of Akademi Ratna (Akademi Fellows) only to Ratna Sadasya (Akademi Fellows) and the members of the General Council of the Akademi, should be done away with. They also felt that although the Chairman, SNA may have a say in the nomination of the Akademi Ratna (Akademi Fellows), the present practice of the Chairman, SNA having the powers to “propose new names for consideration of the Executive Broad/General Council even at the time of meeting”, should be abolished as it provides him/her with unlimited discretion.

Majority of artists and other respondents said that the present practice of election of the Akademi Ratna (Akademi Fellows) is mostly/ very often non-transparent and unfair.

Majority of the artists were in favour of raising the number of Akademi Ratna (Akademi Fellows); keeping in view the large spectrum of outstanding contributions by a good number of senior artists in the diverse fields of music, dance and drama. They felt that the present practice of restricting the number or Akademi Ratna (Akademi

Fellows) to forty living persons, if not sixty persons at any given time, is quite inadequate to do justice to a large number of identified and unidentified fields/and sub-fields.

Majority-almost all-of the respondents felt that the present cash prize of Rupees 50,000/- is miserably meagre amount. Akademi Ratna (Akademi Fellows) should not have been put on par with the Akademi Puraskar (Akademi Awards) in being conferred with the equal cash prize of Rupees 50,000/- and should have been provided with higher cash prize honorarium; as Akademi Ratna (Akademi Fellows) not only symbolises the highest standard of excellence and achievement at the national basis; but also is the recognition of the sustained individual work of the highest professional order and contribution to the practice and appreciation of these arts. Even the monthly honorarium of Rupees 10,000/-, with 10% escalation in every 3 years, and annual medical insurance coverage of Rupees one lakh, which are proposed to be provided to the Akademi Ratna (Akademi Fellows); are/would be inadequate to meet the artistic and personal needs of the seniormost exponents and scholars in creating, maintaining and transmitting their work.

A variety of alternatives to the present guidelines and practice of Akademi Ratna (Akademi Fellows) were suggested by the respondents. Some of these suggestions include;

- i. constitution of a Committee of Experts; comprising of eminent practitioners, teachers, scholars and critics of Indian music, dance and theatre; which could invite nominations from all the disciplines through wide dissemination of the guidelines of the Akademi Ratna (Akademi Fellows) and assess the nominations on basis of objective criteria and make final selections of Akademi Ratna (Akademi Fellows);
- ii. adoption of more open, democratic and transparent system of nominations or submission of proposals by not restricting the same to Ratna Sadasya (Akademi Fellows) and the Members of General Council of the SNA and enlarging the process of submission of the proposals to include the Government of India (Ministry of Culture); the State Governments (Departments/ and Directorates of Culture); regional or State Academies; other governmental and non-governmental agencies associated with performing arts; the Heads of the Departments/and Deans of the Faculties of Music, Dance and Drama of the universities; and eminent artists, experts, scholars and critics;
- iii. introduction of online process of submission of the proposals;
- iv. raising the number of awards to 120 or more to cover the wide variety of fields/ and sub-fields of performing arts in music, dance and drama;
- v. providing monthly honorarium of Rs. 30,000/-, with annual 10% escalation and annual medical insurance coverage of Rupees three lakh for the existing and future Ratnas/ Fellows under the Akademi Ratna (Akademi Fellows); and
- vi. extension of the entire financial benefits of the awards (the proposed monthly honorarium and the annual medical insurance coverage) to the spouses of Akademi Ratna (Akademi Fellows), after their demise to provide a greater social and economic security to the families of the Akademi Ratna (Akademi Fellows) and to pay a tribute their life-long contributions.

The immediate implementation of these proposals; would emphasise and enhance the object and intent of Akademi Ratna (Akademi Fellows), as a rare recognition of the highest standard of excellence and achievement in performing arts; advocated the respondents. They firmly underlined the fact that in the era of globalisation; unless the original custodians, inheritors and disseminators of the performing arts; are provided with adequate financial support by the Government; the excellence in performing art as an eternal component of the intangible culture heritage; would be difficult to attend, maintain and sustain.

Responses on Akademi Puraskar (Akademi Awards):

Diversified opinions were expressed on various dimensions of Akademi Puraskar (Akademi Awards). Majority of the awardees said that they should have been conferred with the Akademi Puraskar (Akademi Awards) earlier than their respective years of conferments for these sustained individual achievements of high professional order.

Majority of the performing arts exponents; who have not been conferred with Akademi Puraskar (Akademi Awards), were of the view that they should have been honoured with the same; because of their sustained individual achievement of high professional order as eminent practitioners, gurus and scholars of music/dance/theatre and also because of the fact that the artist(s) of their calibre and excellence have already received the awards.

A vast majority of the artists felt that the Akademi Puraskar (Akademi Awards) are conferred in an uneven manner, with the seniormost exponents are being denied of or getting the Akademi Puraskar (Akademi Awards) quite late; and thereby diluting or defeating the very purpose of the Akademi Puraskar (Akademi Awards). They felt that present trend should be reversed to confer these awards on basis of creative excellence after a particular age so that these honours would provide further creative artistic encouragement to the senior exponents

to consolidate and diversify their individual creative achievements.

Majority of the artists, who were aware or unaware of the detailed guidelines of the selection of Akademi Puraskar (Akademi Awards); when explained about the same opined that present procedure needs to be more democratic, representative and transparent. They also felt that although the Chairman, SNA may have a say in the nomination of the Akademi Puraskar (Akademi Awards), the present practice of the Chairman, SNA having the powers to “propose new names for consideration of the Executive Broad/General Council even at the time of meeting,” should be abolished as it provides him/her with unlimited discretion.

A majority of the artists and other respondents felt that the number of Akademi Puraskar (Akademi Awards) should be raised, keeping in view the large spectrum of sustained professional contributions by a good number of senior artists in the diverse fields of music, dance and drama. They felt that the present practice of restricting the upper annual limit of or Akademi Puraskar (Akademi Awards) to 33 persons, is quite inadequate to do justice to varied identified and unidentified fields/ and sub-fields.

Majority-almost all of the respondents felt that the present cash prize of Rs. 50,000/- is miserably meagre amount. It was suggested that the award money may be increased to rupees one lakh fifty thousand.

A variety of alternatives to the present guidelines and practice of the Akademi Puraskar (Akademi Awards) were suggested by the respondents. Some of these suggestions included;

- i. constitution of a Committee of Experts; comprising of eminent practitioners, teachers, scholars and critics of India music, dance and theatre; which could invite nominations from all the disciplines through wide dissemination of the guidelines of the Akademi Puraskar (Akademi Awards) and assess the nominations on basis of objective criteria and make final selection of Akademi Puraskar (Akademi Awards);
- ii. adoption of more open, democratic, enlarged and transparent system of nominations or submission of proposals;
- iii. introduction of online process of submission of the proposals;
- iv. raising the upper annual limit of the number of awards to 99 or more to cover the wide variety of fields/ and sub-fields of performing arts in music, dance and drama; and
- v. raising the one-time consolidated honorarium from rupees fifty thousand to rupees one lakh fifty thousand.

Ustad Bismillah Khan Yuva Puraskar

Ustad Bismillah Khan Yuva Puraskar (hereinafter referred to as Yuva

Puraskar) was instituted in 2006 to be awarded to artists “who have shown/demonstrated conspicuous talent in the fields of music, dance and drama”. Young outstanding practitioners upto the age of 35 years are eligible to be considered for Yuva Puraskar.

Number and categories of Yuva Puraskar:

Yuva Puraskar are conferred annually and the upper ceiling of the awards is 33. The awards are conferred in five broad fields of performing arts;

- I. Music;
- II. Dance;
- III. Theatre;
- IV. Other Traditional/Folk/Tribal/ Dance/ Music/Theatre and Puppetry; and
- V. Contribution / scholarship in performing arts,

Prize Money

Each Yuva Puraskar carries a prize money of Rs. 25,000/- (Rupees twenty five thousand only) and a tamrapatra to be issued under the seal of Akademi and signature of the Chairman SNA.

Responses on Yuva Puraskar

Majority of the artists and other respondents, particularly the young and upcoming artists were not aware of the detailed guidelines and procedure of the nomination/ and selection of Yuva Puraskar.

Amongst those, who are aware of the guidelines and procedure for the selection of Yuva Puraskar; a sizable

section felt that Yuva Puraskar nomination and selection process is mostly/very often non-transparent and unfair. The opinion reflected the disenchantment with the young and upcoming artists; who felt that they have been unjustly denied of the awards, while the artists of their calibre and contribution or lesser than their talent and achievement have already been conferred with the award.

The majority of the respondents; who were aware or unaware of the detail guidelines of Yuva Puraskar; when explained about the same and content; indicated that the present procedure needs to be more democratic, representative and transparent. They were for widest possible dissemination of the guidelines of Yuva Puraskar, including through internet as well as for online submission of nominations. They also felt that although the Chairman, SNA may have a say in the nomination of Yuva Puraskar, s/he should not have absolutely discretion in recommending new names, including after the last date of submission of nomination. They also suggested that the task of finding out Yuva Puraskar in specific field or area, where suitable nominations have not been made; should be left to the General Council as a collective body of the SNA, rather than to the Chairman alone.

The young and upcoming artists, who have been the aspiring for Yuva Puraskar provided varied opinions and suggestions for further improving Yuva Puraskar. Majority of the respondents felt that the annual upper limit of 33 awards are utterly inadequate to

reasonably accommodate the exceptionally talented young and upcoming artists from identified and unidentified fields/and sub-fields of performing arts. They were of the view that the number of awards should be increased to at least threefold, with upper annual limits of 99 awards to do justice to young talents, who have restricted avenues of creative incentives and encouragements. They felt that the institution of the award in 2006 is a belated step. Both the upcoming and established artists agreed that the SNA has provided scant creative opportunities to the young talents to nurture and promote their creativity and expressions. As the future custodians, inheritors and propagators of performing arts; the young talents need sustained and substantive support from the SNA; not only in form of awards; but also in forms of adequate grants and assistance.

Similarly the one-time consolidated award money of Rs.25, 000/-(Rupees twenty five thousand only), being provided to the each awardee under the Yuva Puraskar, was considered too little by the majority(almost all) of the respondents; particularly the young and upcoming artists. The viewpoint veered around raising the award money to rupees seventy five thousand.

Goal: 14

Taking suitable steps for the maintenance of proper and adequate standards of education in music, dance and drama, and with that objective to organise research in the teaching of these subjects:

Majority of the respondents expressed their dissatisfaction over the SNA's activities on maintenance of proper and adequate standard of music, dance, drama; and having conducted research in teaching of subjects on the performing art streams.

While having in-depth interviews and focus groups on this strategic activity; the role of the Kathak Kendra and the Jawaharlal Nehru Manipur Dance Academy (JNMDA) the two constituents educational and training units of the SNA, came into centre stage.

Majority of the artists observed that the Kathak Kendra; which was set-up as the national institute of education and training in Kathak dance; has almost stagnated in its functioning. The curricular, capacity-building, performing, production and extension activities of Kendra; it was felt, need sustained rejuvenation; with greater artistic, administrative and financial support.

The work of the Jawaharlal Nehru Manipur Dance Academy (JNMDA); set up for imparting education in Manipuri dance and other art forms from Manipur; also has not made desirable impact; primarily because of constraints of facilities and fund; observed the artists and other respondents. It was strongly implied that the JNMDA has been placed peripherally in the agenda of the SNA.

The opinion also got crystallised on the viewpoint that with the creation of the National School of Drama (NSD) as an

autonomous agency, with full financial support from the Government of India; the education standard-setting and relevant research related to drama; have been taken over by the NSD; which has emerged as one of the internationally acclaimed premier institutes in theatre.

The majority of the artists also felt that the SNA has utterly failed in functioning as a standard-setting body in performing arts education and in conducting thematic purposive research. This is a crucial specialised role; which has been noticeably neglected by the SNA. In fact, the SNA could have created specialised institutes of education and training in the uncovered fields/and sub-fields of the music and dance forms, excluding Kathak dance and Manipuri dance, represented by the Kathak Kendra and JNMDA respectively (and the vacuum in drama education and research, being successfully filled up by the NSD) or may have designated the recognised government or private institutes for the purpose; as centres for excellence as precursor to its role as a regulatory agency in performing arts education and training. This role of the SNA needs to be reassessed, observed majority of the artists and other respondents. The proposal for constituting the National School of Music; National School of Dance; the National School of Traditional/Folk/Tribal/Indigenous Arts; and the National School of Cultural Resources; as four separate distinct autonomous agencies under the Ministry of Culture, Government of

India, with full governmental funding to attend to the specialised needs of education training in music, dance and documentation and research; in the same pattern of the National School of Drama (NSD); was also mooted by the study participants to fill up the vacuum in this most crucial area of quality performing arts education and research.

The respondents felt that the teaching and training in music, dance, and drama; have been inherited, conducted and transmitted by individual Gurus or Gharanas; with composite role of teachers, trainers and promoters of the students. However, with the onset of the processes of globalisation, specialised education and research in performing arts, have gained added acceptance and momentum. The students desirous of pursuing career in performing arts, are justifiably preferring universities and colleges, offering such courses and research studies; rather than the SNA; as the certificates/and degrees, offered by the Kathak Kendra and the JNMDA do not have the similar legality and legitimacy like those offered by the universities, nor the quality assurance has been integrated into the courses offered by the Kathak Kendra and the JNMDA.

Without quality assurance, accreditation and recognition to performing arts education and research, the growth and diversification process of the performing arts is bound to lose its vitality, substance and impact. The younger generation, who are in search of identities in their creativity, would

continue to be part of the university system of education and research, rather than of the SNA system and in the process the latter would be deprived of the participation and contribution of an important stakeholder, whose role is crucial as the carriers, transmitters and distributors of the performing arts.

Goal: 15.1

Fostering cultural contacts between the different regions of the country in the fields of music, dance and drama:

The overwhelming opinion was based on discontentment over SNA's activities in promoting inter-regional cultural contacts.

Majority of the artists felt that promotion of inter-regional cultural contacts has not been adequately addressed by the SNA. The present format and pattern of the SNA's activities in organising festivals, seminars and conferences in Indian music, dance and drama at the national and regional levels; have been following a standardised pattern of fixed activity schedule; without adequate artistic space for developing inter-regional cultural dialogues.

India has a great diversity of regional traditions. The performing arts in their diverse streams and sub-streams are the offshoots of the regional cultural, linguistic and historical traditions of India; which has been in the process of eternal evolution and enrichment. The standardised festivals, seminars and conferences organised and sponsored

by the SNA have not succeeded to the desirable extent in fostering inter-regional cultural interactions, exchanges and dialogues.

It was felt that a process of regular and sustained inter-regional cultural dialogues, cultural disseminations and cultural distributions are needed. This is more essential for resisting the process of cultural homogenisation, cultural marginalisation and cultural alienation and to work towards multiculturalism and interculturality.

It was suggested that the SNA should take measures to ensure free and constant flow of diversity of creativities across the country, without any geographical isolation or performing arts marginalisation & deterioration. The Delhi-centric activities of the SNA needs to be decentralised, with strategic partnerships with the State Academies, non-governmental organisations, civil society and private sector to foster interculturality to build bridges among peoples, groups, communities and regions. Collaborative efforts need to be promoted by the SNA with the seven zonal councils under the Ministry of Culture; as these zonal councils are cultural passports and cultural passages to the promotion of inter-regional cultural contacts.

Goal: 15.2
Fostering cultural contacts with other countries in the fields of music, dance and drama:

Out of the respondents, who have knowledge of the SNA's activities on promoting cultural contacts in performing arts with other countries; the awareness remained vague and it was interpreted that such role may have been restricted to certain level of interactions in India, with the artists and other concerned from abroad through the SNA's programmes; and vice versa; rather than any institutional exchanges and interactions with other countries. The dominant viewpoint confirmed a large degree of dissatisfaction over this restricted role of the SNA.

Majority of the respondents felt that the SNA's role in promoting cultural contacts with other countries in performing arts has remained nominal, marginal and almost non-existent. They preferred for the enhanced role of the Indian Council for Cultural Relations (ICCR), another autonomous organisation of the Government of India under the Ministry of External Affairs; which has the mandate to foster cultural diplomacy through a wide spectrum of activities; including those related to exchange programmes in performing arts. The respondents were of the view that the SNA should redefine its objectives in promoting cultural contacts with other countries and play an advisory and collaborative role to the ICCR for sharing its expertise and experience in conducting performing arts programmers abroad; and may extend the same for co-organisation and strategic partnership with the ICCR.

III. STRUCTURE AND COMPOSITION

The SNA is an autonomous agency of the Ministry of Culture, Government of India. The management of the SNA vests in its General Council. The superintendence, direction and control of the affairs of the Akademi; rests with the Executive Board; which is assisted by the Finance Committee, Grants Committee and Publication Committee as well as Advisory Committees for Music; Dance; Theatre; Documentation and Archive; Puppetry; and Folk and Tribal Arts.

The Akademi is headed by a Chairman, who is assisted by a Vice-Chairman. The Secretary of the SNA is the Chief Executive Officer of the Akademi. The Secretary is assisted by Deputy Secretaries for Music, Dance, Drama, Co-ordination, Finance, Administration, Publication, Documentation and Librarian of the Akademi.

The SNA has two constituent units for imparting education and training; Kathak Kendra (National Institute of Kathak Dance), New Delhi and Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal; headed by separate Directors. The management of the two constituent units vests in the Executive Board of the SNA; which in turn is assisted by separate Advisory Committees to the two constituent units.

The General Council of the SNA has 70 members; with the following distributions;

- I. Chairman, SNA (1);
- II. Vice-chairman (1);
- III. Financial Adviser (nominee of the Government of India) (1);
- IV. 5 nominees of the Government of India (5);
- V. One nominee from each of the States and Union Territories (34);
- VI. One representative of the Ministry of Information and Broadcasting, Government of India (1);
- VII. Two representatives of the Sahitya Akademi (2);
- VIII. Two representatives of the Lalit Kala Akademi (2);
- IX. One representative of the Indian Council for Cultural Relations (ICCR) (1);
- X. One representative of the National School of Drama (NSD) (1);
- XI. 20 co-opted members (20); and
- XII. Secretary, SNA (1).

Opinions were ascertained from the artists and other respondents on their views on the representative, democratic and transparent character of the structure and composition of the General Council of the SNA. Majority of the respondents expressed their dissatisfaction over the openness of the General Council of the SNA.

Those who were dissatisfied over the representative, democratic and transparent character of the General Council, felt that its composition and structure should follow principles of equitable performing arts fields/and sub-fields representation and equitable

geographical representation to enable it to function as an inclusive entity of living arts and regional variations.

Another serious reservation, which pervaded the respondents' points of view, was that the General Council is primarily a body of government officials/ and government nominees, rather than a body of the exponents and bearers of performing arts. Presently, while 34 members of the General Council are government officials; representing States and Union Territories; another 5 are nominees of the Government of India, 2 other members also represent the Government of India (one nominee of the Information and Broadcasting and another senior government official of the Ministry of Culture as the Financial Adviser). These 41 government officials/ and government nominees, constitute almost 60% of the membership of the General Council of the SNA. The 20 other members, who are co-opted and, therefore, do not go through an open-ended transparent process of selection. The Chairman and Vice-Chairman of the SNA function as the Chairman and Vice-Chairman of the General Council. The ICCR, NSD, Sahitya Akademi and Lalit Kala Akademi send only 6 members to the General Council, which is less than 10% of its total strength. The General Council, therefore, has failed to reflect the transparent, democratic and representative character in its composition; neither as an entity of profusely proliferated performing arts of India nor as a body of regional aspirations.

It was felt by a majority of artists and other respondents that the composition of the General Council needs to be further enlarged. While the present practice of having nominees from each State Government/and Union Territory; Ministry of Culture, Government of India; Ministry of Information and Broadcasting, Government of India; Sahitya Akademi; Lalit Kala Akademi; Indian Council for Cultural Relations (ICCR); and National School of Drama (NSD) may continue; the process of co-opted members may be abandoned. It was suggested that the membership of the General Council should be expanded to further include; the Directors of all the seven Zonal Cultural Councils (ZCCs) under the Ministry of Culture, Government of India; the Director General of the Centre for Cultural Resources and Training (CCRT); representative of Indira Gandhi National Centre for the Arts (IGNCA); Director, Kalakshetra Foundation; as these bodies are directly related to the promotion of intangible cultural heritage as well as 121 senior and upcoming artists, art critics, art connoisseurs, art managers and art organisers; adhering to the principles of equitable representation of the various fields/and sub-fields of performing arts and equitable geographical representation. These members from art fraternity could be chosen by an inter-disciplinary Committee of Experts through an open, democratic and transparent system of selection. The proposed Committee of Experts may suggest 150 names, out of which the Government of India (Ministry of Culture) may finally choose 121

persons as the members of the General Council. The proposed strength of the General Council will be 180; with the representation of the artists and those from art fraternity as well as the government officials at the ratio of 2:1.

The majority of the artists and other respondents felt that the tenure of the General Council should be reduced from the presently followed five year duration to three years span; with the provision that two consecutive tenures would not be allowed for the non-official members. They unequivocally underlined that India is blessed with good number of artists, who have attained highest standards of achievements and excellence in various performing art streams and rightfully deserve to participate in the decision-making process of the SNA as its General Council members.

The Executive Board of the SNA comprising of 18 members; it was felt by the majority of the respondents; lacks representative, democratic and transparent character.

The overwhelming opinion was that the Executive Board of the SNA, mirrors the structure of the General Council and is more a body of the government officials and its nominees; with unlimited power and jurisdiction over the governance of not only the SNA, but also its two constituent units-Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal and the Kathak Kendra (National Institute of Kathak Dance), Delhi.

It was suggested that the government officials should have minimal needed presence in the Executive Board; which should have the artists and persons from art fraternity in majority. The strength of the Executive Board, it was opined, may be enhanced to 30; with 5 government officials and the remaining 25 being artists and from art fraternity as its members. The ratio of representation of the artists and those from art fraternity as well as the government officials in the proposed reconstituted Executive Board will be at the ratio of 5:1. Since the nominations of the artists and other concerned will from among the members of the General Council and who, it has been proposed, will be recommended by an independent inter-disciplinary group of experts; the suggested reconstitution of the Executive Board would ensure the democratisation, openness, transparency and work-worthiness of its structure and composition.

The tenure of the Executive Board should be replicate the suggested three years tenure of the General Council, instead of the present term of five years; with the similar imperativeness of involving maximum number of artists and other concerned from different fields/and sub-fields of performing arts as well as from different geographical regions in the decision-making process and governance of the SNA.

The majority of the study participants felt that the Chairman of the SNA should be an artist of eminence and excellence; who symbolise the highest

standards of achievement and who could inspire the young and not-so-young. It was felt that an artist could provide a greater thrust, direction, sustenance and leadership to the vast, varied and vibrant performing arts of India; as the Head of the SNA.

It was also suggested, with predominant emphasis that the tenure of the Secretary of the SNA as the Chief Executive Officer of the Akademi should be for three years. The post should be contractual one, with appropriate consolidated monthly salary/and emoluments to invite and utilise the best and fresh creative talents of India as well as to provide a greater degree of accountability, transparency and efficiency.

The membership to the Finance Committee, Grants Committee and Publication Committee as well as Advisory Committees for Music; Dance; Theatre; Documentation and Archive; Puppetry; and Folk and Tribal Arts; should also be decided by the same independent interdisciplinary group of experts; who could recommend to the Government of India (Ministry of Culture) an enlarged list of proposed members of artists and those from art fraternity; wherefrom the exact number of members could be chosen. The Committees may be both headed and convened by the non-official independently recommended members, with the SNA Secretariat providing only the administrative support.

The epicentre of the governance and management of the performing arts should be shifted from the SNA

administration or more precisely from the SNA officials to the plural professional groups of artists and other concerned. The role of the SNA administration may be confined to rendering necessary administrative support to the decision-making process; rather than being the real decision-makers in the governance and management of the performing arts. The procedure followed in decision-making process; including channels of supervision and accountability, may be widely disseminated to provide accountability in governance and to ensure sustainability to the diversity in creativity in performing arts in India.

IV. CONSTITUENT UNITS

SNA has three constitute units; which have been functioning under its management and supervision; namely Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal; Kathak Kendra, Delhi; and Rabindra Rangashala, Delhi.

The study provides a critical, analytical and explorative perspective of the JNMDA and the Kathak Kendra.

Jawaharlal Nehru Manipur Dance Academy (JNMDA)

Jawaharlal Nehru Manipur Dance Academy (JNMDA) was established at the initiative of the first Prime Minister of India, the Late Pandit Jawaharlal Nehru, initially as Manipuri Dance College, as a constituent unit of SNA in 1957. The college was later named as Jawaharlal Nehru Manipur Dance Academy (JNMDA) on June 8th 1964,

after the demise of Pandit Nehru in his memory and honour.

Structure and Management of JNMDA

The management of the JNMDA is vested in the Executive Board of SNA, which is assisted by an Advisory Committee to the JNMDA and the Director of the JNMDA. The Advisory Committee is headed by the Governor of Manipur (ex-officio) as its Chairman and its members comprise of representatives of the Government of Manipur; Secretary, SNA; cultural personalities of Manipur; the Director, JNMDA; its Principal and representative of the Gurus of the Academy. The members of the Advisory Committee are nominated by the Executive Board of the SNA for a tenure of five years, which is co-terminus with the term of the General Council of the SNA.

The opinions were sought from the artists and other respondents; particularly the Manipuri dance exponents, practitioners, scholars, critics and students on the representative, democratic and transparent character of the composition, structure and management of the JNMDA.

Majority of the respondents expressed their reservations and dissatisfaction on the structure and composition of the JNMDA.

The overriding point of view was that JNMDA has been functioning as a dependant and subordinate unit of the SNA. The Advisory Committee to the

JNMDA has a ceremonial status. They emphatically expressed that the JNMDA should be granted the same autonomous character and status; replicating the model of the National School of Drama (NSD), which was initially started as a constituent unit of the SNA and subsequently became an autonomous agency under the Ministry of Culture, Government of India and has been receiving total governmental budgetary support. The JNMDA should, therefore, have its own General Council and Executive Board; with majority of the members thereof, should be drawn from the fraternity of arts, particularly Manipuri dance and other allied performing art forms. These members, it was suggested, may be chosen by a Committee of Experts, comprising of outstanding recognised artists to the exclusion of the government officials; who may only provide necessary administrative support, rather than dubbing and doubling the role of the artists. The committee may propose a larger list of members to the Government of India (Ministry of Culture), wherefrom the latter could choose the exact number of members for the proposed newly-constituted General Council and Executive Board of the JNMDA.

The artists and other concerned associated with the development of the JNMDA; felt totally aggrieved by the fact that despite the pronounced policies of the Government of India to promote the development of the North-Eastern Region on a priority basis; the JNMDA has been still functioning with

remote control of/from the SNA from its New Delhi headquarters. They felt that the decentralisation process should be real and purposive. And, this cannot happen; unless JNMDA is managed by the artists and other concerned, who have been thickly associated with its growth and development process.

It may be noted that the “Report and Recommendations of the Syllabi Review Committee, 2006 Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; set up by the SNA, New Delhi (hereinafter referred to as JNMDA Syllabi Review Committee Report); which was an unanimously adopted report and which has extolled its recommendations as “epoch-making decision and road-map as well as a holistic vision in the new millennium”; has suggested five different structural variants for the JNMDA; which if implemented in one or more format(s), would not only give recognitions to the hitherto unrecognised certificates/and degrees offered by the JNMDA; but also ensure its essential rightful structural and functional autonomy. These proposals are;

- i. Seeking affiliation to the Manipur University or any other university;
- ii. Seeking equivalence of the degrees offered by the JNMDA from University Grants Commission (UGC);
- iii. Seeking Deemed University status under the UGC rules;
- iv. Endeavouring towards gaining the university status by enactment of

relevant Act by the Legislative Assembly of Manipur; and

- v. Requesting the UGC and the Ministry of Human Resource Development (MHRD), Government of India to grant the JNMDA the status of “Institution of Excellence”.

Fulfilment of the mandated aims and objectives by the JNMDA

The JNMDA was visualised and mandated to function as the premier institution for teaching of Manipur dance and allied arts.

Majority of the study participants particularly those who have been associated with the JNMDA, expressed their dissatisfaction over its functioning. The overwhelming opinion was that the functional response and outputs of the JNMDA need considerable enhancement to realise its mandated aims and objectives of working as the premier institute of education and training in Manipuri dance and allied art forms. The majority of the respondents felt that the JNMDA is in chronic shortage of human resource, logistics, infrastructural facilities as well as financial resources.

The viewpoint also crystallised on the perspective that unless the JNMDA is granted autonomy like the NSD and get entitled to get direct full financial support from Ministry of Culture, Government of India or the JNMDA is declared as Deemed University under the UGC rules or a State University under the relevant Acts, to be passed

by the Legislative Assembly of Manipur or declared as an “Institute of Excellence” by the UGC/ and Ministry of HRD; as suggested by the JNMDA Syllabi Review Committee Report; the JNMDA could not reach its most advantageous academic and artistic excellence.

The majority of the study participants felt that unless the degrees offered by the JNMDA are recognised and the pitiable peanut amount of scholarships offered to the students; are substantially revised to meet their purpose; the long-term academic sustainability of the JNMDA would be jeopardised.

Majority of the study participants were unaware of the findings of the JNMDA Syllabi Review Committee Report, 2006. When conveyed about its detailed content, they aired optimism in the proposed revitalised role of the JNMDA. It may be noted that the Committee has taken a wider perspective of its role, as it observed “the terms of reference for the works of the committee are wide and deep. It is not only to review the syllabi but has the purpose of re-orientation and restructuring the working of the JNMDA. It includes reviewing the whole gamut of the work of JNMDA” (JNMDA Syllabi Review Committee Report, 2006, page-8)

The blueprint of action or road map provided by the JNMDA Syllabi Review Committee is, however, yet to be implemented.

Kathak Kendra

Kathak Kendra (National Institute of Kathak Dance) was established as a constituent unit of Sangeet Natak Academy (SNA) in 1964. It is the premier institution in the country in the field of Kathak dance teaching and training. Great maestros of Kathak dance and Hindustani music, have been associated with the Kathak Kendra and have contributed towards its growth.

The management of Kathak Kendra is vested with the Executive Board of the SNA, which is assisted by an Advisory Committee and the Director of the Kathak Kendra. Members of the Advisory Committee to the Kathak Kendra; are nominated by the Executive Board of the SNA for a tenure of five years, which is co-terminus with the term of the General Council of the SNA. The Vice-chairman of the SNA, is the Chairman of the Advisory Committee of the Kathak Kendra.

The opinions were sought from the artists and other respondents on the structural and functional set-ups and responses of the Kathak Kendra. Among those artists, who are associated with the Kathak Kendra or who have the knowledge on its structure and functioning; a sizable majority of the respondents expressed their dissatisfaction over the existing structural set-up.

Majority of the artists were of the view that the Kathak Kendra should be provided with optimal autonomy in its structure and functioning. They were of the view that the Kathak Kendra is functioning as an administrative auxiliary of the SNA. They were of the view that the Kathak Kendra should have its own General Council and Executive Board, similar to the parental SNA structure. The present system of the Kathak Kendra, being run by an Advisory Committee, nominated by the Executive Board of the SNA, with the Director of the Kendra as the Head; reduces the structure of the Kathak Kendra as tutelage to the SNA. Unless, structural autonomy is provided; the full creative potentials of the Kendra could not be harnessed; observed the respondents.

It was suggested that the proposed General Council and Executive Board of the Kathak Kendra should have the majority of the artists, scholars, teachers and critics; particularly those associated with Kathak dance and Hindustani music; with minimal representation of the government officials. Excluding the nominated government officials, it was suggested; the other members, comprising of artists and their fraternity; should be chosen by a panel of experts, primarily associated with Kathak dance and Hindustani music. The panel could recommend a larger list of members for proposed independent General Council and Executive Board of the Kathak Kendra; wherefrom the SNA/and the Government of India (Ministry of Culture) may choose the exact number.

The suggested proposal would inculcate and internalise the process of democratisation, openness and transparency in the structure and composition of the Kathak Kendra, it was ardently articulated by the study participants.

The functioning of the Kathak Kendra also engaged the critical attention of the respondents and majority of them expressed their discontentment thereon.

Majority of the respondents felt that the creative growth of the Kathak Kendra has stagnated and a process of artistic acceleration and innovative impetus are immediately called for. They were of the view that unless the present structural set-up of the Kendra is not refurbished and rejuvenated; the Kendra would not be able to maintain its horizontal and vertical growth.

Emphasis was also put on broadening the existing courses of study to make them inter-disciplinary; with the thrust on excellence in theoretical foundations and practices/and performances. Similarly, the existing training programmes and workshops, it was suggested, to be made more intensive. It was also suggested that sub-centres/zonal centres of the Kathak Kendra, may be opened in various parts of the country to cater to the needs of quality education and training in Kathak dance for the students and upcoming artists, and reverse and neutralise the possible deterioration of the enormous artistic essence of Kathak dance.

The relevant recommendations provided by the JNMDA Syllabi Committee Report, 2006 for seeking affiliation of the JNMDA to an university; seeking Deemed University status under the UGC rules; gaining the university status by appropriate legislation; and obtaining the status of “Institution of Excellence” to be granted by the UGC/and the Ministry of HRD, Government of India; may also be replicated for the Kathak Kendra to provide greater legitimacy and recognition to its courses, and more importantly to provide it with the necessary structural and functional autonomy.

The ultimate objective should be to provide autonomy to the structural and functional set-ups and mandated roles of the JNMDA and the Kathak Kendra; which could independently govern themselves, with full financial support from the Government of India in the similar growth pattern of the NSD in order to utilise the unutilised space of activities to sustain themselves as two national nodal institutes of performing arts education and training.

V. SCHEMES & GRANTS

The Sangeet Natak Academy (SNA) has been providing grants to the cultural organisations under 14 different schemes. These schemes include;

- i. National & Regional Festivals in Music, Dance & Theatre;
- ii. Seminar, Workshop on Music, Dance & Theatre;

- iii. Sponsorship of Young Talents - (Music & Dance);
- iv. Promotion & Preservation of Puppetry;
- v. Assistance to Young Theatre Workers ;
- vi. Assistance to Playwrights in different Indian Languages;
- vii. Scheme of Assistance & Support to Contemporary Choreographers & Composers;
- viii. Training & Preservation of Traditional Performing Arts;
- ix. Grants to Cultural Institutions;
- x. Project Grants to Individuals for Research in Performing Arts;
- xi. Financial Assistance for Publication;
- xii. Studies in Tribal Culture;
- xiii. Inter-State Cultural Exchange Programme; and
- xiv. Indo-Foreign Cultural Exchange Programme-Delegates & Gifts.

The overwhelming majority of the respondents did not have full knowledge and understanding of the schemes and grants in their objects and scopes.

Opinions were ascertained regarding the familiarity of various schemes and grants among the respondents. The acquaintance is equally highest regarding National & Regional Festivals in Music, Dance & Theatre and Schemes and Grants to Cultural Institutions; followed by familiarity with

the scheme of Project Grants to Individuals for Research in Performing Arts. The schemes, which were having lowest acquaintance amongst the respondents, are Assistance to Playwrights in different Indian Languages and Indo-Foreign Cultural Exchange Programme-Delegates & Gifts; both having the lowest level of awareness.

Amongst those artists and respondents, who were aware of the details of the schemes, a majority conveyed their unequivocal disapproval with the objectives, format, content and the financial components of the various schemes.

Over the years, the grants provided under various schemes, has progressively increased. During the three financial years; 2004-2005, 2005-2006, and 2006-2007 grants of Rs. 70.45 lakhs; Rs. 89.45 lakhs; and Rs. 1.26 crore were sanctioned respectively under various scheme. The progressive growth rates for the financial years; 2005-2006, and 2006-2007; were 27% and 41% respectively over their last financial years. However, if the financial year 2004-2005 is considered as the base year for growth interpretation, the enhancement rate in 2006-2007 is 78%.

An analysis of the grants released by the SNA to the States/and UTs through the cultural organisations under various schemes for the years 2006-2007, 2005-2006, and 2004-2005; emphatically indicate that the process is uneven. While some of the States

continue to receive larger share of the grants in these three years; most of the States/and UTs have got small shares of the grants. The most disquieting fact is that Andaman & Nicobar (UT), Arunachal Pradesh, Daman & Diu (UT) and Lakshadweep (UT); have remained completely unrepresented under the schemes and grants of the SNA; with all these four UTs; among which three are island regions, which has been receiving special priority by the Government of India for their development; have not received any grants during these three years. Added to this geographical disequilibrium and more appropriately geographical isolation is the exclusion of Dadra and Nagar Haveli (UT) from the official data of the SNA related to schemes and grants for these three years.

Opinions were sought on the reasons of dissatisfaction on the format and functioning of various schemes and grants from those respondents, who were critical of their implementation. The inadequacy of the grants/sanctioned amount in meeting the outlined objectives and formats of the schemes, was cited as the prime reason of such discontent by the highest number of the respondents. During the financial years 2004-2005, 2005-2006, and 2006-2007; the lowest grants was Rs. 10,000/- and the highest grant Rs. 1 lakh. The grants, it was decisively felt by the study participants, are too inadequate to meet the outlined objectives and activities, spelled out under the schemes. They emphasised that such pitiable paltry financial

support would be wastage, unless the grantee organisations decided to put additional fund and other artistic and logistic support from their own resources to carry out the outlined/and sanctioned activities. However, a large chunk of the respondents felt that the grantee cultural organisations most often have their own inherent financial constraints in vast majority of the cases; since the governmental patronage to the art organisations, artists and art activities is negligible. The three other shortcomings in the functioning of these schemes and grants were voiced in equal proportions by the respondents. These were; delay in processing of applications; large number of applications, disproportionate to the availability of fund; and non-transparency in the decision-making process of sanctioning the grants. The other reasons of dissatisfaction regarding the implementation of the schemes and grants were; delay in releasing grants and the cumbersome procedure of applications. Some of the artists have gone to the extent of highlighting elements of corruption in the sanction of grants under the schemes and they candidly said that the grants in majority of cases are sanctioned not on the basis of the merit and strength of the applications, but on basis of individual personal rapports with the particular officials of the SNA.

A host of suggestions were provided by the study participants to make the schemes effective, meaningful and viable. Firstly, it was suggested that the minimum individual grants to the

cultural organisations should be raised to Rs. 50,000/-, with an upper-limit of Rs. 1.50 lakh. Accordingly, the annual budget estimate of the SNA under the schemes and grants may be proportionately enhanced. There needs to be greater viable support from multiple governmental sources to the art organisations; which are starved of funds to continue with their artistic creations, productions, disseminations and distributions; which are crucial to the safeguarding the intangible cultural heritage of India. Secondly, the implementation of the schemes and grants may be fully entrusted to the Grants-in-Aid Committees (GIACs); comprising of thematic art exponents, art practitioners, art experts, art critics and art promoters. These members may be chosen by an interdisciplinary nodal group of experts; who could recommend a larger list of proposed members to the Government of India (Ministry of Culture)/and the SNA, wherefrom the latter could choose the exact number of members to various GIACs. The GIACs may be both chaired and convened from amongst its members; with the SNA providing the necessary administrative and secretarial support. The tenure of the GIACs may be three years, co-terminus with the proposed three years tenures for the reconstituted General Council and Executive Board of the SNA. The suggested proposal would ensure democratic, open and transparent functioning of the schemes and grants, wherefrom these are bereft of hitherto. Thirdly, a list of cultural organisations critical to the protection and promotion

of the performing arts may be drawn and these organisations may be provided with individual annual financial support of Rs. 1.50 lakh under the appropriate schemes on a regular basis and such organisations may be intimated about the grants in advance at the outset of the financial year. This would ensure sustainability to the creations as well as the creators, practitioners and performers of the intangible cultural heritage in performing arts. Fourthly, the procedure followed in the decision-making process, including the channels of supervision and accountability; may be widely disseminated through various means of communications, including internet. Fifthly, online applications for grants under the schemes may be introduced to enhance the access, participation and outreach. Sixthly and finally, efforts should be made to adhere to the principles of equitable geographical representation; equitable representation of varied performing art forms; principles of equitable access; and principles of openness and balance in the execution of the schemes and grants.

VI.POLICY CONCLUSIONS & RECOMMENDATIONS

Indian history and culture is dynamical and diverse, spanning back to the dawn of human civilisation. The multiple expressions of intangible cultural heritage, manifested in its vibrant varieties of performing arts; constitute one of the fundamental sources of cultural diversities and identities of its

peoples, groups and communities as well as integral part of the common heritage of humanity.

India is one of the “States Parties” to three interrelated binding international legal instruments; which provide the policies and programmes frameworks and postulates for the preservation, safeguarding and enhancement of the diversity of cultural expressions. These are; the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Out of these three conventions; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, provides indispensable and fundamental basis for the protection and promotion of the performing arts.

The creation of the SNA itself, was one of the diversity of cultural expressions par excellence by the architects of the Modern India; who as the great visionaries simultaneously mooted the proposal since the pre-independence years to establish three distinct nodal agencies to safeguard and promote the literary traditions, visual art and performing arts of India.

The SNA was visualised as the apex agency of performing arts; embodied in Indian music, dance and drama and was mandated to take cultural policies and measures for the identification, documentation, research, preservation, protection, promotion, enhancement, transmission and distribution of the vast range of living heritage or dimensions of human heritage; expressed in performing arts.

The SNA was also expected to promote multiculturalism, interculturality and culture of peace; which have vital and perpetual role for India's society, culture and polity; characterised by the diversity of cultural expressions.

The study has made comprehensive, expansive and inclusive assessment of the adequacy, efficacy, vitality, responsiveness, adaptability, impact and prospects of the policies and measures; undertaken by the SNA in fulfilling its originally mandated fifteen goals.

It has also explored the processes of restructuring, readjustments and rejuvenations; undertaken by the SNA to meet the emerging and constantly-changing needs, demands, opportunities, barriers, risks and challenges; associated with the protection and promotion of the performing arts; and more particularly in encountering the challenges of globalisation processes; integrating and

enhancing the role of the young people in intangible cultural heritage protection and promotion; mainstreaming performing arts for ensuring social cohesion and addressing the social issues; and contributing towards protection and promotion of performing arts as an essential component of sustainable development for the benefit of present and future generations.

The study through mixed methods research or methodological pluralism or third research paradigm; has provided practical policy and programme alternatives or well-justified policy recommendations and conclusions and solutions; with clarity, credibility, accuracy, precision, relevance, depth, breadth, logic, fairness and significance.

The relevant findings; along with suitable recommendations; with regard to the SNA's fulfilment of its mandated aims and objectives; its structure and composition; its constituent units as well as its schemes and grants; have been provided in details in the preceding chapters; Part-II, Part-III, Part-IV and Part-V respectively.

Policy recommendations:

The study proposes policy recommendations; which could be implemented by the SNA/and the

Government of India (Ministry of Culture) concurrently. These recommendations include;

1. Refocusing the role of the SNA to designate it as the principal competent body for the identification, documentation, research, preservation, protection, promotion, enhancement, transmission and distribution of the intangible cultural heritage in India; particularly related to the performing arts; and elevating its role as a regulatory body for this purpose.

2. Redefining the original mandate of the SNA as provided under its Memorandum of Association to exactly specify its role with regard to the protection and promotion of theatre.

When the SNA was created in 1952 and thereafter, acquired its autonomous character in 1961 as a registered society, it has been functioning as the apex national body of the performing arts; embodied in Indian music, dance and drama. However, with the elevation of the National School of Drama (NSD) from its initial status of an affiliated constituent unit of the SNA since 1959 to a full-fledged autonomous agency under the Government of India (Ministry of Culture) in 1975, with full governmental financial support and thereby, having acquired the similar

status as that of the SNA; the SNA's mandated role with regard to the protection and promotion of the drama have been rendered redundant. Only areas wherein, the SNA has a role concerning drama is providing grants under its schemes to theatre organisations and to cover the field of theatre, along with those of music and dance under its award programmes. It may be noted that the NSD has acquired international credibility and recognition as a theatre education and training institution. The restructure and readjustment in the SNA's role may ensure necessary amendments in its Memorandum of Association to exclude all those activities relating to theatre, which is being undertaken by the NSD and providing the NSD with more budgetary support to harness its optimal potentials, growth and impact in protection and promotion of living heritage related to drama. This will contribute towards necessary clarity in policies and measures related to the safeguarding and enhancement of drama.

3. Redelineating the role of the SNA with regard to its very fast object, provided under its Memorandum of Association of the SNA, i.e., "to co-ordinating the activities of the regional or State Academies of music, dance and drama" to forge strategic partnerships with the State Academies for the purpose of co-safeguarding, co-production and co-distribution

programmes; with separate annual budgetary provision by the Government of India for the same.

The State Academies constitute the crucial links in the protection and promotion of the performing arts at the State/and regional/and local levels. However, the role of the State Academies have been marginalised and their creative capacities have remained unutilised/and underutilised owing to the paucity of funds and lack of meaningful policy initiatives. These Academies may be provided with optimal artistic, financial and logistic blood transfusions to resurrect them from the state of complete inertia.

4. Promotion of critical research and investigation for the identification and safeguarding of the intangible cultural heritage, expressed in the performing arts as well as for synthesis, evaluation, reconstruction and recreation of the exiting theories, techniques and practices of music, dance and drama by the SNA; through identification of the thrust areas of research by a committee of experts, who have done outstanding work in music, dance and drama; provision for flexible grants for research as well as creation of digitalised archives to preserve the creative growth of the senior exponents or Gurus.

5. Digitalisation of the SNA's library and documentation centre; including the audio-visual archive, research work and paper-based publications; housed at its headquarters at New Delhi to ensure the longevity of imperilled information and core cultural assets as well as to provide extraordinary information by making the remotest assessable and hard-to-see visible as well as ushering in process of creation of "virtual library" or "Library without Walls" in performing arts of India. It may be noted that the digitalisation of print, image and sound collections will empower the users; including researchers to create, compare and shares data. It will not only change the ways the present library and archive has been working; but also more fundamentally the very work that they have been doing. The transformative impact of new technology of digitisation will be intrinsically valuable for preservation of the materials on tangible culture. It would also extend the reach of research and performing arts education; improve the quality of learning; and re-shape the scholarly communication.

6. Extending the digitalisation process to all the memory institutions- libraries, museums and achieves in the country to create an integrated national digitalisation programme of

intangible cultural heritage; within a multilingual environment to achieve significant enhancement in access, quality, rapidity, interoperability, security and sustainability of the intangible cultural heritage of India, including performing arts to support the development of the knowledge society.

7. Decentralisation of the SNA's reference library facilities at the zonal level by setting up of such facilities with the seven Zonal Cultural Centres under the Ministry of Culture, Government of India.

8. Setting up of a National School of Cultural Resources, as an autonomous agency under the Ministry of Culture, Government of India to provide a thrust and co-ordination to the digitalised documentation, dissemination and distribution of the intangible cultural heritage.

9. Designating Music Academy, Chennai (which is older than the SNA, being established in 1928) as the National Centre for Carnatic Music, as a fully-funded autonomous agency under the Ministry of Culture, Government of India for the purpose of education, training,

production, dissemination, research and reference work in Carnatic music in recognition of its outstanding contribution in the field of Carnatic music. It may be noted that the Music Academy has provided best practices in digitalising the collections in Carnatic music. The Music Academy has already made a dent in digitalisation and is in the process of covering 6000 hours of music by February 2009 into digital format. The software allows artist-wise and song-wise search; and provides details of raga, tala, composers and artists. In addition, it allows listeners to manipulate the digital representations of music by selecting a full concert, opting for excerpts from a concert or building a bank of songs from various concerts by different artists and then listening to them, one by one.

10. Expansion of the museum or the gallery of musical instruments maintained by the SNA at its headquarter at New Delhi as well as revitalising the already existing cultural museums in different parts of the country with necessary financial support from the Government of India and establishing new cultural museums in the unrepresented/uncovered regions; as they embody living vehicles of cultural awareness, appreciation and education; particularly among the young people.

11. Restructuring the policies and measures, being undertaken by the SNA for cooperation with similar Academies like the State Academies and other institutions and associations for the furtherance of its objects by developing collaborative arrangements and partnerships with the public sector and private and non-profit organisations, with thrust and transparency, for enhancing their capacities in the protection and promotion of the performing arts of India; more precisely supporting a group of artists and art organisations, critical for the protection and preservation of the intangible cultural heritage in a regular non-interfering manner, with the involvement of independent experts in such enlisting process.

12. Adopting collaborative arrangements and strategic partnerships with the in programmes, projects and activities for the safeguarding and enhancement of the performing arts in contrast to outright outsourcing; and deciding such outsourcing on a multiple objective factors in contrast to the subjective (and partial) decisions; and which should include; cost-saving/cost-sharing; workload reduction for the SNA leading to focus on core creative

competencies; and accountability in rendering quality outputs. It may be noted that unplanned outsourcing, will be a burdensome and eroding exercise; and in its unrestrained functioning may lead to the disintegration and dismantling of the SNA set-up itself.

13. Reformulating the policies and measures to encourage the ideas and enrichment of techniques between the different regions with regard to performing arts by fostering sharing of knowledge and understanding about the depth and diversity of the performing arts through structural and informal networking of artistic opportunities; enhancing artistic management, promoting technical knowledge and leadership skills, and initiating and following-up the current and anticipated issues and problems affecting the performing arts as well as by improving and diversifying the performing art techniques and their documentations & disseminations. It may be noted that the exchange of ideas needs to involve the interactive cultural dialogues between all the stakeholders involved in the creative processes-artists, critics, educators, managers, presenters, funders, advocates and audience. The issues may cover; performance and production, creativity and sustainability; education and training; audience development and diversification; and

the impact of new technology and leadership development. The exchange of ideas needs to have pan-Indian perspective and cross-cultural (inter-disciplinary) perspective. With a vast array of regional traditions providing plural processes of artistic evolution, artistic growth and artistic assimilation; the exchange of ideas should have been enormously encouraged to have an enhanced ambit, outreach and impact; rather than rendered to redundancy. Multiculturalism/and interculturality, which refer to the equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect; may be the essential elements of enhanced exchange of ideas in performing arts of India. The enhancement of the techniques is also an integral process of creative development. The creative base of performing arts is recreation. Without improved and modified techniques; the growth process of these art forms; would stagnate and fail to meet the contemporary challenges of appropriate artistic adaptations; particularly in integrating the participation of young people as the bearers, disseminators and distributors of the constantly-changing performing art forms.

14. Expanding the publication work on Indian music, dance and drama; including reference works, such as an illustrated dictionary or handbook of technical terms by greater budgetary support and

digitalisation of all the paper-based work, including the reference work within a multilingual framework to substantially enhance their accessibility, visibility, multi-reference, and longevity.

15. Providing sustained safeguarding policies and measures to protect and promote folk music, folk dance and folk drama as well as community music, martial music and other types of music ; which are under grave threats of deterioration, disappearance and destruction; and actively involving the custodians, inheritors and disseminators of such art forms and digitalised preservation of such art forms for the posterity.

16. Providing recognition to the traditional knowledge as a source of intangible and material wealth, and in particular the knowledge system of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion.

17. Reformulating the policies and measures towards sponsoring music, dance and drama festivals at the national and regional levels in eight specific dimensions to optimise

their coverage, participation, management, quality and impact. These include;

a) Festival coverage:

Providing as far as possible equitable representation and coverage of various fields and sub-fields by enhancing the number and duration of the festivals as well as by innovatively and flexibly grouping various streams and sub-streams of the performing arts to provide a wider canvas of art forms coverage

b) Participation of senior artists:

➤ Introducing the key elements of expertise, transparency and accountability in the selection of the participating artists by entrusting the selection process to a committee of experts, with the provision that the committee, with a fixed three-year tenure; could draw up the list of participants of senior exponents for annual schedules of the festivals, at least one year in advance, without the shackles of the administrative control of the SNA officials.

➤ encourage excellence in festivals by enlisting the participation of selected groups (as soloists or group choreographers), who have featured nationally and internationally and who are critical for the protection and promotion of performing art heritage; through a process of transparent selection method; rather than opening up the artistic space too thin to turn the festival performances as a mediocre crowded process. However, to provide a continuity to creativity; new individuals artists/and groups may be added to the

existing ones at regular intervals. The modified practice will provide the desired sustainability to the creativity of the senior exponents; who could acquire relevant freedom to create, disseminate and distribute their cultural expressions through the festivals.

c) Participation of young and upcoming artists:

Providing not only adequate artistic space to the young and upcoming artists for participation in the festivals; but also arranging/sponsoring separate festivals (with enhanced number and duration) for them; and making special efforts to integrate and enhance the participation of the young and upcoming artists from the North-Eastern States, Jammu & Kashmir and island regions.

d) Participation of art connoisseurs, art promoters, art managers, art organisers and interested audience:

Raising the standards of the festivals to ensure the participation of the other vital stakeholders engaged in creative processes; who feel demotivated to participate in and contribute towards the festivals, because of a multiple of reasons; including deteriorating programme quality; poor festival management; lack of innovative features; and standardised participation format.

e) Geographical coverage of festivals:

Ensuring equitable geographical representation and rotation to diffuse the epicentres of the festivals from Delhi and other metropolitan cities to other uncovered/and undercovered

cities, towns and other important locations to enhance their purpose, outreach and impact.

f) Festivals management:

Substantially improving the festival management from its existing cramped format of an administrative work to the creatively diverse format of professional management of the festivals; with the participation of the all the stakeholders; particularly the State Academies; specialised centres/institutes in performing arts/ and culture; the State Government Departments/Directorates of Culture; the credible long-standing non-governmental/ and private organisations; and even the specialised event management units of corporate houses, which are organising such festivals.

g) Programme quality:

Taking measures to reverse the process of the steady erosion in programme quality of the festivals by maintaining the standards of artistic creations, artistic improvisations, artistic innovations and artistic productions in these festivals; and avoiding the repetitions of well-circulated items/and performances/ and productions as well as shifting of the focus of the planning, execution and management of these festivals from the administrative decision-making process of the SNA to a group of experts of outstanding calibre.

h) Impact of the festivals:

Enhancing the impact of the festivals by adopting long-term strategic planning;

dealing with all important aspects of coverage, format, content, quality, and management; so that these festivals are not reduced to annual artistic rituals.

i) Other focused recommendations:

➤ Integrating professionalism as the cornerstone of these festivals; with emphasis on achievement of professional goal, professional selection, professional quality, professional participation and professional management to attend and maintain professional excellence.

➤ Adopting a permanent mechanism of monitoring, reviewing, assessing and evaluating the performances and impact of these festivals; by a group of experts; and using the findings thereon to further improve the objects, format, content and impact of these festivals in enriching the performing arts of India as well as making public these monitoring-review-evaluation reports for their wider dissemination so as to inspire an environment of healthy and transparent artistic participation and artistic output.

➤ Adopting open, transparent and accountable collaborative arrangements and strategic partnerships with, between and within the public and private sectors and non-governmental organisations for fostering diversity of cultural expressions through these festivals in contrast to outright outsourcing of these festivals. Such collaborative efforts may range from organising the festivals to co-production and co-distribution arrangements; should specify detailed guidelines/and procedure to be followed in the

decision-making process for such collaboration; including channels of supervision and accountability; and should involve sharing of organisational and financial responsibilities.

18. Reformulating the policies and measures towards sponsoring music, dance and drama seminars and conferences at the national level. These include;

a) Seminars/and conference coverage:

Identifying thrust areas in performing arts for seminars/ and conferences; harmonious coverage of various fields/and sub-fields of the performing arts; and emphasis on specialised participation in contrast to repetitions of themes, fields/and sub-fields and particular participants.

b) Participation of senior exponents, senior scholars and senior critics:

Raising the participation of the senior exponents, senior scholars and senior critics in creative presentations, interactions and dialogues in the seminars/and conferences by enhancing their numbers and durations to do justice to varied fields of performing arts.

c) Participation of young and upcoming artists and art experts:

Providing adequate representation to the young and up-coming artists and art experts; including those from the Northern Eastern States, Jammu & Kashmir and island regions to integrate new concepts, new values, new

themes, new creations, new productions and new expressions as well as interculturality through the seminars/and conferences.

d) Participation of art connoisseurs:

Ensuring the participation of art connoisseurs through maintaining the standards of thematic coverage, presentations, deliberations and conclusions in the seminars/and conferences in the seminars/and conferences.

e) Geographical coverage:

Integrating the principles of equitable geographical representation and rotation in the hosting/organising/and providing grants for the seminars/and conferences; including diffusing the epicentres of such activities from the National capital, metropolitan cities and other central and mainstream regions to the uncovered geographical locations; particularly the North-Eastern States, Jammu and Kashmir and island regions in order to provide greater scope to inter-regional and inter-arts dialogues; promote the equitable access to rich and diversified range of cultural expressions and regional traditions in performing arts and encourage the process of interculturality, multiculturalism and national integration.

f) Seminar/and conference management:

Rejuvenating the management of seminars/and conferences through the involvement of recognised thematic experts on a regular basis in the design, conduct, deliberation and finalisation of

the conclusions of the seminars and workshops.

g) Programme quality:

Raising the quality in design, participation, presentation, deliberation, outputs and impact of the seminars/and conferences.

h) Impact of the seminars/and conferences:

Ensuring that the seminars/and the conferences have the desired results as mechanisms of meaningful interactions and dialogue through concentrate conclusions, suggestions, and recommendations for altered/and alternate policies and measures for the protection and promotion of the performing arts heritage of India.

i) Other focused recommendations:

- designing and planning of the seminars and conferences with adequate preparatory work;
- identifying the key strategic themes and sub-themes;
- balanced participation of the senior and upcoming art exponents and art experts;
- raising the standards of participation and presentation;
- documentation of the deliberations and findings/and recommendations; and
- enhancing the number and duration of the seminars and conferences to provide equitable representation to the artists, art forms and geographical regions, may be on a rotational basis.

19. Comprehensive revamping of the three separate categories of awards Akademi Ratna (Akademi Fellows), Akademi Puraskar (Akademi Awards) and Ustad Bismillah Khan Yuva Puraskar; being conferred by the SNA at different levels of artistic attainments to make these awards transparent, purposive and substantive; beyond symbolic recognitions of artistic accomplishments and beyond controlled selection process.

The recommendations in this regard; include;

- Delegating the entire selection process to the independent experts, with the SNA officials providing the administrative backup; by constituting a Committee of Experts; comprising of eminent practitioners, teachers, scholars and critics of Indian music, dance and theatre; which could invite nominations from all the disciplines through wide dissemination of the restructured guidelines of the Akademi Ratna (Akademi Fellows); Akademi Puraskar (Akademi Awards) and Ustad Bismillah Khan Yuva Puraskar; and assess the nominations on basis of objective criteria and make final selections of these three groups of awards;
- Adopting a more open, democratic, enlarged and transparent system of nominations/and submission of proposals in these three categories;
- Enlarging the prerogative of nominations of Akademi Ratna (Akademi Fellows) from the restricted

group of Ratna Sadasya (Akademi Fellows) and the Members of General Council of the SNA to an enlarged group; including the eminent art exponents, art scholars, and art critics; the Heads of the Departments/ and Deans of the Faculties of Music, Dance and Drama of the universities; regional or State Academies; other governmental and non-governmental agencies, associated with performing arts; Government of India (Ministry of Culture); and the State Governments (Departments/ and Directorates of Culture);

- introduction of online process of submission of the proposals;
- raising the number of the three categories of awards to at least three times of the present ceilings; with the existing annual upper limit of 40 awards, being conferred under Akademi Ratna (Akademi Fellows) to 120 ; and the existing annual upper limits of Akademi Puraskar (Akademi Awards) and Ustad Bismillah Khan Yuva Puraskar from the present number of 33 each to 99 each to cover the wide variety of fields/ and sub-fields of performing arts in music, dance and drama;
- enhancing the honorarium provided under these three award programmes; with the provision of monthly honorarium of Rs. 30,000/-, with annual 10% escalation and annual medical insurance coverage of Rupees three lakh for the existing and future Ratnas/ Fellows under the Akademi Ratna (Akademi Fellows); and extension of the entire financial benefits of the

awards (the proposed monthly honorarium and the annual medical insurance coverage) to the spouses of Akademi Ratna (Akademi Fellows), after their demise to provide a greater social and economic security to the families of the Akademi Ratna (Akademi Fellows) and to pay a tribute their life-long contributions as well as raising the present consolidated honorarium of Rs. 50,000/- under the Akademi Puraskar (Akademi Awards) and Rs. 25,000/- under the Ustad Bismillah Khan Yuva Puraskar to Rs. 1.50 lakh and Rs. 75,000/- respectively. The raising of honorarium for Akademi Puraskar (Akademi Awards) and Ustad Bismillah Khan Yuva Puraskar as well as providing a permanent system of financial support to the existing and future Ratnas/ Fellows under the Akademi Ratna (Akademi Fellows) is essential; as in the era of globalisation; unless the original custodians, inheritors and disseminators of the performing arts; are provided with adequate financial support by the Government; the excellence in performing art as an eternal component of the intangible culture heritage; would be difficult to attend, maintain and sustain.

20. Filling up the large gap in the SNA's mandated role in maintaining proper and adequate standards of education and research in music, dance and drama by initiating and implementing multiple synchronised policies

and measures. The proposed activities may include;

- Reworking the exact role of the SNA in education standard-setting and relevant research; since theatre education and research has been taken over by the NSD; which has emerged as one of the internationally acclaimed premier institutes in theatre, with the similar autonomous status like that of the SNA; with full financial support from the Government of India.
- Constituting the National School of Music; National School of Dance; the National School of Traditional/ Folk/ Tribal/Indigenous Arts; and the National School of Cultural Resources; as four separate distinct autonomous agencies under the Ministry of Culture, Government of India, with full governmental funding to attend to the specialised needs of education and training in music and dance and documentation and research; in the same pattern of the National School of Drama (NSD) to fill up the vacuum in this most crucial area of providing quality performing arts education and research.
- Providing recognitions and accreditations to the courses; being offered by the Kathak Kendra, Delhi and Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal as well as to the courses, including the research work; which may be conducted by the proposed National School of Music; National School of Dance; the National School of Traditional/ Folk/ Tribal/ Indigenous Arts; and the National

School of Cultural Resources as well as their affiliated centres/and units.

21. Revamping of policies and measures, undertaken by the SNA to promote inter-regional cultural contacts in performing arts; by pioneering a process of regular and sustained inter-regional cultural dialogues, cultural disseminations and cultural distributions; with thrust on the protection and promotion of the performing arts as offshoots of regional cultural, linguistic and historical traditions of India; which have been in the process of eternal evolution and enrichment as well as by resisting the process of cultural homogenisation, cultural marginalisation and cultural alienation and working towards multiculturalism and interculturality through strategic partnerships with the State Academies, Zonal Councils, public and private sectors, non-governmental organisations, and civil society to build bridges among peoples, groups, communities and regions.

22. Redefining the SNA's role in fostering cultural contacts with other countries in performing arts by exploring an advisory and collaborative role of the SNA to the Indian

Council for Cultural Relations (ICCR), another autonomous organisation of the Government of India under the Ministry of External Affairs; which has the mandate to foster cultural diplomacy through a wide spectrum of activities; including those related to the performing arts and extending such role for co-organisation and strategic partnership with the ICCR. This reworking in the original mandated aims and objectives of the SNA is essential; since the SNA's role in promoting cultural contacts with other countries in performing arts has remained nominal, marginal and almost non-existent.

23. Initiating and implementing all-inclusive policies and measures to ensure the representative, democratic and transparent character of the structure and composition of the SNA by comprehensively amending the existing frameworks of its General Council and the Executive Board; which as the decision-making bodies of the SNA; hitherto have disproportionate higher representations of the government officials/and government nominees. Such reconstitution process should follow principles of equitable representation of performing arts fields/and sub-fields and

equitable geographical representation (and rotation) to enable these two bodies to function as inclusive entities of living arts and regional variations.

24. Reconstitution of the General Council of the SNA by including in its memberships the representatives of the governmental agencies, which are directly related to the intangible cultural heritage of India as well as including senior and upcoming artists, art scholars, art critics, art connoisseurs, art promoters, art managers and art organisers; adhering to the principles of equitable representation of the various fields/and sub-fields of performing arts and equitable geographical representation. The members from art fraternity could be chosen by an inter-disciplinary Committee of Experts through an open, democratic and transparent system of selection. The proposed Committee of Experts may suggest 150 names, out of which the Government of India (Ministry of Culture) may finally choose 121 persons as the members of the General Council. The proposed strength of the General Council will be 180; with the representation of the artists and those from art fraternity as well as the government officials as 121 and 59 respectively at the ratio of 2:1. (see Box-ES.1)

Box-ES.1**Suggested modified composition of the General Council**

- I. Official Members (Ex-officio)– 59
- i. Chairman, SNA (1);
 - ii. Vice-chairman, SNA (1);
 - iii. The Secretary, Ministry of Culture, Government of India (1);
 - iv. The Secretary, Ministry of Information and Broadcasting, Government of India (1);
 - v. Joint Secretary, in-charge of Academies; including SNA, Ministry of Culture, Government of India (1);
 - vi. Financial Adviser to the Ministry of Culture, Government of India (1);
 - vii. Chairman & Secretary of the Sahitya Akademi (2);
 - viii. Chairman & Secretary of the Lalit Kala Akademi (2);
 - ix. Chairman & Director of the National School of Drama (2);
 - x. Director General, Indian Council for Cultural Relations (ICCR) (1);
 - xi. Directors of all the seven Zonal Cultural Councils (ZCCs), Ministry of Culture, Government of India (7);
 - xii. Director General, Centre for Cultural Resources and Training (CCRT), Ministry of Culture, Government of India (1);
 - xiii. Director, Indira Gandhi National Centre for the Arts (IGNCA), Ministry of Culture, Government of India (1);
 - xiv. Director, Kalakshetra Foundation, Ministry of Culture, Government of India (1);
 - xv. The Secretaries/ Directors of Culture, State Governments/ and Union Territories (35); and
 - xvi. Secretary, SNA (1).
- II. Non-officials (121 Members)
- Total strength: 180

25. Restructuring of the Executive Board of the SNA, which is vested with unlimited power and jurisdiction over the governance of not only the

SNA, but also its two constituent units-Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal and the Kathak Kendra (National Institute of Kathak Dance), Delhi; with minimal needed presence of the government officials and government nominees and majority representation of the artists and persons from art fraternity in majority. The strength of the Executive Board, may be enhanced to 30 out of which 25 will be artists and others involved in performing arts creative processes and the remaining 5 government officials; the representations being at the ratio of 5:1. The nominations of the artists and other concerned will from among the members of the General Council and who, it has been proposed, will be recommended by an independent interdisciplinary group of experts.

26. Reducing the tenure of the General Council and the Executive Board from the presently followed five year duration to three years span; with the provision that two consecutive tenures will not be allowed for the non-official members. The imperative objective of having a reduced tenure of three years is to provide rightful opportunities to the maximum number of artists and other concerned; having highest standards of achievements and excellence in large number of fields/and sub-

fields of performing arts as well as ensuring the principles of equitable geographical representation and rotation in the decision-making process and governance of the SNA.

27. The Chairman of the SNA may be an artist of eminence and excellence; who symbolise the highest standards of achievement; who could inspire the young and not-so-young in the protection and promotion of the diversity of cultural expressions; and who could provide a greater thrust, direction, sustenance and leadership to the vast, varied and vibrant performing arts of India; as the Head of the SNA.

28. The tenure of the Secretary of the SNA as its Chief Executive Officer may be for three years. The post may be contractual one, with attractive consolidated monthly salary/and emolument package to select and utilise the best and fresh creative performing arts talents, with artistic and administrative exposures. The selection process may be an open and transparent one and may be entrusted to a committee of recognised artists of eminence and excellence.

29. The memberships to the Finance Committee, Grants Committee and Publication

Committee as well as Advisory Committees for Music; Dance; Theatre; Documentation and Archive; Puppetry; and Folk and Tribal Arts; may also be decided by the same independent interdisciplinary group of experts; which will be involved in recommending the enlarged list of the non-official members of artists and other concerned to the Government of India (Ministry of Culture) for the General Council of the SNA. A similar enlarged list may be prepared and submitted by the committee to the Government of India (Ministry of Culture); wherefrom the latter may choose the members of various working and thematic committees. These Committees may be both headed and convened by the non-official independently recommended members, with the SNA Secretariat providing the administrative support.

30. Ensuring qualitative transformation of the governance and management of the performing arts; by shifting its epicentre from the SNA administration or more precisely from the SNA officials to the plural professional groups of artists and other concerned. The role of the SNA administration may be confined to rendering necessary administrative support to the decision-making process; rather than being the real decision-makers in the governance and management of the performing arts. The procedure followed in decision-making process; including channels of supervision and accountability, may be widely

disseminated to provide accountability in governance and to ensure sustainability to the diversity in creativity in performing arts in India.

31. All-round inclusive revamping of the two constituent units of the SNA; Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal and Kathak Kendra National Institute of Kathak Dance), Delhi to make them premier institutes of education, training and research in Manipuri dance and other allied Manipuri art forms as well as in Kathak dance respectively.

32. Granting the autonomous character and status to the JNMDA; replicating the model of the National School of Drama (NSD), which was initially started like JNMDA as a constituent unit of the SNA and subsequently became an autonomous agency under the Ministry of Culture, Government of India, with full total governmental budgetary support. The JNMDA may have its own General Council and Executive Board; with majority of the members thereof, may be drawn from the fraternity of arts, particularly Manipuri dance and other allied performing art forms. These members may be chosen by a Committee of Experts, comprising of outstanding recognised artists. The committee may propose a larger list of members to the Government of India (Ministry of Culture), wherefrom the latter could choose the exact number of members for the proposed newly-constituted

General Council and Executive Board of the JNMDA.

33. Immediate concurrent implementation of the “Report and Recommendations of the Syllabi Review Committee, 2006, Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; set up by the SNA, New Delhi; which was an unanimously adopted report and which has extolled its recommendations as “epoch-making decision and road-map as well as a holistic vision in the new millennium”; has recommended five different structural variants for the JNMDA; which needs to be implemented in one or more format(s), in order to not only give recognitions to the hitherto unrecognised certificates/and degrees offered by the JNMDA; but also to ensure its essential rightful structural and functional autonomy. These proposals are;

- i. Seeking affiliation to the Manipur University or any other university;
- ii. Seeking equivalence of the degrees offered by the JNMDA from University Grants Commission (UGC);
- iii. Seeking Deemed University status under the UGC rules;
- iv. Endeavouring towards gaining the university status by enactment of relevant Act by the Legislative Assembly of Manipur; and
- v. Getting the status of “Institution of Excellence” from the UGC/and the Ministry of HRD.

34. Strengthening and diversifying the courses offered by the JNMDA, with due recognitions and accreditations; introduction of research, facilities in the JNMDA and adequately enhancing the number; and amount of the scholarships provided to the students in the various courses, offered by the JNMDA to attend higher degrees of retentions and achievements in various existing and proposed courses.

35. Enlarging the academic components of the JNMDA by opening full-fledged Departments in major courses; constitution of a Board of Research Studies to oversee the proposed research facilities; constitution of various course-course related committees; and expansion of the necessary human development facilities, including more regular and visiting faculties.

36. Expanding the JNMDA's present campus, class rooms, production unit, reference and audio visual facilities; opening of a Centre of the JNMDA at Delhi as well as the implementation of all other proposals for the academic and administrative development of the JNMDA, suggested by the Syllabi Review Committee, 2006.

37. Granting optimal autonomy to the Kathak Kendra in its structure and functioning; raising its status

to an autonomous agency in the similar growth pattern of the NSD in contrast to its present status of an administrative auxiliary of the SNA in order to prohibit its stagnation and to ensure its sustainability as the premier institute of education and training in Kathak dance.

38. Entrusting the management of the Kathak Kendra to the democratically and transparently constituted General Council and Executive Board. These two bodies should have the majority of the artists, scholars, teachers and critics; particularly those associated with Kathak dance and Hindustani music; with minimal representation of the government officials. Excluding the nominated government officials, it was suggested; the other members, comprising of artists and their fraternity; should be chosen by a panel of experts, primarily associated with Kathak dance and Hindustani music. The panel could recommend a larger list of members for proposed independent General Council and Executive Board of the Kathak Kendra; wherefrom the SNA/and the Government of India (Ministry of Culture) may choose the exact number.

39. Expanding the academic, performing and administrative components of the Kathak Kendra; including broadening and diversifying the existing courses of study to make them inter-disciplinary; with the thrust on excellence in theoretical foundations and practices/and performances; introduction of research courses; consolidating of the existing training

programmes and workshops; expanding the regular and visiting faculties; strengthening the production, administrative and main campus facilities; and opening sub-centres/zonal centres of the Kathak Kendra in various parts of the country to cater to the needs of quality education and training in Kathak dance.

40. Replicating/and appropriately adapting the relevant recommendations provided by the JNMDA Syllabi Committee Report, 2006 for the Kathak Kendra. The report has sought for affiliation of the JNMDA to an university or seeking Deemed University status under the UGC rules or gaining the university status by appropriate legislation or obtaining the status of “Institution of Excellence” to be granted by the UGC/and the Ministry of HRD, Government of India. **The recommendations may also be applied for the Kathak Kendra to provide greater legitimacy and recognition to its courses, and more importantly to provide it with the necessary structural and functional autonomy.**

41. Restructuring of the schemes and grants of the SNA under which grants are provided to the cultural organisations under 14 identified schemes to make those as effective tools to promote the diversity of cultural expressions, embodied in the performing arts of India.

The recommendations include;

- i. The minimum individual grants to the cultural organisations may be raised to Rs. 50,000/-, with an upper-limit of Rs. 1.50 lakh. Accordingly, the annual budget estimate of the SNA under the schemes and grants may be proportionately enhanced. There needs to be greater viable support from multiple governmental sources to the art organisations; which are starved of funds to continue with their artistic creations, productions, disseminations and distributions; which are crucial to the safeguarding the intangible cultural heritage of India.
- ii. The implementation of the schemes and grants may be fully entrusted to the Grants-in-Aid Committees (GIACs); comprising of thematic art exponents, art practitioners, art experts, art critics and art promoters. These members may be chosen by an interdisciplinary nodal group of experts; who could recommend a larger list of proposed members to the Government of India (Ministry of Culture)/and the SNA, wherefrom the latter could choose the exact number of members to various GIACs. The GIACs may be both chaired and convened from amongst its members; with the SNA providing the necessary administrative and secretarial support. The tenure of the GIACs may be three years, co-terminus with the proposed three years tenures for the reconstituted General Council and Executive Board of the SNA. The suggested

- proposal would ensure democratic, open and transparent functioning of the schemes and grants, wherefrom these are bereft of hitherto.
- iii. A list of cultural organisations critical to the protection and promotion of the performing arts may be drawn and these organisations may be provided with individual annual financial support of Rs. 1.50 lakh under the appropriate schemes on a regular basis and such organisations may be intimated about the grants in advance at the outset of the financial year. This would ensure sustainability to the creations as well as the creators, practitioners and performers of the intangible cultural heritage in performing arts.
 - iv. The procedure followed in the decision-making process, including the channels of supervision and accountability; may be widely disseminated through various means of communications, including internet.
 - v. Online applications for grants under the schemes may be introduced to enhance the access, participation and outreach.
 - vi. Efforts should be made to adhere to the principles of equitable geographical representation; equitable representation of varied performing art forms; principles of equitable access; and principles of openness and balance in the execution of the schemes and grants.

The SNA needs redefinitions of its original mandated aims and objectives as well as fundamental change in its structure and functions—a strategic restructuring, rejuvenation and revitalisation to perform its role as the India’s apex body of the performing arts; manifested in Indian music, dance and drama. As already stated in this and other preceding chapters, the SNA’s role with regard to drama, which has been enumerated in its five (exactly one-third) out of fifteen stipulated aims and objectives; has been taken over by the National School of Drama (NSD); which was set up initially as a constituent unit of the SNA; but acquired the status of a full-fledged autonomous agency under the Ministry of Culture, Government of India in 1975; with the similar status that of the SNA. The NSD has already created an established niche for itself as a premier international organisation in theatre education and training. Consequently, the SNA is left with the protection and promotion of only Indian music and dance; although its award programmes and schemes and grants cover the field of drama. The NSD model, which is a best practice in the protection and promotion of the intangible cultural heritage, may be adopted for music and dance; with the creations of two separate autonomous agencies for music and dance, which may be fully funded by the Government of India (Ministry of Culture). These two autonomous agencies could further provide decentralised and democratic (may be autonomous) frameworks for the varied art forms under the broad performing art forms of music and

dance for their optimal creative growth. Additionally, the creation of another specialised autonomous agency for the identification and documentation of the various elements of intangible cultural heritage of India is also absolutely essential; as it holds key to systematic and sustainable safeguarding of the intangible cultural heritage of India.

The SNA has left considerable vacuum in its role in ensuring organic integration of the State Academies of music, dance and drama on a sustainable basis; as the partnerships with the State Academies is vitally crucial for the protection and promotion of the performing arts heritage; keeping in view the vastness of India's geographical entity as well as the variedness of its regional cultural and linguistic traditions. "To co-ordinate the activities of regional or State Academies of music, dance and drama"; has been spelled out as the very first object of the SNA in its Memorandum of Association. This has been a large-scale responsibility, entrusted to the SNA. However, without the provision of regular/annual budgetary support to the State Academies by the SNA/and the Government of India; along with well-planned programmes, projects and activities; the potentials of the State Academies as the crucial links to the diversity of cultural expressions at the regional /and State and local levels have remained under-utilised and unutilised. These State Academies; which could have been the most fertile grounds for diffusion, dissemination and distribution of

performing arts; have been relapsed to strangulated stagnation.

The inadequacy of the policies and measures undertaken by the SNA to protect and promote the performing arts as well as the adaptability of these policies and measures to the changes of time and space; have been highlighted in the preceding chapters. Policy recommendations to meet the uncovered space in the policies and measures have been provided in the preceding paras of the present chapter.

The challenges of the globalisation processes; the integration of the role of the young people as the catalyst carriers, disseminators and distributors of cultural diversities; the importance of culture for social cohesion in general and for the enhancement of the status and role of women in society in particular as well as the vital role of cultural interactions, inter-cultural dialogues, diversities in creativity and mutual respect in promoting multiculturalism and interculturality, which are the bedrocks of Indian democracy and Indian Constitution; have provided ever-expanding and ever-changing areas of cultural activities; with the need for formulation and reformulations/adaptations and re-adaptations of cultural policies and measures; which could not be adequately met by the SNA, with its standardised format and pattern of structural, functional and schematic settings and responses.

The SNA's role may be elevated as the regulator /and co-ordinator of the

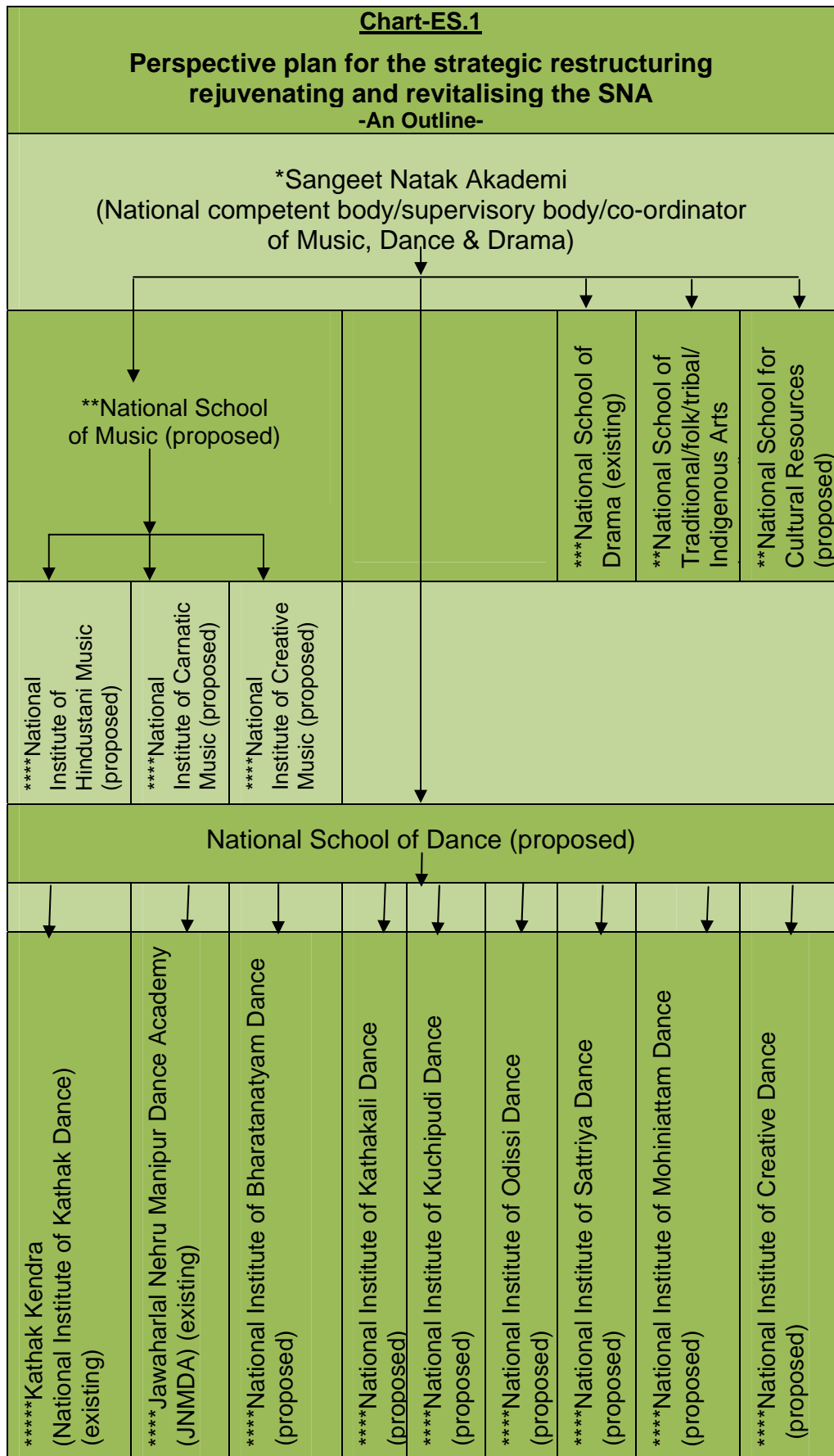
newly-created agencies, with a non-unitary and federal set up and democratic governance as its key principle. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage to which India is a State Party, and which forms the indispensable and fundamental basis for the protection and promotion of the performing arts as an integral component of intangible cultural heritage; has provided for designating or establishing “one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory” as one of the measures to be taken by each State Party. The Government of India (Ministry of Culture) may designate the SNA as the principal competent body for safeguarding the intangible cultural heritage of India; with redefined objects for the SNA.

Under the proposed rejuvenated structure and role; the SNA may function as an umbrella organisation; under which four proposed Schools of Music, Dance, Traditional/ Folk/ Indigenous Arts and Cultural Resources as well as the existing National School of Drama; could function in a decentralised manner in a federal set up; without infringing upon the respective acquired or already-granted autonomy intact. While each of the four Schools may be headed by its Director; with its own General Council and Executive Board; the Headship of the restructured SNA (may be with the designation of Director General) may go to the Directors of these four Schools on a rotational basis for a tenure of three years. The restructured SNA will

have its own General Council and Executive Board; with proportional representation of the members to both the bodies from the General Councils and the Executive Boards of the four Schools.

The present officers and the employees of the SNA would remain intact and may be suitably expanded to accommodate the newly-generated administrative needs. The Secretary of the SNA, will be the Chief Executive Officer or the administrative head of the reconstituted SNA. S/he may function under the control of the Head of the reconstituted SNA and may have the derivative powers and functions to be decided by the reconstituted General Council and Executive Board of the restructured SNA from time to time. As already mentioned, the tenure of the Secretary may be for three years. The post may be contractual one, with attractive consolidated monthly salary/and emolument package to select and utilise the best and fresh creative performing arts talents, with artistic and administrative exposures. The selection process may be an open and transparent one and may be entrusted to a committee of recognised artists of eminence and excellence.

An outline of the perspective plan for the strategic restructuring, rejuvenating and revitalising the SNA; has been provided in Chart-ES.1.



***The SNA's role may be elevated as the regulator /and co-ordinator/and competent body, with suitable designation for the safeguarding of performing arts of India, with a non-unitary and federal set up, integrating democratic governance as its key principle in consonance with the relevant provisions of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage to which India is a State Party. The Convention forms the indispensable and fundamental basis for the protection and promotion of the performing arts as an essential component of intangible cultural heritage; and has provided for designating or establishing "one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory" as one of the measures to be taken by each State Party.**

Under the proposed rejuvenated structure and role; the SNA may function as an umbrella organisation; under which four proposed Schools of Music, Dance, Traditional/ Folk/ Tribal/Indigenous Arts and Cultural Resources as well as the existing National School of Drama; could function in a decentralised manner in a federal set up; without infringing upon the respective acquired or already-granted autonomy. While each of the five Schools may be headed by its Director; with its own General Council and Executive Board; the Headship of the restructured SNA (may be with the designation of Director General) may go to the Directors of these five Schools on a rotational basis for a tenure of three years. The restructured SNA will have its own General Council and Executive Board; with proportional representation of the members to both the bodies from the General Councils and the Executive Boards of the five Schools. The tenure of the proposed General Councils and the Executive Boards may be for a duration of three years, with the provision that two consecutive tenures may not be allowed for the non-official members.

The present officers and the employees of the SNA would remain intact and may be suitably expanded to accommodate the newly-generated administrative needs. The Secretary of the SNA, will be the Chief Executive Officer or the administrative head of the reconstituted SNA. S/he may function under the control of the Head of the reconstituted SNA and may have the derivative powers and functions to be decided by the reconstituted General Council and Executive Board of the restructured SNA from time to time. The tenure of the Secretary may be for three years. The post may be contractual one, with attractive consolidated monthly salary/and emolument package to select and utilise the best and fresh creative performing arts talents, with artistic and administrative exposures. The selection process may be an open and transparent one and may be entrusted to a committee of recognised artists of eminence and excellence.

**** Creation of four separate Schools of Music, Dance, Traditional/ Folk/ Tribal/Indigenous Arts and Cultural Resources and Cultural Resources as autonomous agencies under the Government of India (Ministry of Culture) in the same pattern of the National School of Drama (NSD) to provide equality and justice to the Music and Dance for their optimal diversified development. Additionally, the constitution of a separate autonomous agency-the National School for Cultural**

Resources has been proposed for the identification and documentation of the various elements of the intangible cultural heritage of India, including those related to the performing arts.

The proposed four Schools may have their own General Councils and Executive Boards as their decision-making bodies; and which may scrupulously adhere to openness, transparency and accountability in their composition and functioning. These two bodies may rightfully represent the artists and others concerned with creative processes in majority and may have the minimal presence of the government officials/and government nominees. Such reconstitution process may follow principles of equitable representation of the performing arts field/and sub-fields and equitable geographical representation (and rotation) to enable these two bodies to function as inclusive entities of living arts and regional variations. The non-officials members from art fraternity could be chosen by inter-disciplinary Committee(s) of Experts through an open, democratic and transparent system of selection. The proposed Committee(s) of Experts may suggest larger list(s) of members to the Government of India/and the reconstituted SNA, wherefrom the exact numbers of members may be selected as the members of the respective General Councils and the Executive Boards. The tenure of the proposed General Councils and the Executive Boards may be for a duration of three years, with the provision that two consecutive tenures may not be allowed for the non-official members.

*** The proposed perspective plan in no way infringes upon the autonomous character of the NSD. In fact, it has provided a recognition to the credibility and contribution of the NSD as a premier International organisation of theatre education, training and research as a best practice for the safeguarding of intangible cultural heritage for its replication and adaptation in the fields of music and dance.

**** Three separate full-fledged Institutes for Hindustani Music, Carnatic Music and Creative Music may be set up under the proposed National School of Music; with independent General Councils and Executive Boards; with the full structural and functional decentralisation (may be autonomy). The memberships to the General Councils and the Executive Boards may be selected in the same manner as proposed for the suggested Schools by inter-disciplinary Committee(s) of Experts through an open, democratic and transparent system. The tenure of the proposed General Councils and the Executive Boards, like that of the Schools, may be for a duration of three years, with the provision that two consecutive tenures may not be allowed for the non-official members.

Possibility may be explored to designate the existing governmental/and non-governmental/and private organisations; with credible contributions as the proposed Institutes in Hindustani Music, Carnatic Music and Creative Music; with suitable upgradation of academic, logistics and administrative facilities therein. The Music Academy, Chennai (which is older than the SNA, being established in 1928)

may be designated as the National Institute for Carnatic Music for its outstanding contribution in the field of Carnatic music.

The recommendations on according recognitions and accreditations to the courses, being offered by the Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; as unanimously suggested by the SNA-appointed Syllabi Review Committee, 2006, may be adopted for the proposed three Institutes for Music. These proposals are; seeking affiliation to an University; seeking equivalence of the degrees from the University Grants Commission (UGC); seeking Deemed University status under the UGC rules; endeavouring towards gaining the university status by enactment of relevant Act by the Legislative Assembly; and getting the status of “Institution of Excellence” from the UGC/and the Ministry of HRD.

***** Besides the existing Institutes for Kathak Dance and Manipuri Dance-the Kathak Kendra, Delhi and the Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; it is proposed to have seven more such Institutes to cover the other seven uncovered dance forms; Bharatanatyam Dance, Kathakali Dance, Kuchipudi Dance, Odissi Dance, Sattriya Dance, Mohiniattam Dance and Creative Dance.

All these nine Institutes may have independent General Councils and Executive Boards; with the full structural and functional decentralisation (may be autonomy). The memberships to the General Councils and the Executive Boards may be selected in the same manner as proposed for the suggested Schools by interdisciplinary Committee(s) of Experts through an open, democratic and transparent system. The tenure of the proposed General Councils and the Executive Boards, like that of the Schools, may be for a duration of three years, with the provision that two consecutive tenures may not be allowed for the non-official members.

Possibility may be explored to designate the existing governmental/and non-governmental/and private organisations; with credible contributions as the proposed Institutes in seven uncovered dance forms; with suitable upgradation of academic, logistics and administrative facilities therein. Kalakshetra, Chennai, which is an autonomous agency under the Government of India (Ministry of Culture), may be designated as the National Institute for Bharatnatyam.

The recommendations on according recognitions and accreditations to the courses, being offered by the Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; as unanimously suggested by the SNA-appointed Syllabi Review Committee, 2006, may be adopted for the Kathak Kendra and the other proposed seven Institutes for Dance. These proposals are; seeking affiliation to an University; seeking equivalence of the degrees from the University Grants Commission (UGC); seeking Deemed University status under the UGC rules; endeavouring towards gaining the university status by enactment of relevant Act by the Legislative Assembly; and getting the status of “Institution of Excellence” from the UGC/and the Ministry of HRD.

The policy recommendations are not intended to be exhaustive or exclusionary. They provide a set of concrete, practical and sustained policies and measures for the strategic restructuring, rejuvenation and revitalisation of the SNA as the apex body for protecting and promoting India's performing arts. The Government of India may adopt appropriate legal, technical, administrative and financial measures to implement these recommendations. It may enlarge the domain of the new suggestions and proposals.

The multiple expressions of performing arts heritage constitute fundamental sources of cultural identity, cultural plurality and cultural vitality of the peoples, groups and communities of India as well as a common wealth of mankind. Performing arts also have important role in fostering the role of young people to carry on and enrich cultural diversity and human creativity as essential requirement for sustainable development for the benefit of present and future generations; promoting social cohesion and resisting the process of cultural homogenisation, cultural marginalisation & cultural alienation through multiculturalism, interculturality, shared cultural expressions, dialogues, reconciliation and mutual respect.

India has an international obligation towards the protection and promotion of performing arts as a State Party to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; as performing arts has been recognised as one of the integral part of intangible cultural heritage by the 2003 Convention. The commitment further stretches, India

being also a State Party to two other Conventions of significance for the preservation, safeguarding and enhancement of the diversity of cultural expressions; the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Government of India is yet to make any headway in adopting policies and measures to implement particularly the 2003 Convention and the 2005 Convention.

The international agreements, recommendations & resolutions have been emphasising on integrated participatory development of the intangible cultural heritage; with the widest possible participation of the peoples, communities, groups, public sector and private organisations and non-governmental organisations as well as all the stakeholders-artists and other concerned with the creation, maintenance and transmission of such heritage; with formulation and implementation of cultural policies and adoption of multiplicity of measures.

The policy recommendations, which provide a holistic new perspective, may be accorded utmost priority by the Government of India for reformulating the existing policies and measures and adopting new policies, programmes and activities towards the identification, documentation, research, preservation, protection, promotion, enrichment, enhancement, transmission, dissemination and distribution of the living heritage or human dimensions of heritage; manifested in the performing arts of India.

Introduction

Background:

Sangeet Natak Akademi (National Academy of Music, Dance and Drama), hereinafter referred to as the **SNA**; is India's apex autonomous national agency of the performing arts; entrusted with the protection and promotion of the vast, varied and vibrant intangible cultural heritage of India; manifested in the forms of music, dance and drama. The SNA was the outcome of mammoth efforts made by India's nation-builders since its pre-Independence years; who as great visionaries envisaged the imperativeness of three separate institutions to safeguard and promote India's diversity of cultural expressions in three distinct fields of literary traditions, visual art and performing arts; which constitute not only the fundamental sources of cultural identities of peoples, groups, communities and regions of India; but also important components of intangible cultural heritage as a common wealth of mankind.

The SNA was created by a resolution of the then Ministry of Education, Government of India in 1952. The first President of the Republic of India, His Excellency Dr. Rajendra Prasad inaugurated the SNA on January 28th, 1953 in a special function held at the Parliament House of India.

The founding fathers of the SNA envisioned its role as the custodian, promoter and disseminator of India's diversity of cultural expressions;

manifested in Indian music, dance and drama. **This was underlined by Dr. Rajendra Prasad; when he observed in his inaugural address; "we have a great heritage from the past in literature, in arts, in drama and music and dance. It is not only our duty to collect all information, that is available, of the heights attained in the past but also, if possible, to further enrich and enhance the heritage which we have received from our ancestors. That is just what this Academy is intended to do. It is going to have researches made into the past. It is going to collect all that is available in our vast literature and it is also going to encourage the further development of these arts"** (reproduced from The Hindu, Madras, January 29th, 1953)".

The founders as the great visionaries, with their tested rich experience; also expected the Akademi to foster pluralism, dialogue of cultures, interculturality, multiculturalism and culture of peace. This was subtly, but pointedly highlighted by Dr. Rajendra Prasad in the same inaugural address, when he remarked; "Secondly, we have a great heritage in these things and it is our duty to preserve and enhance and enrich that heritage. Our genius has been, as Maulana Azad pointed out, to reconcile and synthesise different and sometimes even contradictory elements and it is through this great virtue, which somehow or other we have got in this country, in the atmosphere of

this land, that we have survived so long in spite of various kinds of calamities which we have had to go through in our national life.”

The SNA became an autonomous agency under the Ministry of Culture, Government of India; after it was reconstituted in 1961 as a society and got registered under the Societies Registration Act of 1860. It is fully funded by the Government of India (Ministry of Culture).

The SNA's Memorandum of Association spelled out fifteen distinct considered objects and strategic activities related to safeguarding, promotion and transmission of Indian music, dance and drama. More than half a century-55 years-have passed since the SNA has been functioning as the apex autonomous body of performing arts of India. The SNA was supposed to have institutional cultural policy and programme restructuring, readjustments and rejuvenations to meet the emerging and constantly-changing needs, demands, opportunities, barriers and challenges associated with the protection and promotion of the performing arts; which by nature of its intangibility are characterised by constant recreations by the artists through individual and group efforts in response to their rapidly-changing environments.

In this backdrop, the Planning Commission, Government of India, had entrusted the study on “Promotion of Diversity of India's Cultural Expressions-An Impact Assessment Study of Central Sangeet Natak Akademi (SNA)” to SANKALP to critically assess the structural, functional and

schematic settings, patterns and role of the Sangeet Natak Akademi as the apex body of the performing arts in the country.

Objectives:

The study has adopted an integrated set of objects, criteria and perspectives to critically analyse, assess and assimilate the adequacy, efficacy, vitality, responsiveness, adaptability, impact and prospects of the policies and measures; undertaken by the SNA in fulfilling its originally mandated fifteen goals; in protecting and promoting the diversity of cultural expressions; embodied in Indian music, dance and drama; as the apex autonomous agency of performing arts of India.

The multiple broad and specific objects of the study involved discernment, analysis, reconstruction, synthesis and evaluation of the acquired information on the diverse mandated role of the SNA; including; i) Institutional cultural policy and programme formulations, implementations, restructuring, readjustments and rejuvenations; provided by the SNA to cope with the process of identification, safeguarding, promotion and transmission of the constantly-changing diversity of cultural expressions; manifested in Indian music, dance and drama; and consequently in implementing the relevant provisions of “Convention for the Safeguarding of the Intangible Cultural Heritage”; adopted by the General Conference of the UNESCO in its meeting in

Paris in 2003 and which has been ratified by India on September 9th, 2005; ii) **E**ncountering the challenges of globalisation processes by the SNA; iii) **I**ntegrating and enhancing the role of the young people in protection and promotion of the plural performing arts heritage; iv) **E**mphasising the importance of performing arts for ensuring social cohesion and addressing the social issues and v) **C**ontributing towards protection and promotion of performing arts as an essential component of sustainable development for the benefit of present and future generations.

The study was also aimed at providing an integrated set of policy recommendations for the appropriate revamping, rejuvenation and revitalisation of the SNA to meet its original mandate and to accommodate the emerging and changing areas of cultural interventions in the fields of performing arts. It is a study both in retrospective and perspective.

Research Method:

The study has adopted mixed methods research or methodological pluralism or third research paradigm in contrast to monomethod or single approach designs (SADs) research; in order to have better-quality research outputs. It has utilised the strengths of both quantitative and qualitative research techniques,

methods and approaches to provide an integrated perspective to the diverse opinions expressed by the performing arts exponents, practitioners, scholars, critics, organisers, promoters, managers, participants, viewers, educators and administrators.

The study has involved **inclusive, pluralistic, complementary, cyclical, recursive, interactional, expansive and creative processes** to address the multiple thematic issues and problems; concerning the identification, safeguarding, promotion and transmission of India's performing arts; undertaken by the SNA. More precisely; it is a **focused, purposive, conclusive and diverse insight** into the role of the SNA in fulfilling its fifteen mandated aims and objectives.

The study was fundamentally based on **primary source of data**; collected through self-administered questionnaires, structured interviews/ and in-depth interviews, focus groups and key informant interviews. **Sampling was purposive, integrative and conclusive.**

The nation-wide sample population groups; comprised of both participating and non-participating artists and other involved in the creation, production, dissemination, distribution and identification of cultural expressions; manifested in the performing arts of India.

The integrated set of multimethodology, adopted by the study in contrast to the linear or unidirectional approach; provided new insights into the complex phenomenon of diversity of cultural expressions; sought to be protected and promoted by the SNA. The “third wave” research strategies and approaches enabled to address the policy and programme issues from the point of view of both numbers and narratives. The data collection, data analysis and data interpretation; more particularly the data analysis process went beyond the traditional research methods and incorporated the tested approaches of the mixed method research to incorporate; (a) data reduction, (b) data display, (c) data transformation, (d) data correlation, (e) data consolidation, (f) data comparison, and (g) data integration. Data triangulation, seeking convergence and collaboration of results; data complementarity and data expansion are the other advantages of the methodological pluralism, adopted by the study. The fabulous and flexible benefits of this expanded research toolbox provided practical policy and programme alternatives or well-justified policy recommendations and conclusions and solutions; with clarity, credibility, accuracy, precision, relevance, depth, breadth, logic, fairness and significance.

Relevance of the study:

Presently, three interrelated binding international legal instruments provide the policies and programmes frameworks and postulates for the preservation, safeguarding and enhancement of the diversity of cultural expressions. These are; the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. India is one of the “States Parties” to these three Conventions.

Out of these three conventions; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, provides indispensable and fundamental basis for the protection and promotion of the performing arts.

The Intangible Cultural Heritage (ICH)-or living heritage or human dimension of heritage; has been defined by the 2003 Convention as a “mainspring of cultural diversity and a guarantee of sustainable development”.

The 2003 Convention defines ICH as the practices, representations, expressions, as well as the knowledge and skills, that

communities, groups and, in some cases, individuals recognise as part of their cultural heritage.

The definition also indicates that the ICH to be safeguarded by this Convention;

- is transmitted from generation to generation;
- is constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their history;
- provides communities and groups with a sense of identity and continuity;
- promotes respect for cultural diversity and human creativity;
- is compatible with international human rights instruments;
- complies with the requirements of mutual respect among communities, and of sustainable development. (Box-1.1)

Box-1.1

Convention for the Safeguarding of the Intangible Cultural Heritage
Paris, 17 October 2003

Para. 1 of Article 2

Article 2 – Definitions

For the purposes of this Convention

The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some

cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

The Convention has identified “performing arts” as one of the integral parts of intangible cultural heritage. (Box-1.2).

Box-1.2

Convention for the Safeguarding of the Intangible Cultural Heritage
Paris, 17 October 2003

Para. 2 of Article 2

The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:

- a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- b) performing arts;
- c) social practices, rituals and festive events;
- d) knowledge and practices concerning nature and the universe;
- e) traditional craftsmanship.

The SNA was envisaged and visualised as India's apex agency of performing arts, with the crucial objects of identification, safeguarding, promotion and transmission of the performing arts; manifested in Indian music, dance and drama.

The SNA was supposed to formulate, implement and monitor policies and measures towards the protection and promotion of wide range of cultural expressions of diverse origins as well as make continuous endeavours towards restructuring, readjustments and rejuvenations of its ongoing policies and measures to meet the needs, aspirations and demands of the emerging and changing cultural milieus across time and space. This also involved the optimisation of the new opportunities and openings for creative development as well as the minimisation of deprivations, marginalisation and extinction of the creative processes; and also meeting the manifold challenges of the globalisation processes and the integration of the young people as the catalyst bearers, transmitters and distributors of plural cultural expressions by the SNA.

The tasks entrusted to the SNA have been defining, decisive and diverse. The process is further accentuated by the fact that the intangible cultural heritage; including the performing arts; are never static. They take diverse forms across time and space through a constant process of recreations; and most of which also are threatened by deterioration, disappearance and destruction of the intangible cultural heritage; particularly because of paucity of resources. Also, the SNA has an inclusive role in promoting multiculturalism, interculturality and culture of peace to foster equitable interactions of diverse cultural expressions and shared cultural expressions through dialogues and mutual respect.

The study, with its mixed methods research or methodological pluralism; was designed to assess the wide range of policies and measures, undertaken by the SNA to protect and promote the intangible cultural heritage of India; expressed in its performing arts; and come out with concrete, practical and sustainable policy recommendations to reconstruct, revitalise and rejuvenate its structural and functional set up and role as the India's apex body of performing arts.



Research Method

The study has adopted “multimethodology” or “mixed methods research”; which is an approach to professional research that combines the collection and analysis of quantitative and qualitative data. Single approach designs (SADs); predominantly relies on quantitative or qualitative strategies to comprehend and analyse the research problems and outputs. Mixed approach designs (MADs), on the contrary, suitably blend both quantitative and qualitative data to provide an integrated perspective.

The multimethodology by definition and application is, therefore, “inclusive research methodology”; since it provides an inclusive, integrated and holistic interpretation to both quantitative and qualitative data. Another advantage of multimethodology is its flexibility in addressing “multiple thematic issues”. This mixed methods research ensures “harmonization of data”, since it uses both quantitative and qualitative data in required proportions.

The mixed methods research is based on five major purposes or rationales; a)

triangulation (seeking convergence and corroboration of results from multiple methods and designs studying the same phenomenon); b) complementarily (seeking elaboration, enhancement, illustration, and clarification of the results from the data analysis); c) initiation (discovering paradoxes and contradictions that lead to a re-framing of the research questions); d) development (using the findings from one method to help inform the other method); and e) expansion (seeking to expand the breadth and range of research by using multiple methods for different inquiry components).

The impact assessment study on the SNA has used mixed method research to mix or combine quantitative and qualitative research concepts, techniques, methods and approaches for data collection/and data analysis on the multiple performing arts objects and activities, being undertaken by the SNA to offer logical and practical findings. The mixed method research is best suited for the study as it is expansive and creative form of research, not a limiting form of research. What is most

fundamental is the research question- research methods follow research questions in a way that offers the best chance to obtain useful answers. Many research questions and combinations of questions on the structural, functional and schematic patterns and role of the SNA are best and most fully answered through mixed research solutions.

The study was fundamentally based on primary source of data; collected through self-administered questionnaires, structured interviews/ and in-depth interviews, focus groups and key informant interviews. Sampling was purposive, integrative and conclusive.

The nation-wide sample population groups; comprised of both participating and non-participating artists and other involved in the creation, production, dissemination, distribution and identification of cultural expressions; manifested in the performing arts of India; including;

- i. Senior and young & upcoming artists;
- ii. Art historians & art experts;
- iii. Art critics & art educators;

- iv. Art organisers, art promoters & art managers;
- v. Art connoisseurs, art lovers, art participants & art viewers; and
- vi. Officials, associated with performing arts and culture.

The Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal; which is a Constituent Unit of the SNA, was visited. Both primary and secondary sources of data on the structure and functioning of the JNMDA were collected during the visit. The primary sources included; structured interviews/and in-depth interviews and focus discussions; with the Director, faculty members, students, administrative staff and associates of the JNMDA.

Two separate sets of questionnaires; questionnaires for senior artists and art critics and questionnaire for participating and non-participating artists; were used to elicit varied and conclusive critical responses from the sample population groups. Another set of questionnaires was used to get the responses from the JNMDA. These three questionnaires are enclosed with the study report as Appendices-1-3.

The study has relied on focus group discussions and in-depth interviews; particularly on the issues of adequacy, efficacy, vitality, responsiveness, adaptability, impact and prospects of the policies and measures; undertaken by the SNA in fulfilling its originally mandated fifteen goals; in protecting and promoting the diversity of cultural expressions; embodied in Indian music, dance and drama; as the apex autonomous agency of performing arts of India as well as encountering the challenges of globalisation processes by the SNA; integrating and enhancing the role of the young people in protection and promotion of the plural performing arts heritage; emphasising the importance of performing arts for ensuring social cohesion and addressing the social issues and contributing towards protection and promotion of performing arts as an essential component of sustainable development for the benefit of present and future generations.

The study also involved participatory observation through eliciting the opinions of the senior and young & upcoming artists; art historians & art experts; art critics & art educators; art organizers, art promoters & art managers; art

connoisseurs, art lovers, art participants & art viewers; and officials, associated with performing arts and culture during the choreography, direction, production and dissemination of performing arts work in music, dance and drama.

Besides the prime source of data, the study also relied on the secondary source of data in respect of the SNA. These secondary sources of data provided a wide array of factual information. One such vital secondary information is the “Report of the High-Powered Committee appointed to Review the Performance of the National Akademis and the National School of Drama”, headed by Shri P.N. Haksar; which critically assessed the structural and functional role of the National Akademis and the NSD; including that of the SNA.

The sample distribution of the study is provided in Table-2.1. The total sample (primary source of data) was 5601, spread all over the country, including the North-Eastern States and island regions, which have been accorded priority in developmental strategies; including those related to culture by the Government of India.

Table 2.1
Distribution of the sample population groups

States	Senior and young & upcoming artists	Art scholars, art educators and art critics	Art organisers, art promoters and art managers	Art connoisseurs, art lovers, art supporters, art participants and art viewers	Art connoisseurs, art lovers, art supporters, art participants and art viewers
Andaman & Nicobar (UT)	3	0	-	17	1
Andhra Pradesh	127	16	2	254	5
Assam	88	10	3	166	3
Bihar	96	18	3	219	6
Chandigarh (UT)	41	7	3	62	4
Chhattisgarh	63	18	5	88	5
Delhi(NCT)	97	15	7	202	11
Gujarat	68	14	2	117	8
Haryana	34	8	2	92	4
Himachal Pradesh	41	9	2	68	3
Jammu & Kashmir	24	5	1	59	4
Jharkhand	44	14	3	61	6
Karnataka	106	25	4	113	12
Kerala	111	32	6	129	14
Madhya Pradesh	132	37	8	121	12
Maharashtra	84	19	4	93	8
Manipur	56	16	3	68	13
Meghalaya	32	5	1	44	4
Orissa	69	10	4	81	7
Pondicherry (UT)	18	3	1	29	2
Punjab	76	9	3	93	3
Rajasthan	103	25	2	108	6
Sikkim	33	4	1	52	2
Tamil Nadu	134	38	6	128	14
Uttar Pradesh	192	33	7	233	12
Uttaranchal	26	11	2	28	5
West Bengal	124	28	4	154	8
Total	2022	429	89	2879	182

The integrated set of multimethodology, adopted by the study in contrast to the linear or unidirectional approach; provided new insights into the complex phenomenon of diversity of cultural expressions; sought to be protected and promoted by the SNA. The research strategies and approaches enabled to address the policy and programme issues from the point of view of both numbers and narratives. The data collection, data analysis and data interpretation; more particularly the data analysis process went beyond the traditional research methods and incorporated the tested approaches of the mixed method research to incorporate; (a) data reduction, (b) data display, (c) data

transformation, (d) data correlation, (e) data consolidation, (f) data comparison, and (g) data integration. Data triangulation, seeking convergence and collaboration of results; data complementarity and data expansion are the other advantages of the methodological pluralism, adopted by the study.

The fabulous and flexible benefits of this expanded research toolbox provided practical policy and programme alternatives or well-justified policy recommendations and conclusions and solutions; with clarity, credibility, accuracy, precision, relevance, depth, breadth, logic, fairness and significance.



Fulfilment of Mandated Aims & Objectives

Formation of Sangeet Natak Akademi

Sangeet Natak Akademi (National Academy of Music, Dance and Drama) was the product of the essence and evolvement of cultural renaissance; which marked the pre-Independence India. The process got crystallised with a specific proposal, mooted by the Royal Asiatic Society of Bengal on January 26th, 1945. The Society moved for the establishment of a National Cultural Trust as an autonomous body; entrusted with the task of stimulating and promoting the culture of the country in its diverse expressions. The Trust was to consist of three Academies, namely; an Academy of Letters to ensure high literary standards as well as to promote and co-ordinate literary activities in all the Indian languages; an Academy of Arts to develop and promote visual arts in India; and an Academy of Music, Dance and Drama to maintain and improve the standards of achievements in performing arts of India.

The proposal was referred to the Central Advisory Board of Education; which after examination by one of its committees; accepted the same and recommended that the Central Government should contribute half of the budget estimate to constitute and maintain the three proposed

Academies; while the Provincial Governments and the Indian States should contribute the balance. Owing to financial and other difficulties, it was not possible for the Central Government to bring into existence the Cultural Trust, though it had in principle agreed to set up the Trust.

After the country attained independence, the proposal was considered afresh and with added vigour. Accordingly, a Conference on Arts was held in Calcutta in August, 1949; followed by two separate conferences on Letters as well as on Music, Dance and Drama in March, 1951 at New Delhi to consider the proposal to establish three separate institutes on Letters; Arts; and Music, Dance and Drama as well as to advise the Central Government on measures to be taken up for promotion of cultural development of the country. These conferences constituted committees; which after examining the various aspects of the matter; recommended the establishment of three Academies; namely an Academy for Music, Dance and Drama; an Academy of Letters and an Academy of Arts.

Accordingly, Sangeet Natak Akademi (hereinafter referred to as SNA) was created by a resolution of the Ministry of Education; Government of India dated

May 31st, 1952; which was notified in the Gazette of India in June, 1952. The SNA became functional in the following year in 1953; with the appointment of Dr. P.V. Rajamannar, Chief Justice of the Madras High Court, as its first Chairman and the formation of its General Council. The Akademi was formally inaugurated by the first President of the Republic of India, His Excellency Dr. Rajendra Prasad on January 28th, 1953 at a special function held in the Parliament House.

The structure and the functions of the SNA were further recast and expanded, when the SNA was reconstituted by the Government of India as a Society, and was registered under the Societies Registration Act of 1860 (as amended in 1957). The SNA has been functioning as the nodal national body of the performing arts; protecting and promoting the vast intangible heritage of India's diverse culture; expressed in the forms of music, dance and drama. The Akademi has been functioning as an autonomous body of the erstwhile Ministry of Education and Ministry of Human Resource Development (MHRD), and presently the Ministry of Culture of the Government of India. The SNA is fully funded by the Government of India (Ministry of Culture).

Mandate of the SNA:

The Memorandum of Association of the SNA has specified fifteen broad goals for the SNA. These aims and objectives are as follows;

- i. To co-ordinate the activities of regional or State Academies of music, dance and drama;
- ii. To promote research in the fields of Indian music, dance and drama and for this purpose, to establish a library and museum etc.;
- iii. To co-operate with such similar Academies as there may be and other institutions & associations for the furtherance of its objects and for the enrichments of Indian culture as a whole;
- iv. To encourage the exchange of ideas and enrichments of techniques between the different regions in regard to the arts of music, dance and drama;
- v. To encourage the establishment of theatre centres, on the basis of regional languages, and co-operation among different theatre centres;
- vi. To encourage the setting up of institutions providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of plays;
- vii. To encourage and assist production of new plays by awarding prizes and distinctions;
- viii. To publish literature on Indian music, dance and drama, including reference works such as an illustrated dictionary or handbook of technical terms;

- ix. To give recognition to and otherwise assist meritorious, theatrical organisations;
- x. To encourage the development of amateur dramatic activity, children's theatre, the open-air theatre and the rural theatre in its various forms;
- xi. To revive and preserve folk music, folk dance and folk drama in different regions of the country and to encourage the development of community music, martial music and other types of music;
- xii. To sponsor music, dance and drama festivals, seminars, conferences on an all-India basis and to encourage such regional festivals;
- xiii. To award prizes and distinctions and to give recognition to individuals artistes for outstanding achievement in the fields of music, dance and drama;
- xiv. To take suitable steps for the maintenance of proper and adequate standards of education in music, dance and drama and with that object to organize research in the teaching of the said subjects and
- xv. To foster cultural contacts between the different regions of the country and also with other countries in the fields of music, dance and drama.

Broad activities of the SNA

The stipulated goals of the SNA may be categorised under the following major areas of activities;

- i. Co-ordinating the activities of the regional or State Academies of music, dance and drama;
- ii. Promoting research in the fields of India music, dance and drama;
- iii. Institutional cooperation with similar Academies and other institutions and associations;
- iv. Exchange of ideas and enrichment of techniques;
- v. Promotion of theatre;
- vi. Publication;
- vii. Promotion of traditional, folk and indigenous arts and culture;
- viii. Festivals, seminars and conferences;
- ix. Awards and recognitions;
- x. Maintaining standards of education in music, dance and drama, and
- xi. Fostering inter-regional and inter-country cultural contacts.

Evaluation of the role of the SNA in fulfilment of its mandated aims & objectives

The study has adopted an integrated set of criteria and perspectives to critically analyse, assess and assimilate the adequacy, efficacy, vitality, responsiveness, adaptability, impact and prospects of the policies and measures; undertaken by the SNA in fulfilling its originally mandated fifteen goals; in protecting

and promoting the diversity of cultural expressions; embodied in Indian music, dance and drama; as the apex autonomous agency of performing arts of India.

These criteria and perspectives include; i) Institutional cultural policy and programme restructuring and adjustments, provided by the SNA to cope with the process of identification, safeguarding, promotion and transmission of the constantly-changing diversity of cultural expressions; manifested in Indian music, dance and drama; and consequently in implementing the relevant provisions of “Convention for the Safeguarding of the Intangible Cultural Heritage”; adopted by the General Conference of the UNESCO in its meeting in Paris in 2003 and which has been ratified by India on September 9th, 2005; ii) Encountering the challenges of globalisation processes; iii) Integrating and enhancing the role of the young people in protection and promotion of the plural performing arts heritage; iv) Emphasising the importance of performing arts for ensuring social cohesion and addressing the social issues and v) Contributing towards protection and promotion of performing arts as an essential component of sustainable development for the benefit of present and future generations.

The SNA was envisioned by its founding fathers, who were the architects of the post-independence modern India as well as mandated by its Memorandum of Association to discharge a defining and decisive role in safeguarding, development and promotion of India's performing arts; which are integral components of the intangible cultural heritage (ICH); which is considered as a “mainspring of cultural diversity and a guarantee of sustainable development” by the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

The SNA had an existence for more than half century-55 years; since its inception in 1953. It had already completed span of 47 years since 1961, when it acquired the status of an autonomous agency under the Government of India as a registered body. Its envisaged and assigned role was supposed to be rejuvenated, with the change of time. Culture, including performing arts, takes diverse forms across time and space. No performing art is a hermetically sealed entity nor it is unchanging, uniform & unvarying. Performing arts; like all cultural expressions; are in a perpetual process of evolution, transformation and diversification through individual and mutual enrichment of the artistic content and artistic expressions. The constantly changing cultural diversity, cultural content, cultural expressions, and cultural activities (and goods and services); characterising performing arts of India; would have created essential imperatives for restructuring and

adjustments of policies and measures by the SNA for the protection and promotion of the diversity of cultural expressions; embodied in performing arts of India; including their identification, preservation, documentation, research, safeguarding, enhancement, exchange, transmission, dissemination, renewal and distribution. The study has provided an overall critical appraisal of these structural and functional restructuring, adaptations and responses.

The dynamic process of the evolution, growth and development of the extraordinary diverse performing arts of India; like all other cultures and cultural expressions; has been enormously influenced and sharply shaped by the processes of globalisation, which has posed opportunities, threats and challenges towards safeguarding and protection of intangible cultural heritage; including performing arts. Globalisation has provided unprecedented opportunities to access knowledge and information about a broad range of cultural heritage on a global scale; to enhance visibility; to secure appreciation for cultural expressions; to capture cultural expressions in digital forms to have worldwide transmission and dissemination through various media and communication tools; to claim ownership of diverse identities; to secure intellectual property rights arrangements; to further individual and group creativity, choices, preferences and positions as well as to promote inclusive and new forms of dialogues.

Simultaneously, the globalisation, with its inherent emphasis on uniformity and economic values; has contributed towards a process of homogenisation of culture, a tendency towards development of a “global culture” or “global village”. The emergence of monoculture has impinged on the intangible aspects of cultural diversity, including performing arts. The standardisation of cultures has led to the negation of multiculturalism and interculturality. Multiculturalism aims at recognising, celebrating and maintaining the varied cultures or cultural identities within a society to promote social cohesion and extending equitable status to distinct cultural and religious groups, with a single culture not predominating. Interculturality refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogues and mutual respect. The social transformation resulting from the processes of globalisation; has also given rise to phenomenon of intolerance; with mounting threats of deterioration, disappearance and destruction of the intangible cultural heritage; particularly because of paucity of resources for safeguarding such heritage. The study has addressed the issue of the role of the SNA in tackling and managing the effects of globalisation-optimising its opportunities and minimising its risks in protecting and promoting the diversity of cultural expressions in the performing arts.

The formulation and implementation of policies and measures by the SNA; including their impact in mainstreaming

the role of young people in the protection and promotion of performing arts; was explored by the study. The young people not only have a critical role as the inheritors, bearers, assimilators, catalysts, promoters, and beneficiaries of the performing arts of India; but also towards the enhancement of universal values; such as respect, tolerance and solidarity-the core principles of multiculturalism and interculturality.

The role of the SNA in emphasising the importance of performing arts for ensuring social cohesion and addressing the social issues in general and harnessing its potential for the enhancement of the status and role of women in society in particular; has also been addressed by the study.

Intangible cultural heritage, which include performing arts; are mainstays of creativity and cultural creations, having both artistic and economic values. They increase the range of choices and nurtures human capacities and values; crucial for individual, group and social development. Therefore, living heritage is considered as the mainspring of sustainable development. The study has explored the role and contribution of SNA in promoting the complementarity of cultural, social and economic development-towards a process of sustainable development.

The study has adopted mixed methods research or methodological pluralism or third research paradigm in contrast to monomethod research; in

order to have superior research outputs. It has utilised the strengths of both quantitative and qualitative research techniques, methods and approaches to provide an integrated perspective to the diverse opinions expressed by the performing arts exponents, practitioners, scholars, critics, organisers, promoters, managers, participants, viewers, educators and administrators. The study has involved inclusive, pluralistic, complementary, cyclical, recursive and interactional processes to address the multiple thematic issues and problems; concerning the identification, safeguarding, promotion and transmission of India's performing arts; undertaken by the SNA. More precisely; it is a focused, purposive, conclusive and diverse insight into the role of the SNA in fulfilling its fifteen mandated aims and objectives,

Goal: 1

Co-ordinating the activities of the regional or State Academies of music, dance and drama:

A majority of artists and other respondents (78%) were not aware of the details of the co-ordination and collaborative work of the SNA with the regional or State Academies of music, dance and drama. Only 8% of the respondents opined that such co-ordination and collaboration have been continuing. However, they were not able to provide specifics of such co-ordination. 14% of the respondents had no definite response.

The exact nature of the collaborative and co-ordination efforts has eluded the majority of artists. The range of opinions was polarised; with some respondents having viewed the regional or State Academies as the replicas of the Central SNA at the State/ and Union Territory (UT) level and others expressing the opinion that such co-ordination has only being confined to organising the annual performing arts programmes at the State/and Union Territory levels. The lack of clarity was largely attributed towards the failure of the SNA in widely disseminating its exact role in co-ordinating the activities of the regional or State Academies.

Among those respondents who were aware of the co-ordination and collaborative efforts of the Central SNA

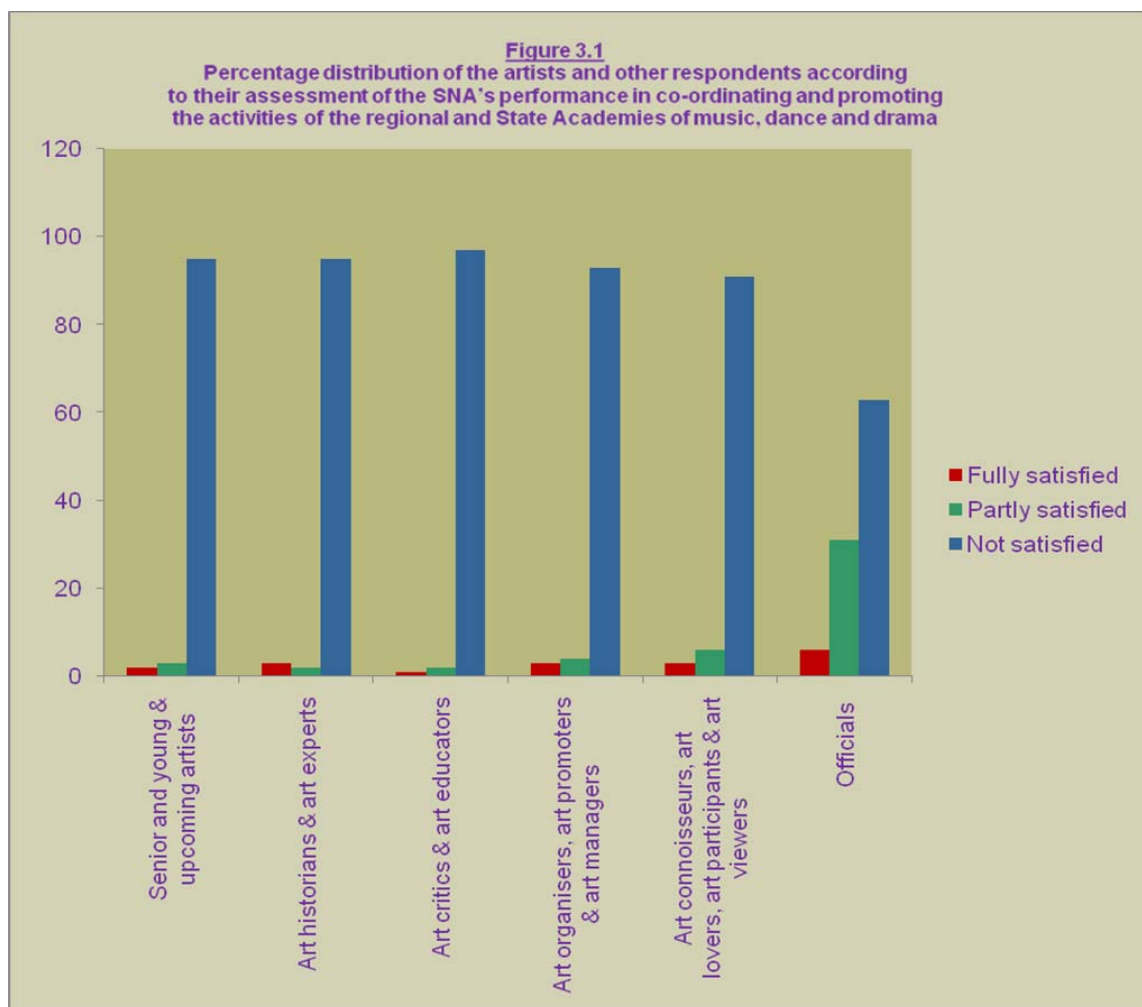
with the regional or State Academies; majority of them (89%) were of the view that the SNA has not made the essential efforts in co-ordinating and music, dance and drama. Only 8% of the respondents felt that the SNA has partly fulfilled its mandate in co-ordinating and promoting such activities. 3% of the respondents expressed their full satisfaction over the SNA's role.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in co-ordinating and promoting the activities of the regional and State Academies of music, dance and drama, is provided in Table-3.1 and Figure-3.1.

Table-3.1

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in co-ordinating and promoting the activities of the regional and State Academies of music, dance and drama

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	2	3	95
2	Art historians & art experts	3	2	95
3	Art critics & art educators	1	2	97
4	Art organisers, art promoters & art managers	3	4	93
5	Art connoisseurs, art lovers, art participants & art viewers	3	6	91
6	Officials	6	31	63
Total		3	8	89



There has been a dominant viewpoint that the regional and State Academies are in a state of abysmal neglect. They are starved of facilities and fund. Although, their role is crucial in promoting and disseminating the diversity of cultural expressions in performing arts in various parts of the States and Union Territories (UTs)-they being the only institutional governmental set-up to reach the un-reached and hard-to-reach artists/and geographical areas within their respective States/and UTs; their role has been relegated to organising few standardised local programmes, more particularly in the respective State/UT capitals or nearby towns. The recognitions and honours, being conferred by these State bodies are also quite inadequate. The

regional/State level and may be rarely/few national level programmes, being organised by these agencies, could not also do justice to the artistic needs of the States/and UTs. An expression of disillusionment enveloped the artistic aspirations of the artists and other concerned in the functioning of the regional and State Academies. The majority of the respondents strongly felt that these bodies would remain unutilized or underutilised in their functioning, without greater continued financial support from the SNA/and the Government of India (Ministry of Culture). They fervently advocated for strategic partnership between the Central SNA and the regional/State Academies; including co-production and co-distribution arrangements.

Goal: 2

Promoting research in the fields of Indian music, dance and drama and for this purpose, to establish a library and museum etc.:

The awareness level on the SNA's work in promoting research in Indian music, dance and drama is quite low among the artists and other respondents. Only 27% of the respondents have expressed their acquaintance with such activities as well as the facilities available in the SNA's library and museum. 62% were unaware of such work and facilities. 11% of the respondents did not commit to a particular viewpoint.

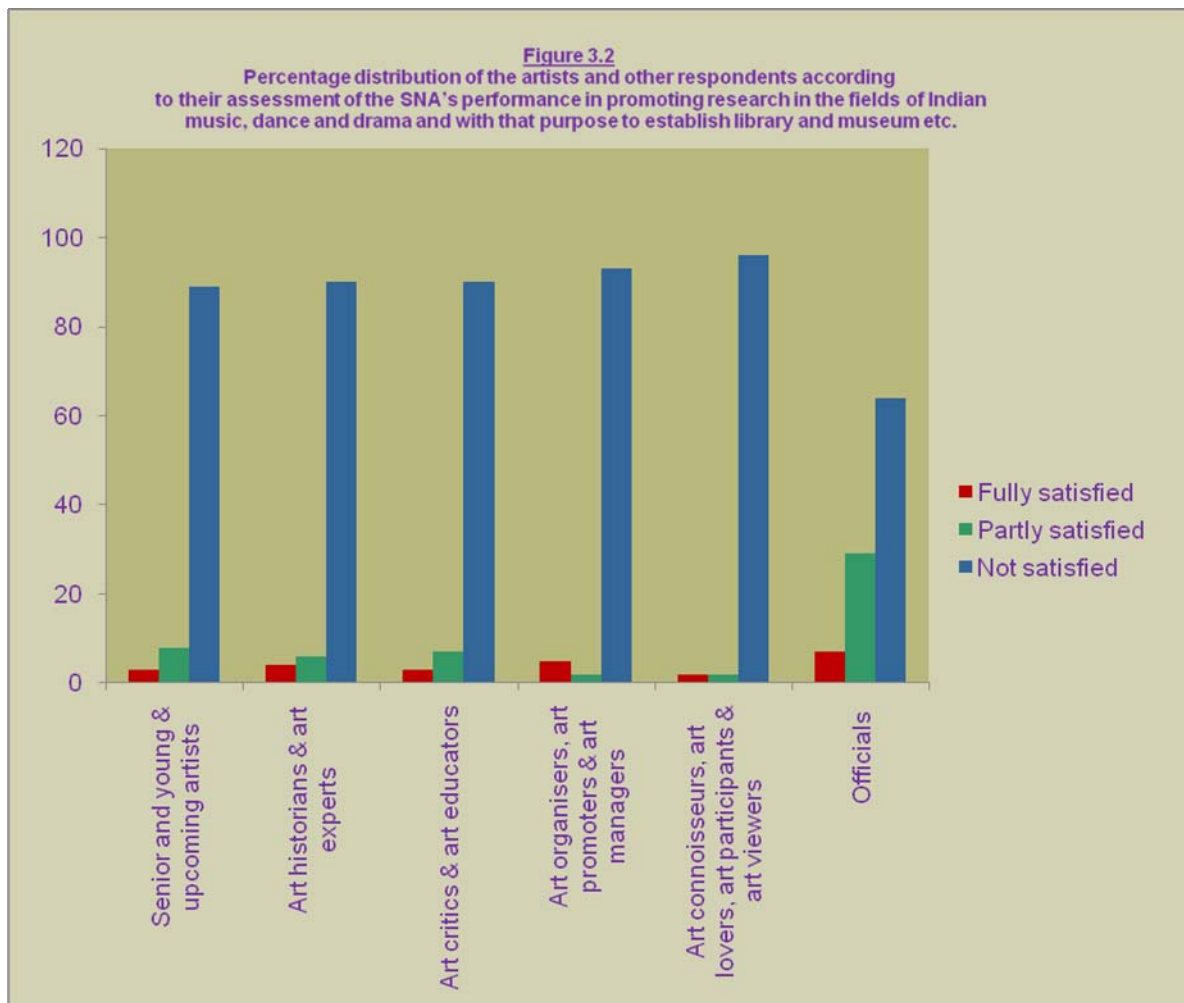
A vast majority of the artists and other respondents (87%) opined that the SNA has not made desired headway in conducting research in performing arts. 9% of the artists expressed that they were partly satisfied with the research contribution of the SNA. Only 4% of artists opined they are fully satisfied with the SNA's research work.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in promoting research in the fields of Indian music, dance and drama and with that purpose to establish library and museum etc; is provided in Table 3.2 and Figure 3.2.

Table-3.2

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in promoting research in the fields of Indian music, dance and drama and with that purpose to establish library and museum etc.

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	3	8	89
2	Art historians & art experts	4	6	90
3	Art critics & art educators	3	7	90
4	Art organisers, art promoters & art managers	5	2	93
5	Art connoisseurs, art lovers, art participants & art viewers	2	2	96
6	Officials	7	29	64
Total		4	9	87



The dominant viewpoint was that scholastic artistic critical investigation; involving synthesis, evaluation, reconstruction and recreation of the exiting theories, techniques and practices of music, dance and drama; need to be promoted profusely to provide a sustainable intangible cultural heritage preservation, dissemination and distribution. It was felt that the concepts, themes, meanings, structures, dynamics, values and processes involved in performing arts; need to be extensively explored through research work to enhance the format, content, outreach and impact of Indian music, dance and drama. Concerns were expressed that

unless independent studies are made on the revitalisation, reconstruction and recreation of the performing arts; because of their tangible nature, most of these art forms can not be preserved for dissemination for the posterity.

The emphasis was on identification of the thrust areas of research in performing arts by a committee of experts, who have done outstanding work in music, dance and drama; flexible grants for research as well as creation of digitalised archives to preserve the creative growth of the senior exponents or Gurus.

The overriding opinion was also subscribed to the viewpoint that the library of the SNA located at New Delhi

is rarely used by the artists and the researchers. Therefore, it was suggested that the SNA's reference library facilities, may be decentralised to the zonal levels and may be set-up with the seven Zonal Cultural Centres under the Ministry of Culture, Government of India; (i) North Zone Cultural Centre, Patiala; (ii) North Central Zone Cultural Centre, Allahabad; (iii) South Zone Cultural Centre, Thanjavur; (iv) South Central Zone Cultural Centre, Nagpur; (v) West Zone Cultural Centre, Udaipur; (vi) East Zone Cultural Centre, Kolkata and (vii) North East Zone Cultural Centre, Dimapur, Nagaland.

The majority of the artists and other respondents deemed that the SNA library and documentation centre; including the audio-visual archive, research work and paper-based publications; housed at its headquarters at New Delhi; should be digitalised to ensure the longevity of imperilled information and core cultural assets as well as to provide extraordinary information by making the remotest assessable and hard-to-see visible.

The digitalisation of print, image and sound collections will introduce the concept of "Library without Walls" and usher in process of creation of "virtual library" in performing arts. Such digitalisation, it was felt would empower the users; including researchers to create, compare and shares data. It will not only change the ways the present library and archive has been working; but also more fundamentally the very work that they have been doing. The transformative impact of new technology of digitisation will be intrinsically

valuable for preservation of the materials on tangible culture. It would also extend the reach of research and performing arts education; improve the quality of learning; and re-shape the scholarly communication.

The digitalisation process may extend to all the memory institutions-libraries, museums and achieves in the country to create an integrated national digitalisation programme of intangible cultural heritage; within a multilingual environment to achieve significant enhancement in access, quality, rapidity, interoperability, security and sustainability of the intangible cultural heritage of India, including performing arts to support the development of the knowledge society.

The study participants have specifically proposed the establishment of a National Centre for Cultural Resources to provide a thrust and co-ordination to the digitalised documentation, dissemination and distribution. The centre may be an autonomous agency under the Ministry of Culture, Government of India.

It was suggested that the SNA may replicate the best practice of the Music Academy, Chennai (which is older than the SNA, being established in 1928) in digitalising the collections in Carnatic music. The Music Academy has already made a dent in digitalisation and is in the process of covering 6000 hours of music by February 2009 into digital format. The software allows artist-wise and song-wise search; and provides details of raga, tala, composers and artists. In addition, it allows listeners to

manipulate the digital representations of music by selecting a full concert, opting for excerpts from a concert or building a bank of songs from various concerts by different artists and then listening to them, one by one. In fact, the Music Academy may be designed as the National School of Music/Centre of Excellence in Carnatic Music for the purpose of education, training, production, dissemination, research and reference work by the Government of India (Ministry of Culture); with necessary financial support to share the artistic responsibility of the SNA for a democratic, decentralised and meaningful management of performing arts in the field of music, particularly Carnatic music.

The need for cultural museum for promotion, propagation and dissemination of intangible cultural heritage; has been emphasised by the respondents. They were of the view that while the museum or the gallery of musical instruments maintain by the SNA at its headquarter at New Delhi, should be further expanded; they maintained that the already existing cultural museums in different parts of the country should be further revitalised with necessary financial support from the Government of India and new cultural museums should be set up in the unrepresented/ uncovered regions. These museums, the respondents opined, would be living vehicles of cultural awareness, appreciation and education; particularly among the young people.

Goal: 3

Cooperating with such similar Academies as there may be and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole:

Only 23% of the respondents were aware of any step undertaken by the SNA to coordinate and collaborate with the similar Academies and other institutions and associations (besides the regional and State Academies) for the furtherance of its objects and for the holistic development of Indian culture. 61% of the artists and other respondents were not aware of any such collaborative institutional efforts. 16% reserved their opinions.

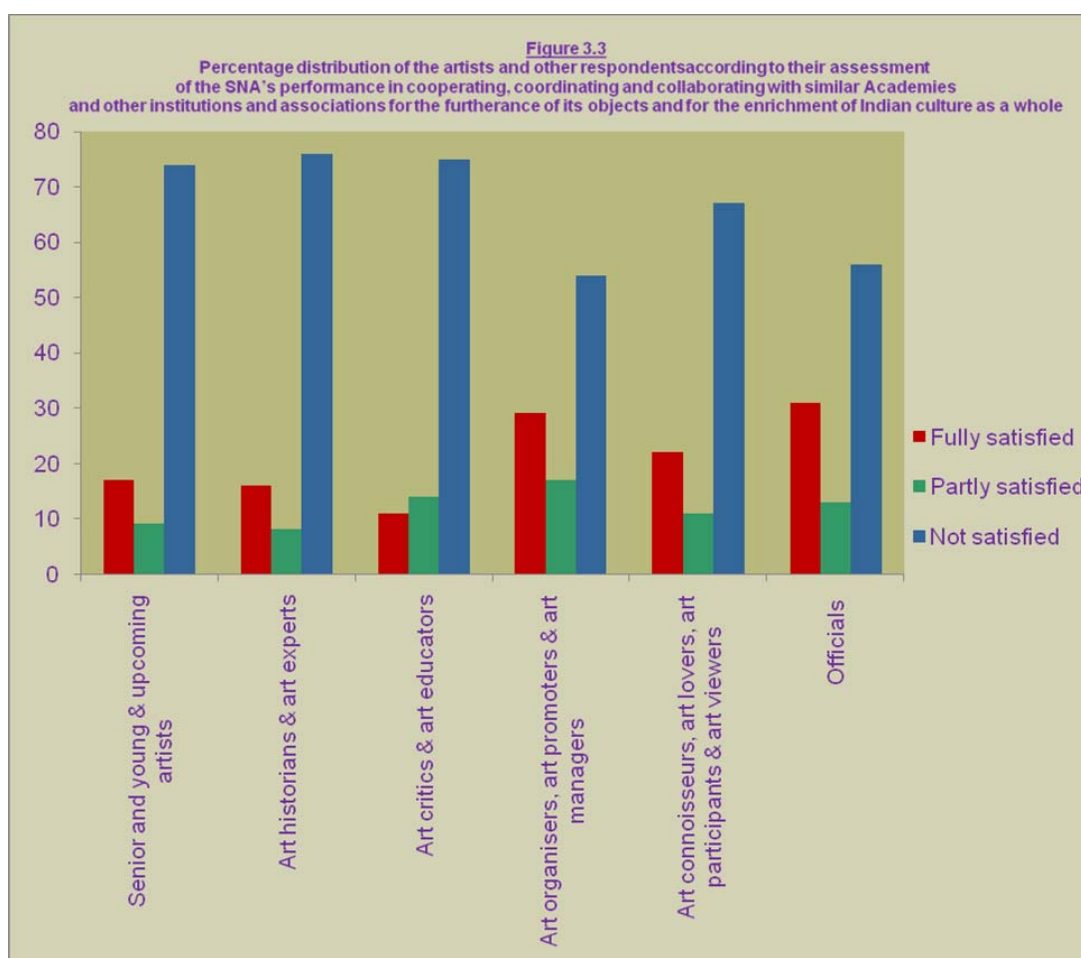
Among those, who have the knowledge on the coordination and collaborative work undertaken by the SNA with similar Academies and other institutions and associations, 21% conveyed their complete contentedness on such steps. 67% amongst them expressed their disappointment with the SNA efforts, 12% of the respondents were partly satisfied with the SNA role.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in cooperating, coordinating and collaborating with similar Academies and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole; is provided in Table 3.3 and Figure-3.3.

Table-3.3

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in cooperating, coordinating and collaborating with similar Academies and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	17	9	74
2	Art historians & art experts	16	8	76
3	Art critics & art educators	11	14	75
4	Art organisers, art promoters & art managers	29	17	54
5	Art connoisseurs, art lovers, art participants & art viewers	22	11	67
6	Officials	31	13	56
	Total	21	12	67



Majority of the artists were of the view that such coordination and collaboration lack thrust and transparency. It was felt that the SNA has been unilaterally deciding its partners. Another view point, which strongly emerged from the senior exponents of the performing arts, is that the SNA needs to go for a permanent mechanism of senior artists/gurus, before according its choices for institutional co-ordination with similar Academies and other institutions and associations to further its goals and for the holistic enrichment of Indian culture. They also roundly opposed outright outsourcing of its mandated activities to external private art organisations. They observed that at the best, outsourcing should be selective. The decision should have a broad and transparent approval. Outsourcing should be decided on a multiple objective factors in contrast to the subjective (and partial) decisions; and which should include; cost-saving/cost-sharing; workload reduction for the SNA leading to focus on core creative competencies; and accountability in rendering quality outputs. Unplanned outsourcing, the respondents felt, would be a burdensome and eroding exercise; and in its unrestrained functioning may lead to the disintegration and dismantling of the SNA set-up itself.

Goal: 4

Encouraging the exchange of ideas and enrichment of techniques between the

different regions in regard to the arts of music, dance and drama:

Around one-fourth (27%) of the artists and other respondents acknowledged their acquaintance of the role of the SNA in encouraging the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama. Close to half of the artists (48%) were unconscious of any such role of the SNA. One-fourth of the respondents (25%) did not provide any definite answers.

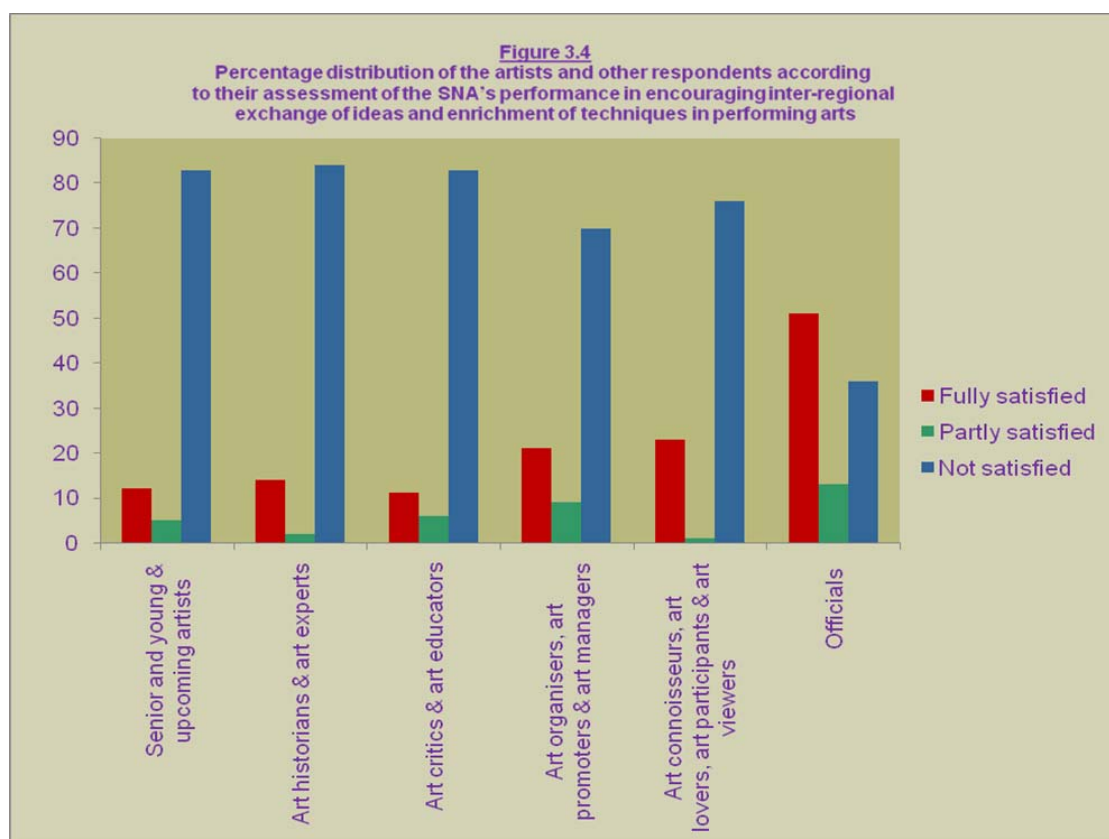
Among those respondents, who were acquainted with the activities of the SNA in promoting inter-regional exchange of ideas and enrichment of techniques in performing arts; 22% conveyed their full satisfaction over the SNA's contribution. A vast majority of around three-fourth of the artists (72%) expressed their dissatisfaction over the SNA's role. 6% of the respondents felt that the SNA has contributed to some degree in fostering inter-flow of ideas and rejuvenation of the techniques.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging inter-regional exchange of ideas and enrichment of techniques in performing arts, is provided in Table-3.4 and Figure 3.4.

Table- 3.4

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in encouraging inter-regional exchange of ideas and enrichment of techniques in performing arts

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	12	5	83
2	Art historians & art experts	14	2	84
3	Art critics & art educators	11	6	83
4	Art organisers, art promoters & art managers	21	9	70
5	Art connoisseurs, art lovers, art participants & art viewers	23	1	76
6	Officials	51	13	36
Total		22	6	72



The overwhelming viewpoint was that there has been a large vacuum in exchange of ideas. The artists and other respondents were of the view that the SNA should have taken a leadership role in artistic engagement, exchange and interaction. The workshops, seminars and conferences; being organised or sponsored by the SNA, have been providing limited platforms for exchange of ideas. It was felt that exchange of ideas should encompass; exchange of knowledge and understanding about the depth and diversity of the performing arts through structural and informal networking of artistic opportunities; enhancing artistic management, technical knowledge and leadership skills, and initiating and following-up the current and anticipated issues and problems affecting the performing arts. Such an exchange of ideas would involve the interactive cultural dialogues between the artists, critics, educators, managers, presenters, funders, advocates and audience. The issues should cover; performance and production, creativity and sustainability; education and training; audience development and diversification; and the impact of new technology and leadership development. The exchange of ideas, it was regretted, lacks pan-Indian perspective and cross-cultural (inter-disciplinary) perspective. With a vast array of regional traditions providing plural processes of artistic evolution, artistic growth and artistic assimilation; the exchange of ideas should have been enormously encouraged to have

an enhanced ambit, outreach and impact; rather than rendered to redundancy. Multiculturalism/and interculturality, which refer to the equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect; should be the essential elements of enhanced exchange of ideas in performing arts of India.

The majority of the artists also vented their concerns about the lack of systematic sustained efforts by the SNA to improve and diversity the techniques with regard to the Indian music, dance and drama. The creative base of performing arts is recreation. Without improved and modified techniques and their documentation and dissemination; the growth process of these art forms; would stagnate and fail to meet the contemporary challenges of appropriate artistic adaptations; particularly in integrating the participation of young people as the bearers, disseminators and distributors of the constantly-changing performing art forms.

The Indian music, dance and drama have a historical growth process; representing the diversities of cultural heritage and regional traditions. Each stream of performing arts has their sub-streams. Each artistic expression represents the evolution and growth of distinct creativity and cultural identity. Each art form has been evolved under the creative ingenuity of great maestros and Gurus. These art forms have been

further diversified and crystallised by emerging artistic talents, who are keenly interested to work with new ideas and techniques. The SNA, therefore, was/is expected to play a pivotal role in pioneering the efforts towards the exchange of ideas and improvement of the techniques.

Goal: 5.1

Encouraging the establishment of theatre centres on basis of regional languages:

More than three-fourth of the artists and other respondents (77%) were of the view that there is need to establish theatre centres on basis of regional languages. Only 9% of the artists did not favour such steps. 14% of the artists could not provide any response on such necessity.

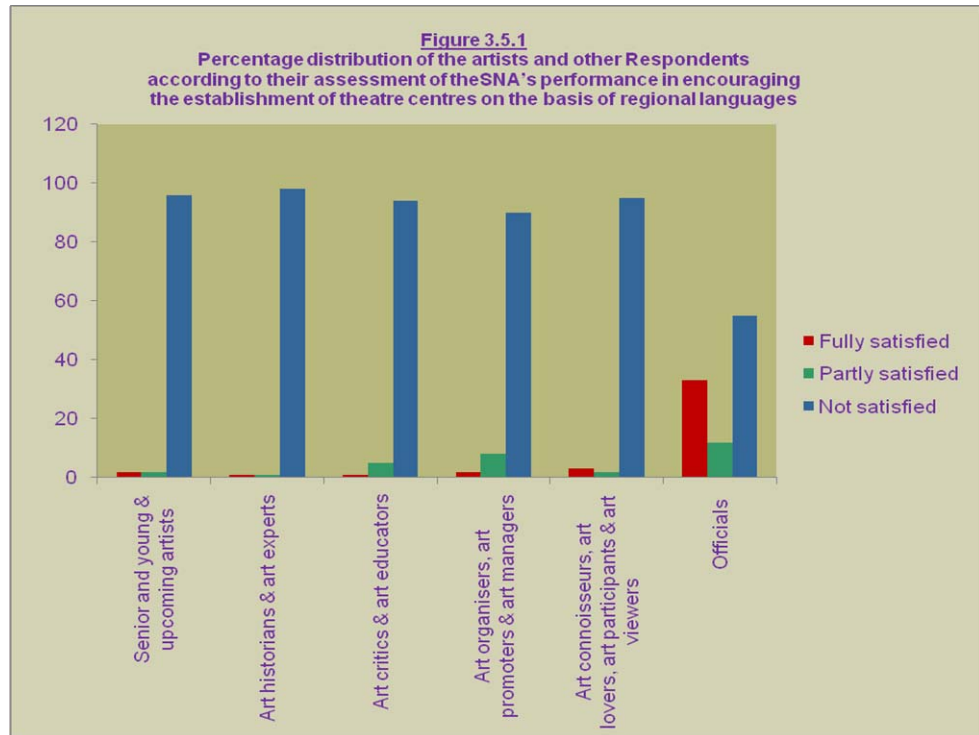
Among the respondents, who favoured the setting up of regional language-based theatre centres by the SNA, majority (88%) displayed their discontent over the dearth of SNA's endeavour in this artistic intervention. Only 7% of the respondents fostered their complete fulfilment over the SNA's contribution. 5% of the artists were, partially satisfied with the SNA's work in this field.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the establishment of theatre centres on the basis of regional languages, is provided in Table-3.5.1 and Figure-3.5.1.

Table- 3.5.1

Percentage distribution of the artists and other Respondents; according to their assessment of the SNA's performance in encouraging the establishment of theatre centres on the basis of regional languages

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	2	2	96
2	Art historians & art experts	1	1	98
3	Art critics & art educators	1	5	94
4	Art organisers, art promoters & art managers	2	8	90
5	Art connoisseurs, art lovers, art participants & art viewers	3	2	95
6	Officials	33	12	55
Total		7	5	88



The majority of the respondents were of the view that although regional languages and regional traditions contributed primarily towards shaping of theatre movement in our country, the SNA has provided scant attention to setting up of theatre centres on the basis of regional languages. A predominant perception was that the SNA's efforts were confined only to holding/and sponsoring theatre festivals, theatre workshops and other related programmes. The SNA, it was opined, has failed in its larger mandate as an institution-builder in promoting establishment of regional language-based theatre centres. Theatre as an art form, they felt, has been marginalised and facing chronic shortage of financial support. Particularly, the young theatre artists were aghast at the raw artistic response provided to them by the SNA, as they

felt that all the available avenues for artistic achievement in theatre has already been chocked.

The opinion also crystallized on the view point that with the setting up of the National School of Drama (NSD) in 1959 initially as one of the constituent units of the SNA and thereafter as an independent entity and autonomous organisation in 1975 under the Societies Registration Act of 1860, with full financial support from the Government of India (Ministry of Culture) and the NSD acquiring the similar status of the SNA; the role of the SNA with regard to drama-related activities needs reconsideration. The opinion was definitely inclined towards transferring all the theatre-related activities of the SNA; excluding those related to the conferring Akademi Ratna, Akademi Puraskar and Ustad

Bismillah Khan Yuva Puraskar (which cover the field of drama, besides those of music and dance) to the NSD for greater functional clarity, functional efficiency and functional accountability in the promotion, propagation and dissemination of theatre. It may be noted that the NSD has acquired international credibility and recognition as a theatre education and training institution. It has been offering specialised drama courses. Its extension programme through workshops, has taken theatre to the doorsteps of the children and community-to the domain of school education. The NSD's two performing arts wings-Reportorty and Theatre-in-Education (TIE), have made remarkable contributions. The NSD has also been ardently organising an annual National Theatre Festival-*Bharat Rang Mahostav*-which has been superbly showcasing original productions in theatre.

The NSD, it was emphatically expressed by the study participants, should be provided with larger financial support to further consolidate and diversify its activities on drama.

The respondents were also of the view that the NSD model should be replicated for music and dance; with setting up of similar independent entities and autonomous agencies under the Societies Registration Act of 1860, with full financial support from the

Government of India (Ministry of Culture). These institutes could be christened as National School of Music, National School of Dance and National School of Traditional/Folk/Indigenous Arts. The SNA in the proposed modified structure should function as a regulatory body in performing arts; with fruitful functional partnerships with the newly-created independent autonomous agencies.

Goal: 5.2

Encouraging co-operation among different theatre centres:

Only 18% of the sample population groups were aware of any step, undertaken by the SNA for encouraging cooperation among different theatre centres. 36% of the respondents expressed their unfamiliarity with the SNA's role in promoting such co-operation. Close to half of artists and other respondents (46%) expressed their inability to provide a particular view point.

Among those, who were acquainted with the work of SNA in promoting co-operation among different theatre centres, only 13% of the respondents expressed their total fulfilment on the SNA. While 68% of the respondents found deficiency in the SNA's role, 19% of them expressed their satisfaction to a degree.

The percentage distribution of the artists and other respondents;

according to their assessment of the SNA's performance in encouraging co-operation among different theatre centres, is provided in Table-3.5.2 and Figure-3.5.2.

The view points primarily centred around the perception that the SNA has not made much progress in playing a catalyst facilitator in promoting institutional collaboration among various theatre centres and groups. Discontentment was found largely among the theatre artists from the North-Eastern States and Jammu & Kashmir as well as amongst the young and upcoming artists across the country. A sense of neglect and a

process of continued marginalisation burdened the theatre artists. Although they proposed a larger role for the National School of Drama (NSD), they lamented the restrictive role being played by the SNA in fostering co-operation among different theatre centres from various parts of country.

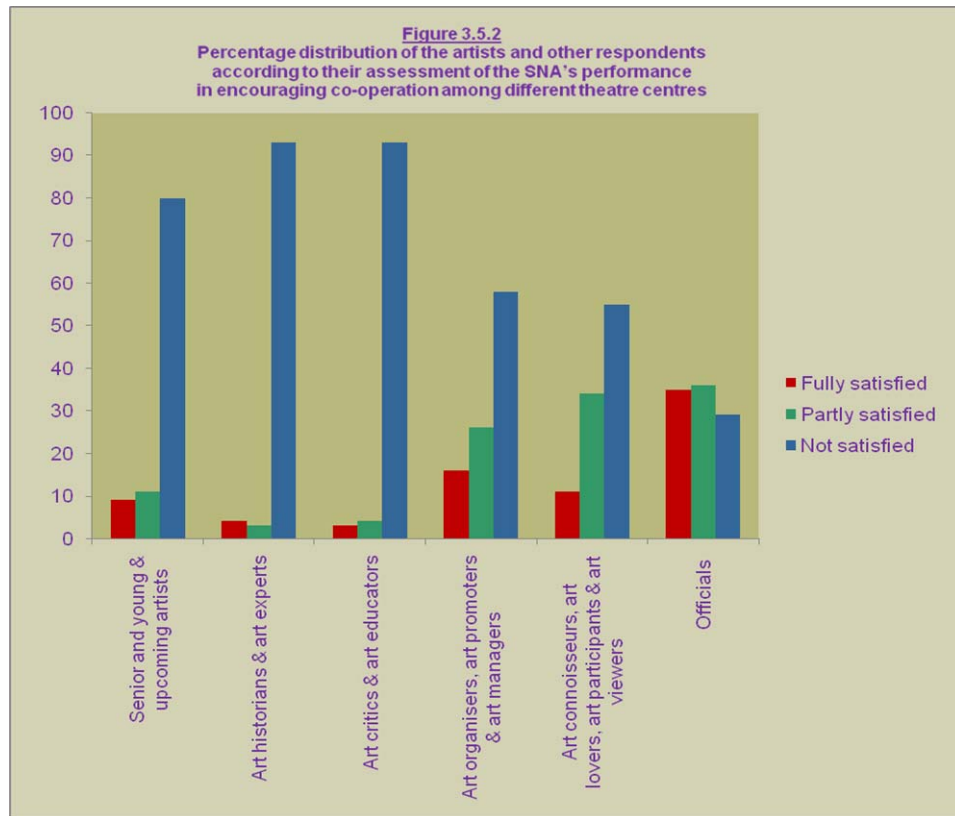
Goal: 6

Encouraging the setting up of institutions; providing training in the art of theatre, including instruction in actor's training, study of stage-craft and production of plays:

Table- 3.5.2

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in encouraging co-operation among different theatre centres

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	9	11	80
2	Art historians & art experts	4	3	93
3	Art critics & art educators	3	4	93
4	Art organisers, art promoters & art managers	16	26	58
5	Art connoisseurs, art lovers, art participants & art viewers	11	34	55
6	Officials	35	36	29
Total		13	19	68



The vast majority of the artists and other respondents (68%) were of view that there has been need for establishing institutions; providing training in the art of theatre, including instruction in actors training, study of stage-craft and production of plays. Only 14% of the artists were of the view that there was no need for such institutions. 18% of the respondents did not provide any viewpoint.

Among those respondents, who advocated for setting up of theatre education and training centres, more than three-fourth (76%) expressed their unhappiness over the performance of the SNA in establishing institutions to impart training in theatre art, acting, stagecraft and production. 8% of the respondents, however, expressed their full satisfaction in promoting such initiatives by the SNA. 16% of the

respondents were partly satisfied with the SNA's role in imparting theatre education and training.

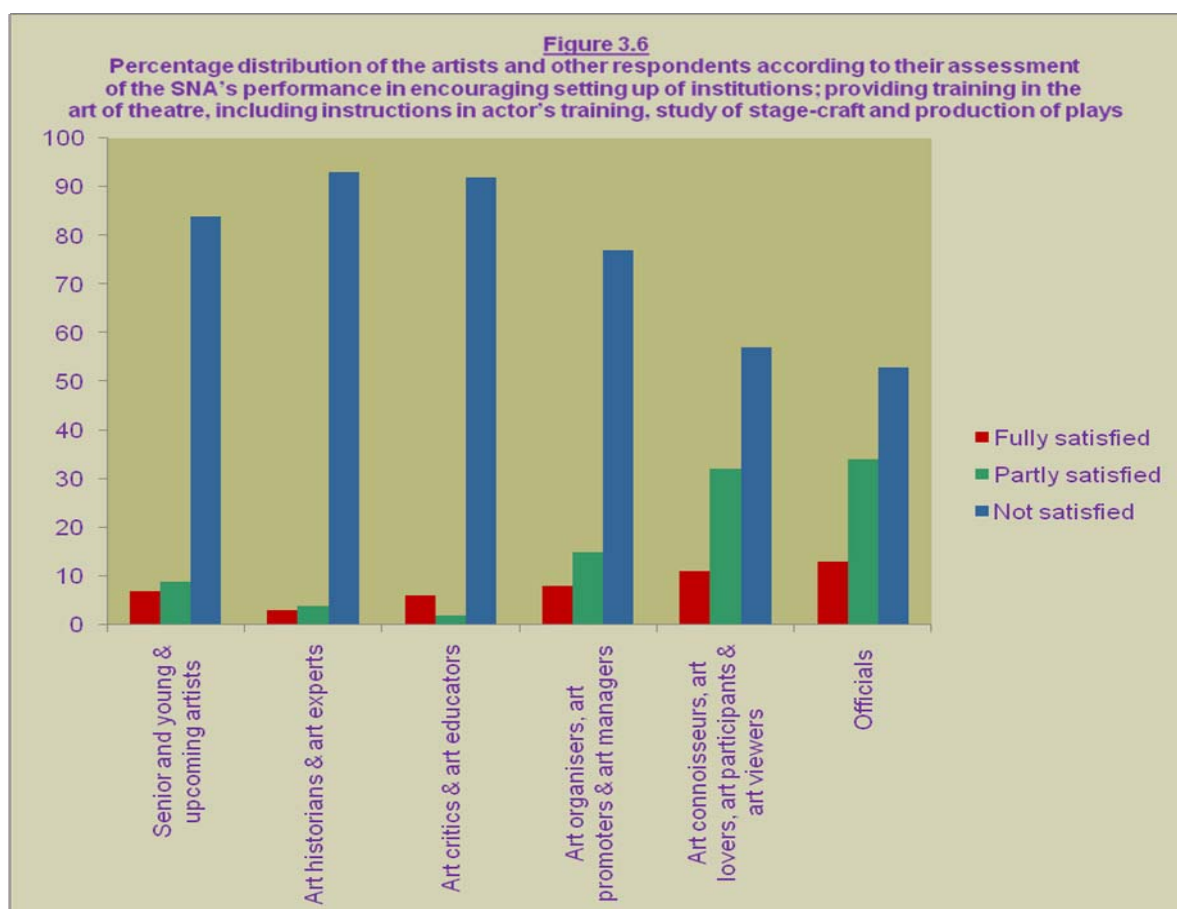
The percentage distribution of the artists and other respondents; according of their assessment of the SNA's performance in encouraging setting up of institutions; providing training in the art of theatre, including instructions in actor's training, study of stage- craft and production of plays is provide in Tabl-3.6 and Figure- 3.6.

Majority of artists were of the view that theatre education and training had not been accorded its due priority by the SNA. The entire burden has been shifted to the National School of Drama (NSD). However, it was felt that the NSD, with its limited resources, could not fully accommodate the larger and growing

Table 3.6

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in encouraging setting up of institutions; providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of plays

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	7	9	84
2	Art historians & art experts	3	4	93
3	Art critics & art educators	6	2	92
4	Art organisers, art promoters & art managers	8	15	77
5	Art connoisseurs, art lovers, art participants & art viewers	11	32	57
6	Officials	13	34	53
Total		8	16	76



needs of theatre education, particularly with the thrust on regional and sub-regional variations in linguistic and cultural traditions.

The SNA, these artists were of the view, should have set up independent theatre education and training institutions at the regional or zonal levels. There was disenchantment, particularly among the theatre artists from the Northern Eastern Region, who felt that such institutions should have been established by the SNA in their region long before.

Goal: 7

Encouraging and assisting production of new plays by awarding prizes and distinctions:

Only around one-fourth of the respondents (27%) were aware of any step undertaken by the SNA in promoting and helping production of new plays by awarding prizes and distinctions. Close to half of the respondents (57%) opined that they were not conscious of such activity. 16% of the respondents were not inclined towards providing a definite response.

Among the respondents, who have familiarity with the SNA's role in supporting production of new plays by awarding prizes and distinctions, around one-fourth (24%) expressed their

satisfaction on SNA's contribution. However, more than half of the respondents (57%) expressed their dissatisfaction over the SNA's role. 19% of them were partially contented with the steps undertaken by the SNA.

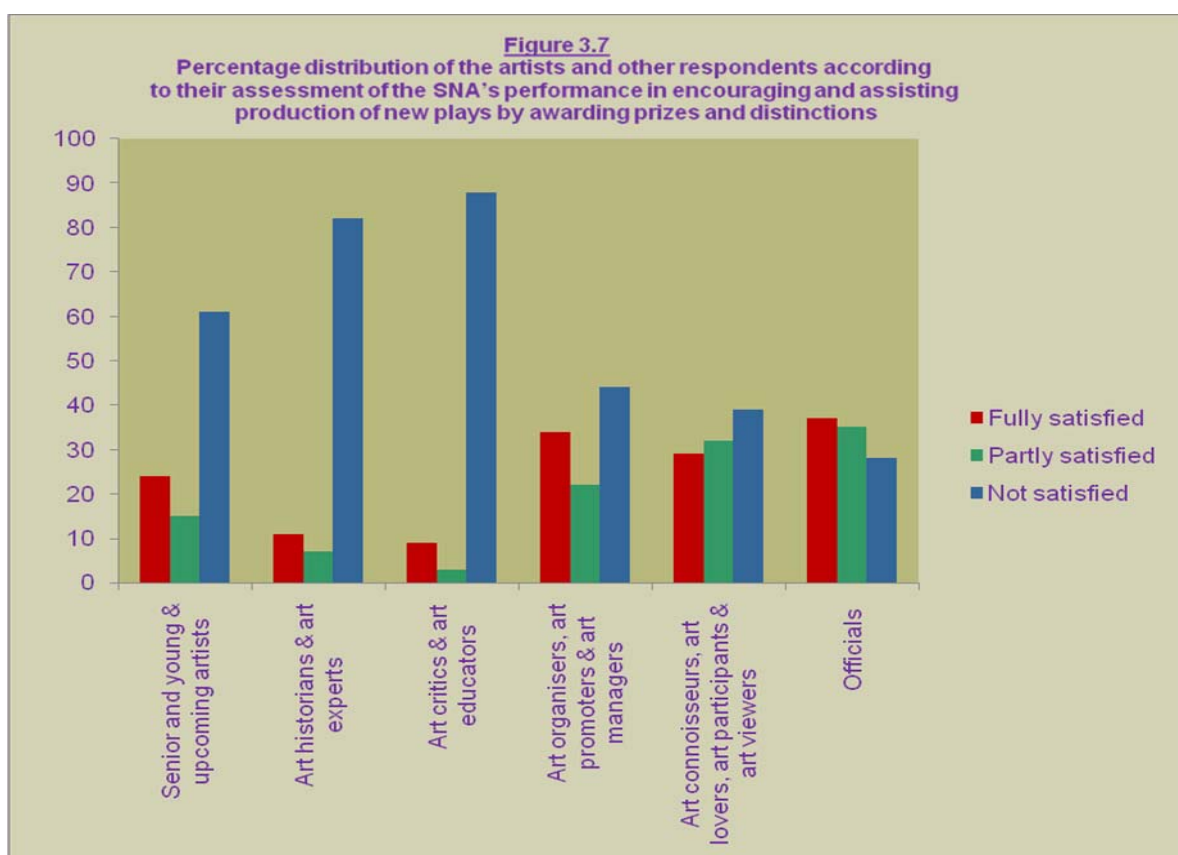
The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging and assisting production of new plays by awarding prizes and distinctions is provided in Table-3.7 and Figure-3.7.

The dominant response was that the SNA's role in encouraging and assisting production of plays by awarding prizes and distinctions is utterly inadequate. The SNA's resources may be a constraint. It was felt that the conceptualisations, choreographies, directions and productions of new plays could have received a boost with larger support from the SNA. The NSD did not have necessary leverage on this matter, since it also has inflexible budget. Without new plays, it was felt that theatre would have a restrictive role in promoting the diversity of intangible cultural heritage. The young and upcoming theatre artists were particularly concerned about the creative stagnation in the production of new plays, particularly giving expressions to the regional literary traditions and regional cultural heritage.

Table 3.7

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in encouraging and assisting production of new plays by awarding prizes and distinctions

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	24	15	61
2	Art historians & art experts	11	7	82
3	Art critics & art educators	9	3	88
4	Art organisers, art promoters & art managers	34	22	44
5	Art connoisseurs, art lovers, art participants & art viewers	29	32	39
6	Officials	37	35	28
Total		24	19	57



Goal: 8

Publishing literature on Indian music, dance and drama; including reference works, such as an illustrated dictionary or handbook of technical terms:

The 32% of the artists and other respondents were aware of the SNA's activities on publishing literature on Indian music, dance and drama, including reference works, such as an illustrated dictionary or handbook of technical terms. While 49% of the respondents expressed their ignorance on the publication activities of the SNA. 19% of the respondents could not provide any confirmation.

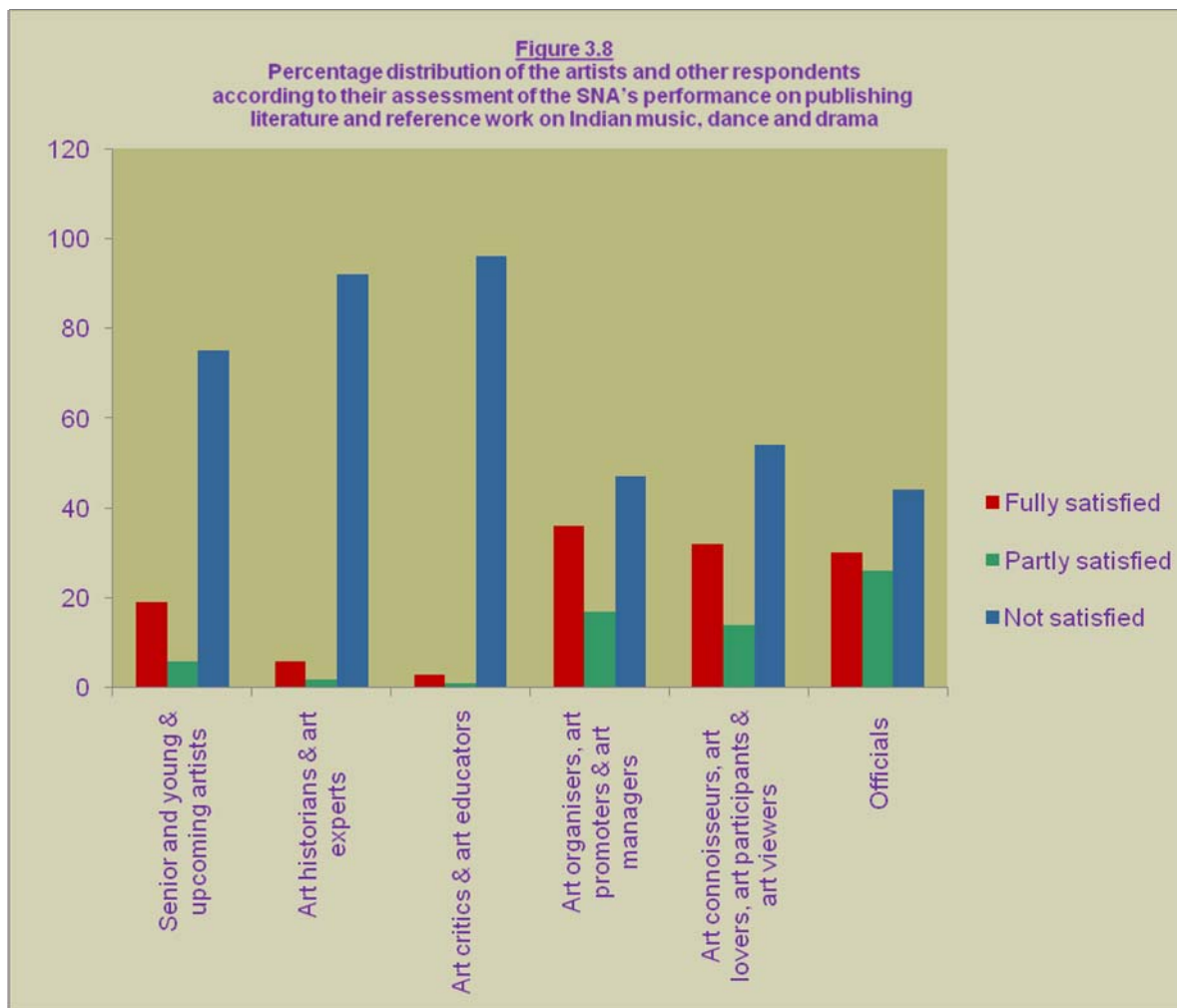
Out of those respondents, who have the knowledge on the publication activities of the SNA, only 21% expressed their complete fulfilment. A majority of the respondents (68%) manifested their discontent. 11% of the respondents were partly satisfied with the SNA's contribution in this field.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance on publishing literature and reference works on Indian music, dance and drama, is provide in Table-3.8 and Figure-3.8.

Table 3.8

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance on publishing literature and reference work on Indian music, dance and drama

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	19	6	75
2	Art historians & art experts	6	2	92
3	Art critics & art educators	3	1	96
4	Art organisers, art promoters & art managers	36	17	47
5	Art connoisseurs, art lovers, art participants & art viewers	32	14	54
6	Officials	30	26	44
Total		21	11	68



Those artists who were partly satisfied or totally dissatisfied were of the view that some of the task undertaken by the SNA on publishing literature and reference works, is dishearteningly discouraging and has remained largely unfulfilled, may be publication has not been accorded due priority or may be because of fund constraints. They were of the view that all the paper-based work on Indian music, dance and drama; including the reference work; should be digitalised within a multilingual framework to substantially

enhance their accessibility, visibility, multi-reference, and longevity.

Goal: 9

Giving recognition to and otherwise assist meritorious theatrical organisations:

Around one-fourth of the artists and other respondents (24%) expressed their familiarity with the SNA's activities related to conferring recognitions to and otherwise assist meritorious drama organisations. 41% of the respondents were uninformed about such activity.

More than one-third (35%) of respondents were non-committal.

Among those respondents, who were acquainted with the SNA's role in recognising and supporting credible dramatic organisations; around half of them (49%) expressed their dissatisfaction on the SNA's contribution. While 38% of the artists and other respondents were satisfied with the SNA's role, 13% of them were partly contented.

The majority of the artists felt that the recognitions and the financial support have been largely insufficient to provide encouragement to deserving dramatic organisations. A need for developing a

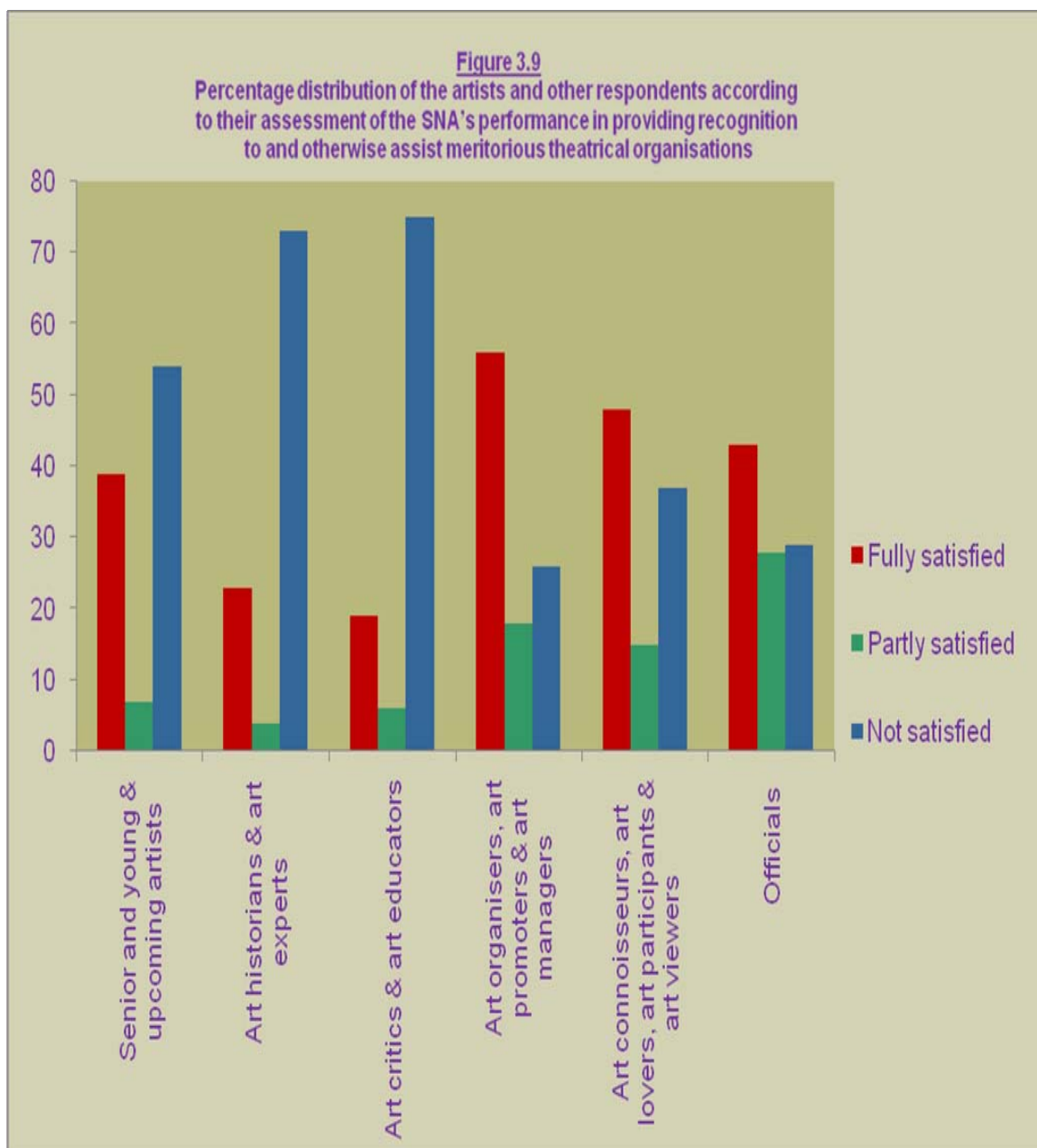
transparent and open system of recognition was also strongly voiced by the respondents, who were averse to the practice of providing patronage to particular organisations over a period of time, without offering required artistic space for other organisations.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in providing recognition to and otherwise assist meritorious theatrical organisations is provided in the Table-3.9 and Figure-3.9.

Table 3.9

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in providing recognition to and otherwise assist meritorious theatrical organisations

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	19	6	75
2	Art historians & art experts	6	2	92
3	Art critics & art educators	39	7	54
4	Art organisers, art promoters & art managers	23	4	73
5	Art connoisseurs, art lovers, art participants & art viewers	19	6	75
6	Officials	56	18	26
Total		38	13	49



Goal: 10.1
Encouraging the development of amateur dramatic activity:

37% of the artists and other respondents expressed their acquaintance with the steps undertaken by the SNA to encourage the development of amateur dramatic activity. 26% of them declared their unknowingness on such activity. 37% of

the respondents preferred to be non-committal.

Among those respondents, who were conscious of the SNA's activities in encouraging the development of amateur dramatic activity; only 12% expressed their total satisfaction over the SNA's role. A majority of 64% of the artists and other respondents were reported to be satisfied in some degree.

24% of the respondents were not satisfied with the SNA's contribution.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of amateur theatre activity, is provided in Table-3.10.1 and Figure-3.10.1.

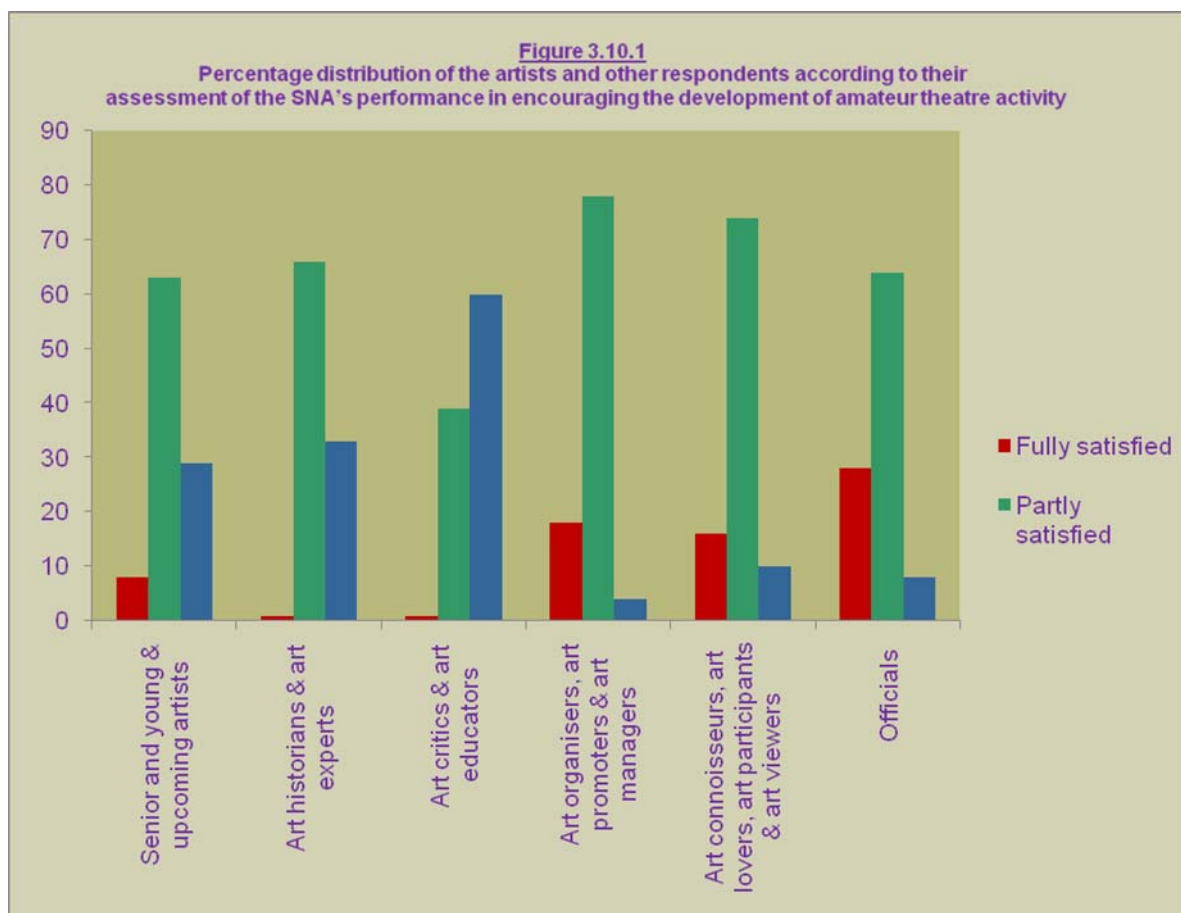
The amateur theatre, most of the artists felt, should be encouraged, particularly keeping in view the artistic interest of untrained performers, who have the dramatic skills but lack formal qualifications. Since, amateur theatre is a convenient way to propagate theatre art, the same needed to be adequately

promoted by the SNA. Although there is dissatisfaction between amateurs and professionals in theatre with a section of the latter argue that amateur community devalues the art form and damages theatre, though the promotion of unskilled performers, directors and crews in contrast to the high quality professional theatre; the dominant view, however, remained that the amateur theatre might be allowed to prosper along with the professional theatre. Amateur theatre, it was felt, is also more appropriate for the youngsters, as it creates self-confidence in them and provides a greater appreciation of the cultural and artistic diversity of our country through theatre art.

Table 3.10.1

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in encouraging the development of amateur theatre activity

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	8	63	29
2	Art historians & art experts	1	66	33
3	Art critics & art educators	1	39	60
4	Art organisers, art promoters & art managers	18	78	4
5	Art connoisseurs, art lovers, art participants & art viewers	16	74	10
6	Officials	28	64	8
Total		12	64	24



Goal: 10.2
Encouraging the development of children's theatre:

19% of the artists and other respondents were found to be having knowledge on the SNA's efforts in promoting children's theatre. 53% of them expressed their obliviousness on this particular role of the SNA. 28% of the respondents preferred to refrain from expressing their viewpoints.

Among the artists and other respondents, who were having information on the SNA's activities on promoting children's theatre, 26% expressed their complete satisfaction. While 17% of the respondents were

satisfied to a point, 57% of them expressed their dissatisfaction.

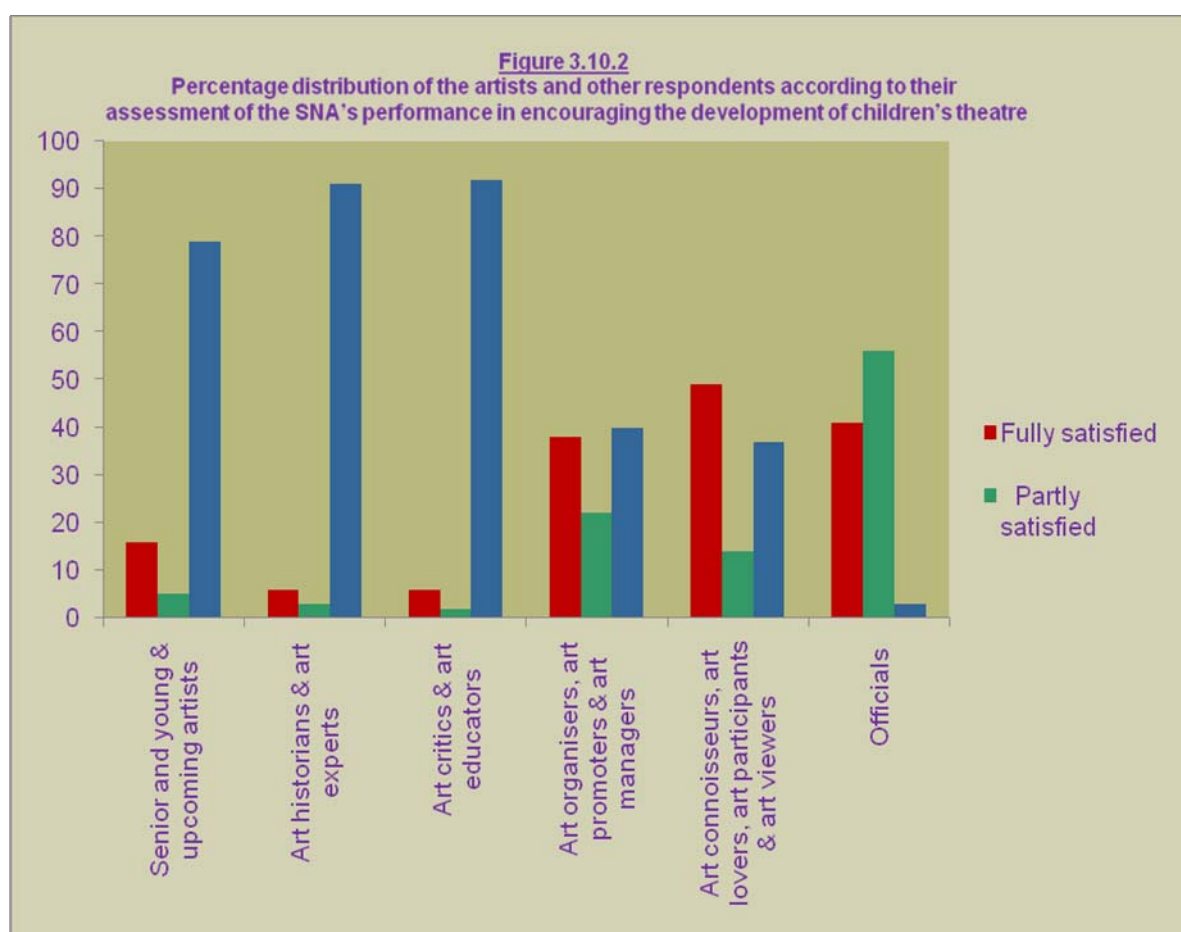
The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of children's theatre, is provided in Table-3.10.2 and Figure-3.10.2.

Theatre is the most powerful medium to develop and impart the physical, perceptual, aesthetic, performing, cultural and intellectual skills in the children. A comprehensive theatre arts provides the children with the ability to understand their own responses and those of the others; as theatrical expression

Table 3.10.2

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in encouraging the development of children's theatre

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	16	5	79
2	Art historians & art experts	6	3	91
3	Art critics & art educators	6	2	92
4	Art organisers, art promoters & art managers	38	22	40
5	Art connoisseurs, art lovers, art participants & art viewers	49	14	37
6	Officials	41	56	3
Total		26	17	57



is a complete manifestation, expression, demonstration and visualization of an individual's or a group's identity in totality; encompassing the physical, psychological and emotive aspects. India has the longest and richest traditions in theatre, spanning for more than five thousand years. Theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation-literature, mime, music, dance, movement, painting, sculpture and architecture-all mixed into an integrated creative whole. The theatre art is supposed to develop internal and external artistic traits and acquire understanding on human relations and the environment using elements of drama. The children acquire through theatre art; i) artistic perception; ii) artistic sensitivity and understanding; iii) creative expression /performance and artistic collaboration; iv) interpersonal skills and awareness; v) historical and cultural heritage; vi) multicultural concepts and practices; and vii) relating theatre to its larger social context.

The vacuum in SNA's contribution in promoting children's theatre is overwhelmingly shared by the artists and other respondents. They felt that the theatre art should be an integral part of the school education. More children-centric theatre art programmes; with the participation of

the children in designing, conceptualising, choreographing, directing, producing and staging plays under expert guidance of the theatre artists, need to be provided by the SNA on a sustained regular manner.

Goal: 10.3

Encouraging the development of open-air theatre:

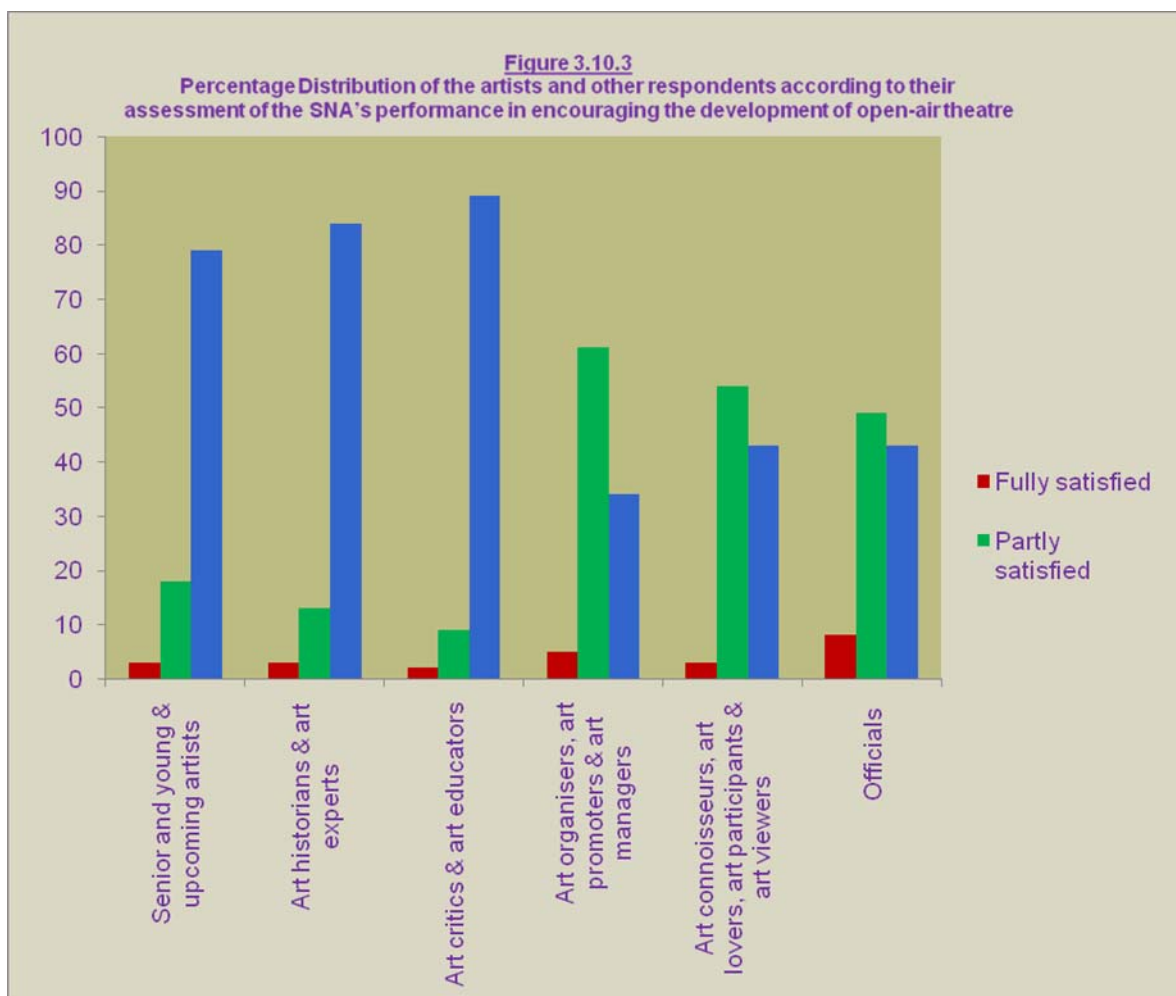
Only 13% of the artists and other respondents were aware of the SNA's activities in encouraging the development of open-air theatre. 38% of the respondents were ignorant of any such activity by the SNA. Almost half of the respondents (49%) were non-committal.

Out of those artists and other respondents, who have familiarity with SNA's activities in promoting open-air theatre only 4% of the artists expressed their full satisfaction. 62% of the artists expressed their dissatisfaction, 34% of the artists were contented in some degree.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of open-air theatre, is provided in Table-3.10.3 and Figure-3.10.3.

Table 3.10.3
 Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in encouraging the development of open-air theatre

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	3	18	79
2	Art historians & art experts	3	13	84
3	Art critics & art educators	2	9	89
4	Art organisers, art promoters & art managers	5	61	34
5	Art connoisseurs, art lovers, art participants & art viewers	3	54	43
6	Officials	8	49	43
Total		4	34	62



Goal: 10.4

Encouraging the development of rural theatre in its various forms:

Only 18% of the artists and other respondents were aware of the SNA's activities in encouraging development of the rural theatre in various forms. 39% of the respondents expressed their ignorance of such activities. 43% of the respondents were evasive.

Among the respondents, who were aware of the SNA's activities in promoting rural theatre, around 16% expressed their complete satisfaction over the SNA's performance. 27% of them expressed their partial fulfilment on SNA's contribution. More than half of the respondents (57%) expressed their discontentment over the SNA's role.

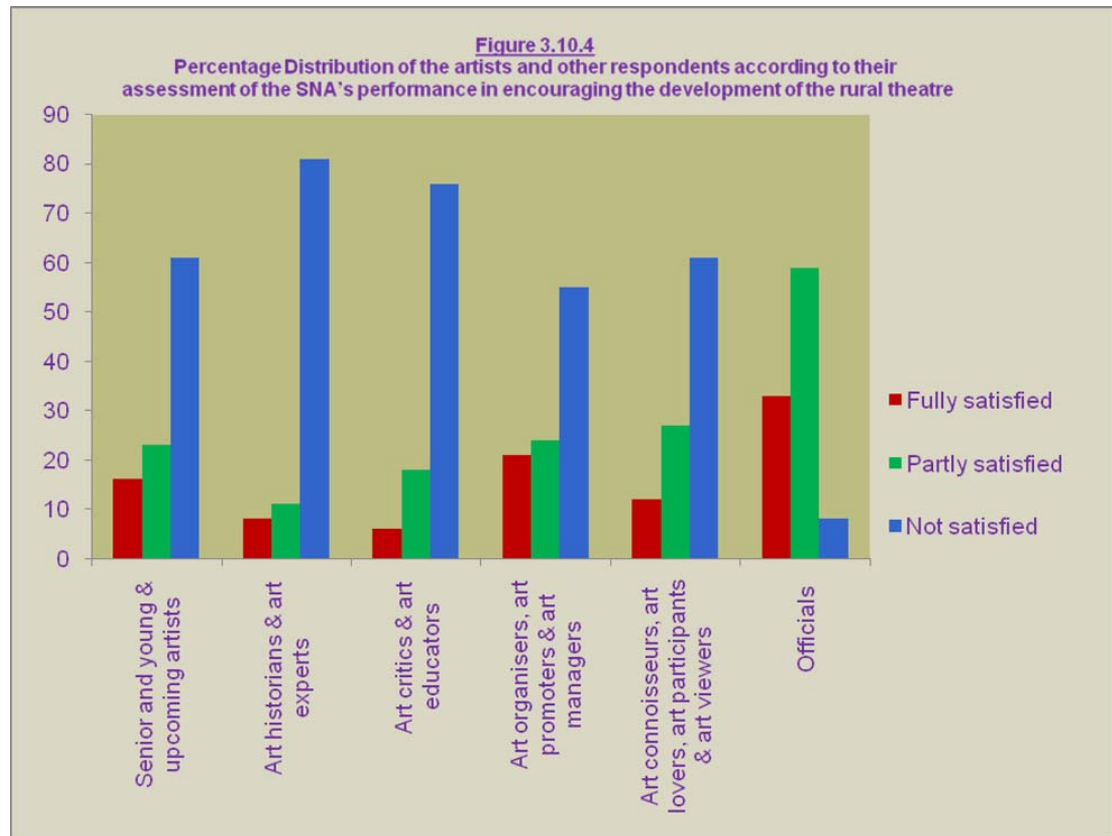
The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in encouraging the development of the rural theatre, is provided in Table-3.10.4 and Figure-3.10.4.

The majority of the artists felt that the rural theatre has been neglected by the SNA. They were of the view that the rural theatre not only encompasses rural and folk theatre, but such theatre has both entertaining and educative value for the rural population. The gap between the urban and rural theatre has increased over the years. The rural theatre has not been provided with any direction and patronage to the needful extent in order to not only target the rural population, but also to disseminate its rich variety among the urban population.

Table 3.10.4

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in encouraging the development of the rural theatre

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	16	23	61
2	Art historians & art experts	8	11	81
3	Art critics & art educators	6	18	76
4	Art organisers, art promoters & art managers	21	24	55
5	Art connoisseurs, art lovers, art participants & art viewers	12	27	61
6	Officials	33	59	8
Total		27	57	27



Goal: 11

Reviving and preserving folk music, folk dance and folk drama in different regions of the country and encouraging the development of community music, martial music and other types of music:

Only 20% of the artists and other respondents expressed their familiarity with the SNA's activities in promoting folk music, dance and drama; including community music, martial music and other types of traditional music. 18% of the respondents were not conversant with such activities. A majority of the respondents (62%) did not commit to a particular view point.

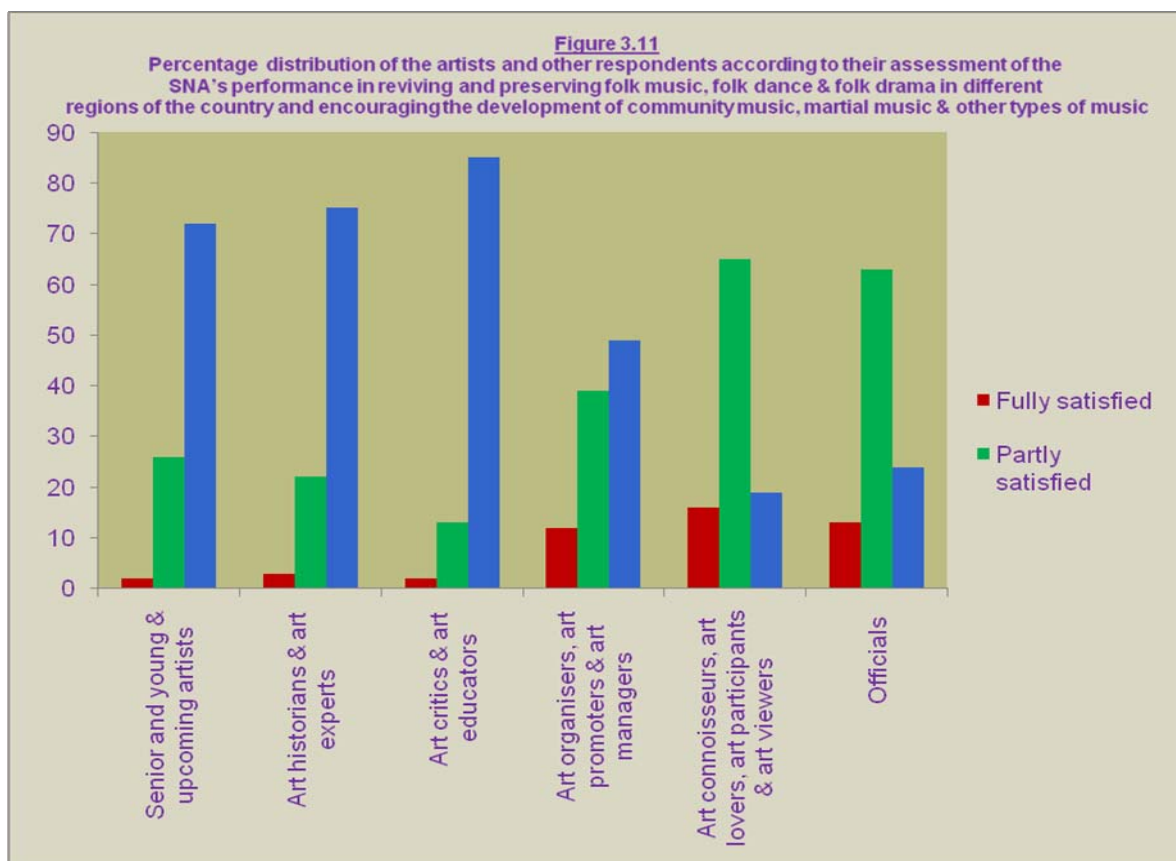
Among those artists and other respondents, who expressed their acquaintance with the SNA's activities on traditional/ folk/ indigenous music, dance and drama; 8% said that they were contended with the SNA's performance. The satisfaction was to an extent for 38% of the respondents. More than half of the respondents (54%) were dissatisfied with the SNA's contribution.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in reviving and preserving folk music, folk dance and folk drama in different regions of the country and encouraging the development of community music, martial music and other types of music, is provided in Table-3.11 and Figure-3.11.

Table 3.11

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in reviving and preserving folk music, folk dance & folk drama in different regions of the country and encouraging the development of community music, martial music & other types of music

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	2	26	72
2	Art historians & art experts	3	22	75
3	Art critics & art educators	2	13	85
4	Art organisers, art promoters & art managers	12	39	49
5	Art connoisseurs, art lovers, art participants & art viewers	16	65	19
6	Officials	13	63	24
Total		8	38	54



Majority of the artists felt that impairment in coming years. They felt that these art forms need to be revived, preserved and disseminated; with the active involvement of the custodians, inheritors and disseminators of such art forms. Emphasis was put on digitalised preservation of such art forms for the posterity.

The production, safeguarding, maintenance and re-creation of community music, martial music and other types of music; have also been neglected by the SNA; observed majority of the artists. These arts forms are also under grave threats of deterioration, disappearance and destruction.

It was also felt that the importance of traditional knowledge as a source of intangible and material wealth, and in particular the knowledge system of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion; needs to be recognised.

Goal: 12.1

Sponsoring music, dance and drama festivals on an all-India basis and to encourage such regional festivals:

37% of the artists and other respondents said that they have participated/ were associated/ and viewed music, dance and drama festivals, organised by the SNA at national and regional levels. However, a majority of the respondents (63%) have

said that they have never participated/ been associated/ and viewed such festivals.

The opinions covered eight specific dimensions of these festivals. These included;

- i. Festival coverage;
- ii. Participation of senior artists;
- iii. Participation of young and upcoming artists;
- iv. Participation of art connoisseurs, art promoters and interested audience;
- v. Geographical coverage of festivals;
- vi. Festivals management;
- vii. Programme quality; and
- viii. Impact of the festivals.

Both the senior exponents and upcoming artists have their own assessments and reservations on these festivals. These included;

Festival coverage:

Majority of the artists and other respondents, who have participated or were associated or viewed these festivals; opined that these festivals have failed to provide adequate coverage to various streams and sub-stream of Indian music, dance and drama. The SNA, over the years, they felt, has been adopting a standardised pattern of coverage of various fields and sub-fields. This shortcoming could be overcome by enhancing the number and duration of such festivals as well as by innovatively and flexibly grouping

various streams and sub-streams of the performing arts to provide a wider canvas of art forms coverage.

Participation of senior artists:

The senior artists have deep grudge against the selection of the artists. The methods of selection, the majority of the artists felt, are controlled by the SNA administration. The process is smacked of biases, subjectivity and non-transparency, they observed. The senior exponents have no hesitation in complaining that there has been emergence of favourites over the years, who have been managing to corner most of the festivals for themselves or for their groups' members/and students, some of whom have been their own family members and relatives.

The senior exponents in majority suggested for concretisation of a mechanism of selection; characterised by expertise, accountability and transparency. The entire process, they felt, should be kept out of the shackles of the administrative control of the SNA officials and should be managed by a committee of experts; comprising of artists, art experts and art critics, who with a fixed three-year tenure; could draw up the list of participants of senior exponents for annual schedules of the festivals, at least one year in advance.

Another suggestion, which found prominent mention, was that efforts should be made to encourage excellence in festivals by enlisting the participation of selected groups (as soloists or group choreographers), who have featured nationally and

internationally and who are critical for the protection and promotion of performing art heritage; through a process of transparent selection method; rather than opening up the artistic space too thin to turn the festival performances as a mediocre crowded process. However, to provide a continuity to creativity; new individuals artists/and groups may be added to the existing ones at regular intervals. The modified practice will provide the desired sustainability to the creativity of the senior exponents; who could acquire relevant freedom to create, disseminate and distribute their cultural expressions through the festivals.

Participation of young and upcoming artists:

The young and upcoming artists felt that they have been getting a raw deal and their participation in these festivals; constituted extremely marginal and insignificant. They were of the view that not only more artistic space for participation in these festivals should be provided to the young and upcoming artists; but also separate festivals (with enhanced number and duration) should also be specially organised for them. The young and upcoming artists from the North-Eastern States, Jammu & Kashmir and island regions felt that they have been the most neglected lot in the festivals; despite the special efforts made by the Government of India to encourage greater participation of their regions in the developmental process.

Participation of art connoisseurs, art promoters and interested audience:

Majority of the artists and other respondents felt that there has been a steady decline in the participation of art connoisseurs, art promoters and interested audience in these festivals. A number of reasons; including deteriorating programme quality; poor festival management; lack of innovative features; and standardised participation format; have decelerated the participation of audiences.

Geographical coverage:

The geographical coverage of these programmes have also invited critical observation from the respondents. Most of them felt that these festivals get concentrated in Delhi and other metropolis; with some States and other important places getting hardly any coverage. Delhi-centric format of the festivals dilutes their purpose, outreach and impact. Delhi is comparatively crowded with festivals, organised by the governmental and non-governmental agencies, including the corporate houses, felt the majority of the study participants, particularly from outside Delhi and distantly places.

Festival management:

The festival management also required substantive improvement, as felt by the artists and other respondents. The SNA is primarily depending upon its advertisements in print media; with less organisation-oriented personalised invitations and participations. The professional elements in the programme management are lacking, as the performing arts festivals are more or less treated by the SNA as an administrative work. The respondents

felt that the regional or State Academies; specialised centres/institutes in performing arts/and culture; the State Government Departments/Directorates of Culture; the credible long-standing non-governmental/ private organisations; and even the specialised event management units of corporate houses, which are organising such festivals; should be involved in programme management of such festivals.

Opinions were crystallised on entrusting the management of festivals to the specialised committees of experts; comprising of senior exponents and upcoming artists; art managers; and art critics; without any administrative interference by the SNA officials.

Programme quality:

The programme quality in the festivals, as felt by the respondents; is steadily eroding. The SNA has failed to maintain the standards of artistic creations, artistic improvisations, artistic innovations and artistic productions in these festivals. Most of the performances staged in these festivals, were found to be repetitions of well-circulated items/and performances/ and productions. Majority of the artists felt that the programme quality is the essence of the festivals and the devaluation of the same over the years; have led to the erosion of the credibility of the SNA's festivals. The opinions also veered around the shifting of the epicentre of the planning, execution and management of those festivals from the administrative decision-making process

of the SNA to a group of experts of outstanding calibre.

Impact of the festivals:

Majority of the respondents were of the view that the impact of such festivals is marginal. Their coverage in terms of various streams/sub-stream of performing arts; representation of the senior exponents and upcoming artists; coverage of the different geographical regions; professional management of festivals; and maintenance of programme quality-all in an integrated manner would determine the impact of these festivals in preserving, promoting and disseminating the vast and varied intangible performing arts of India; vibrantly manifested in Indian music, dance and drama. All these contributing factors, however, have been steadily declining in their substance and strength; thereby progressively affecting the impact of these festivals. It was agreed that without long-term strategic planning; dealing with all important aspects of coverage, format, content, quality, management and impact; these festivals would be reduced to annual artistic rituals.

Professionalism as the cornerstone of these festivals, was emphasised by the respondents. The festivals should have professional goal, professional selection, professional quality, professional participation and professional management to achieve and maintain professional excellence.

The role of the SNA administration should be confined only to provide the administrative back up to the

professional design, planning, execution and monitoring of these festivals. It was also felt that these festivals should be regularly monitored, reviewed, assessed and evaluated, and the findings thereon should be used to further improve the objects, format, content and impact of these festivals in enriching the performing arts of our country. These monitoring-review-evaluation reports should be made public and disseminated so as to inspire an environment of healthy and transparent artistic participation and artistic output.

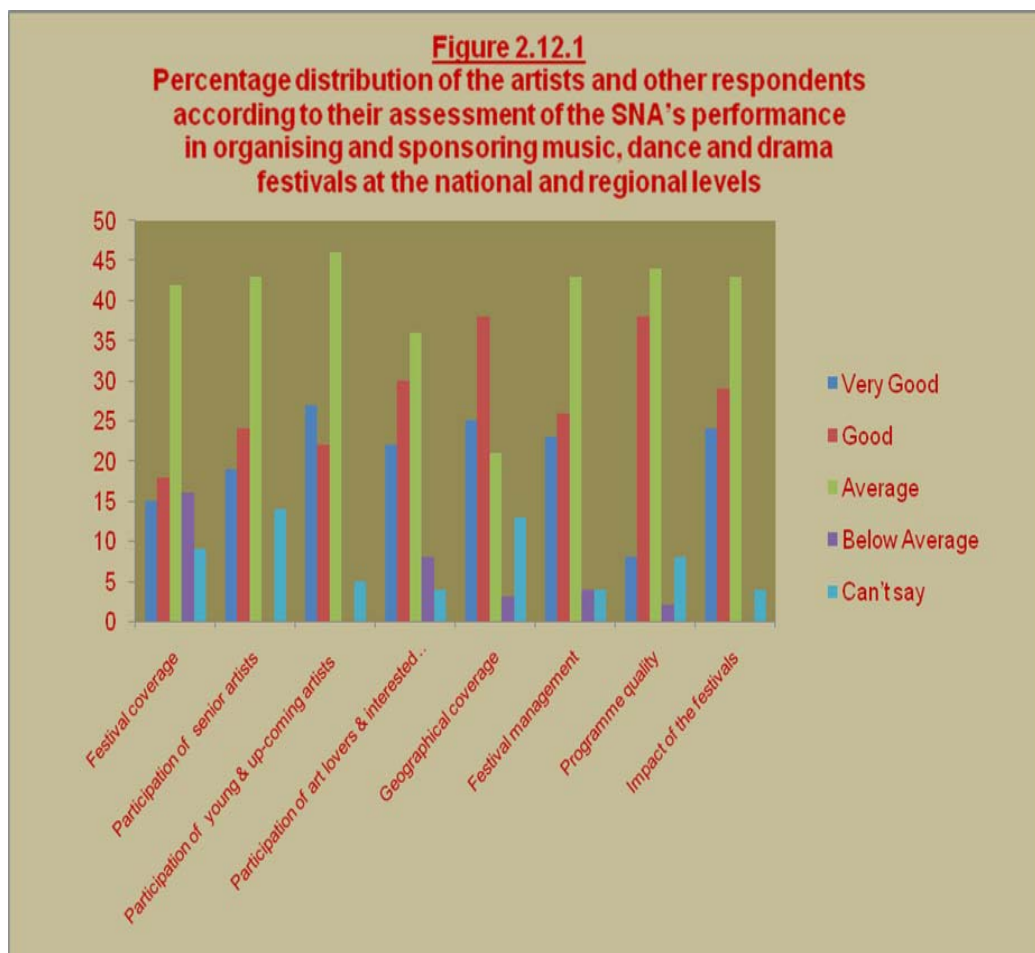
Another viewpoint which strongly emerged is that the SNA should refrain from outsourcing these festivals to one or selected private or non-governmental organisations; unless the same is done in an open and transparent manner, with thrust on collaborative efforts; inclusive of sharing of organisational and financial responsibilities. Otherwise, the respondents felt that the SNA would provide the artistic opportunities on a platter, without any accountability in such collaborative efforts. In contrast to outright outsourcing, the SNA should lay down detailed guidelines/and procedure to be followed in the decision-making process for such collaboration; including channels of supervision and accountability.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in organising and sponsoring music, dance and drama festivals at the national and regional levels, is provided in Table-3. 12.1 and Figure- 3.12.1.

Table 3.12.1

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in organising and sponsoring music, dance and drama festivals at the national and regional levels

Sl. No.	Dimensions of the music, dance and drama festivals	Artists and other respondents percentages as per assessment level				
		Very Good	Good	Average	Below average	Can't say
1	Festival coverage (harmonious representation of different streams/and sub-streams of India music, dance and drama)	15	18	42	16	9
2	Participation of senior artists	19	24	43	0	14
3	Participation of young and upcoming artists	27	22	46	0	5
4	Participation of art lovers and interested audience	22	30	36	8	4
5	Geographical coverage of the festivals (harmonious coverage of different arts/regions of the country in terms of hosting the festivals and participation of artists from different regions therein)	25	38	21	3	13
6	Festival management (degree of organisational excellence, demonstrated by the SNA in organising/and sponsoring, supervising and monitoring the festivals)	23	26	43	4	4
7	Programme quality (standards of the artistic creations, artistic improvisations, artistic innovations and artistic productions; being showcased in the festivals)	8	38	44	2	8
8	Impact of the festivals (in terms of protecting and promoting the vast and varied intangible heritage of India's diverse culture; manifested in Indian music, dance and drama)	24	29	43	0	4



Goal: 12.2

Sponsoring music, dance and drama seminars and conferences on an all-India basis:

38% of artists and other respondents said that they have participated/and have been associated with the seminars/conferences, sponsored by the SNA. However, majority of the respondents (62%) have neither participated nor have been associated with such efforts of the SNA.

A varied set of viewpoints were expressed on the various dimensions of the seminars and conferences, being sponsored and organised by the SNA at the national level. **Opinions were**

sought on eight different dimensions; which included;

- (i) **Seminars/and conference coverage;**
- (ii) **Participation of senior exponents, senior experts and senior critics;**
- (iii) **Participation of young and upcoming artists;**
- (iv) **Participation of art connoisseurs;**
- (v) **Geographical coverage;**
- (vi) **Seminar/and conference management;**
- (vii) **Programme quality; and**
- (viii) **Impact of the seminars and conferences.**

The diverse explanations and assessments included;

Seminars/and conference coverage:

Majority of the artists and other respondents felt that the very purpose of the seminars and conferences remained largely unfulfilled because of lack of focus on identified thrust areas in performing arts in the fields of Indian music, dance and drama; wherein specialised creative dialogues and artistic interactions are needed. The themes covered by such seminars and conferences are mostly repeated ones. Invites to these programmes mostly lack in-depth thematic knowledge. In fact, majority of respondents felt that a small group of artists, art critics and art-connoisseurs have almost acquired the entire artistic-space of participation. The same group of people almost get invariably repeated in all the available occasions; with fresh inflow of ideas and inputs getting increasingly restricted. The need for harmonious thematic coverage of music, dance and drama; was highlighted by the respondents. Most of them felt that the limited ambit of the programmes may be because of multiple factors; including; limited resources for such activities at the disposal of the SNA; a creative vacuum in coverage of strategic themes; and paucity of specialised participation.

Participation of senior exponents, senior experts and senior critics:

Majority of respondents, particularly the senior exponents, senior experts and senior critics echoed the viewpoint that most of them hardly get any opportunity to participate in the seminars/conferences, being sponsored by the SNA. A dominant viewpoint was that

only selected few get such interactive platforms.

Participation of young and upcoming artists and art experts:

The young and upcoming artists and art experts have opined that their participation in such programmes is negligible. The feeling of almost total denial of participation has been voiced by the artists from the Northern Eastern States, Jammu & Kashmir and island regions. They felt that unless they are adequately represented in such creative interactions and dialogues; the same would and will remain bereft of new ideas, new concepts, new values, new themes, new creations, new productions and new expressions as well as interculturality will be jeopardised.

Participation of art connoisseurs:

The participation of art connoisseurs, art experts, art managers and art promoters; has been steadily declining because of mediocrity of thematic coverage, presentations, deliberations and conclusions in the seminars/and conferences, being sponsored by the SNA; it was observed.

Geographical coverage:

The geographical coverage in terms of holistic or balanced participation of different parts of the country as well as the artists and other concerned thereof in hosting, organising and getting sponsored for seminars and conferences; also engaged the critical assessment of the respondents. Most of them felt that such artistic endeavours have been disproportionately inclined towards the national capital and other

metropolitan cities as well as the artists staying in these places. These activities have rarely encouraged the participation of the vast majority of the exponents and experts; staying in the peripheral geographical locations. They felt that the trend needs to be reversed, with balanced participation of the artists and other related experts from different regions of the country as well as from diverse fields/and sub-fields of performing arts. The artists from the North-Eastern States, Jammu and Kashmir and island regions; were piqued with the current trend in focusing on the central and mainstream regions as well as on selected artists hailing from these sites; as they felt that greater participation of the artists from various parts of the country; including the unrepresented areas; could provide greater scope to inter-regional and inter-arts dialogues; promoting the equitable access to rich and diversified range of cultural expressions and regional traditions in performing arts and encourage the process of interculturality, multiculturalism and national integration.

Seminar/and conference management:

The management of the seminars and conferences, it was felt, needed sustained rejuvenations. Thematic experts should be involved in the design, conduct, deliberation and finalisation of the conclusions of the seminars and workshops.

Programme quality:

The quality of such programmes has been steadily deteriorating; it was felt by the majority of respondents. They considered that without maintaining quality

in design, participation, presentation, deliberation, outputs and impact: such activities would be reduced to rituals; just meeting and talking places of the artists; with wastage of limited governmental resources. Impact of the seminars and conferences:

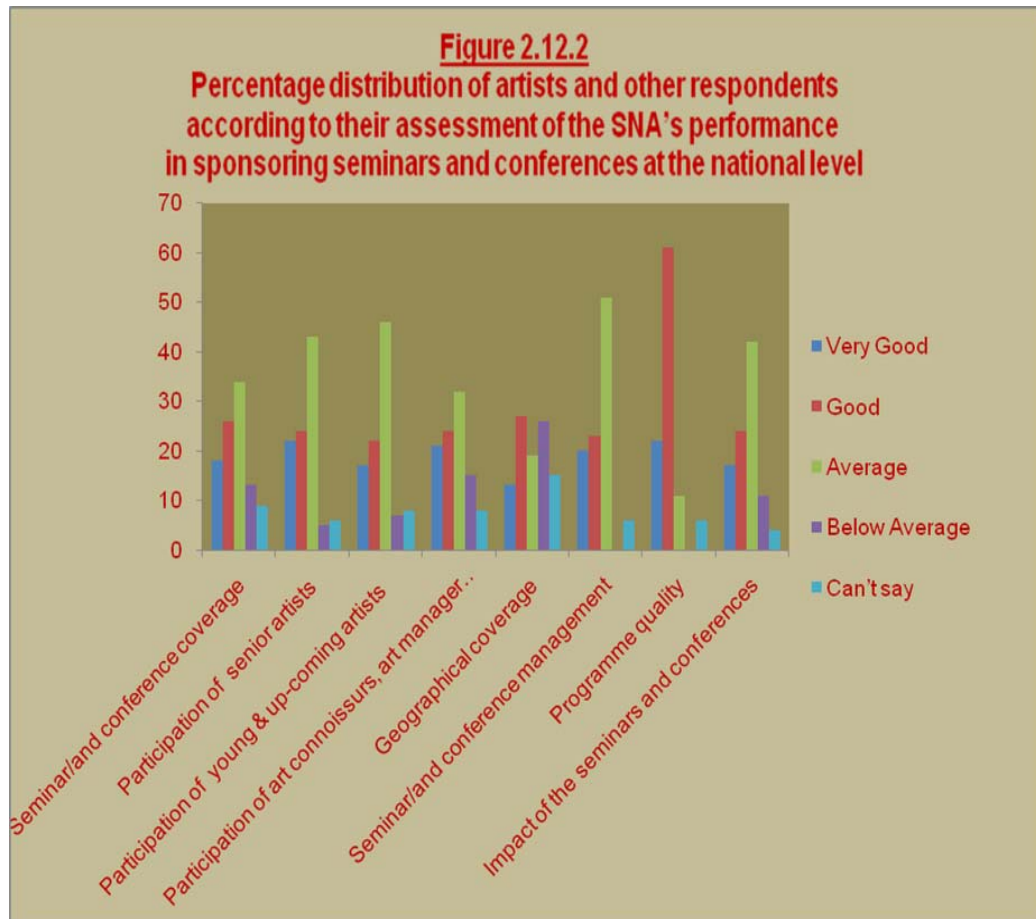
There have been greater concerns among the respondents that most of the seminars and conferences got concluded without any result and impact. They were strongly of view that such interactions and dialogues should come out with concentrate conclusions, suggestions, and recommendations for altered/and alternate policies and measures for the protection and promotion of the performing arts heritage of India. The other specific suggestions included; The design and planning of the seminars and conferences with adequate preparatory work; indentifying the key strategic themes and sub-themes; balanced participation of the senior and upcoming art exponents and art experts; raising the standards of participation and presentation; documentation of the deliberations and findings/and recommendations as well as enhancing the number and duration of the seminars and conferences to justly cover the various streams/and sub-streams of Indian music, dance and drama; with balanced participation of artists and others from various parts of the country.

The percentage distribution of artists and other respondents; according to their assessment of the SNA's performance in sponsoring seminars and conferences at the national level; is provided in Table-3.12.2 and Figure-3.12.2.

Table-3.12.2

Percentage distribution of artists and other respondents according to their assessment of the SNA's performance in sponsoring seminars and conferences at the national level

Sl. No.	Dimensions of the Seminars and conferences	Artists and other respondents percentages as per assessment level				
		Very Good	Good	Average	Below average	Can't say
1	Seminars/and conference coverage (harmonious thematic coverage of various fields/ sub-fields of Indian music, dance and drama)	18	26	34	13	9
2	Participation of senior exponents, senior experts and senior critics	22	24	43	5	6
3	Participation of young and upcoming artists, art experts and art critics	17	22	46	7	8
4	Participation of art connoisseurs, art promoters, art managers and other concerned persons	21	24	32	15	8
5	Geographical coverage (harmonious coverage of different parts/ regions of the country in terms of hosting the seminars and conferences as well as participation of artists, art experts and art critics from various regions therein)	13	27	19	26	15
6	Seminar/and conference management (degree of organisational excellence demonstrated by the SNA in organising/and sponsoring, supervising and monitoring the seminars and conferences)	20	23	51	0	6
7	Programme quality (standards of thematic coverage, presentations, deliberations and conclusions/ recommendations)	22	61	11	0	6
8	Impact of the seminars and conferences (suggesting improved/and alternative policies and measures for protecting and promoting performing arts)	17	24	42	11	4



Goal: 13

Awarding prizes and distinctions and giving recognition to individual artists for outstanding achievement in the fields of music, dance and drama:

The SNA honours each year eminent practitioners of music, dance and theatre, as also those who serve these arts with distinctions in other capacities. Akademi Ratna (Akademi Fellows) and Akademi Puraskar (Akademi Awards) have been conferred since 1952. These awards, as per the SNA's mandate, "not only symbolise the highest standard of excellence and achievements on a national basis; but also recognise the sustained individual work of the highest professional order and contribution to

the practice and appreciation of these arts through teaching and scholarship".

Akademi Ratna (Akademi Fellows):

The Akademi Ratna (Akademi Fellows) are conferred under Rule 12 (vi) of the Rules and Regulations of the Memorandum of Association of the Akademi, which stipulates; "To elect, by a majority of at least three-fourth of the members present and voting, artists of outstanding merit in the field of music, dance and drama or such persons as have rendered outstanding service to the cause of music, dance & drama through their scholarship, research or original contributions as Fellows of the Akademi, provided they have been recommended for the election by the

Executive Board and provided further the number of Fellows shall at no time exceed thirty.”

It was reported that the General Council on March, 25th, 2003, however, recommended that the number of Akademi Ratna (Akademi Fellows) may be restricted to 40 living persons, if not 60 at any given time. This was subject to the approval of the Department of Culture, Government of India.

Akademi Puraskar (Akademi Awards):

Akademi Awards are conferred on eminent practitioners, gurus and scholars of music, dance and theatre for sustained individual achievement of high professional order.

Number and categories of Akademi Puraskar (Akademi Awards):

The Akademi Awards are conferred annually and the total number of the awards in a year is not supposed to exceed 33. The awards are conferred in five fields of activities;

- I. Music;
- II. Dance;
- III. Theatre;
- IV. Other Traditional / Folk/ Tribal/ Dance/ Music/ Theatre and Puppetry; and Contribution / scholarship in performing arts,

The awards are distributed under various fields and categories these distributions/and categorisations include;

I. Music (8 awards); covering;

- i. Hindustani Vocal;
- ii. Hindustani Instrumental;
- iii. Carnatic Vocal;
- iv. Carnatic Instrumental;
- v. Creative & Experimental Music; and
- vi. Other major Traditions of music (Major Traditions of Music are to be listed by name by the Secretariat of the Akademi and put up to the Executive Board for approval).

II. Dance (8 awards); covering;

- i. Bharatanatyam;
- ii. Kathak;
- iii. Kathakali;
- iv. Manipuri;
- v. Kuchipudi ;
- vi. Odissi;
- vii. Sattriya;
- viii. Mohiniattam;
- ix. Chhau;
- x. Creative & experimental; and
- xi. Other major traditions of Dance and Dance Theatre.

III. Theatre (8 awards); covering;

- i. Playwriting
- ii. Direction
- iii. Acting
- iv. Allied Theatre Arts [a) lighting, b) scenic design, c) costumes/ make-up, and d) music for theatre]; and
- v. Major traditions of theatre

IV. Traditional / Folk / Tribal Dance/ Music/ Theatre and Puppetry (8 awards); covering;

i. Other traditional / folk / tribal/ music/ dance and theatre (not covered under the above mentioned three categories); with 6 awards; and

ii. Puppetry /Mime/ allied arts of traditional forms i.e. instrument-making and mask-making etc. (2 awards)

V. Contribution / Scholarship in Performing Arts (1 award)

The guidelines for the awards provide that these awards shall not exceed the specified number in each of the field of activities and categories thereunder. Where the categories are less than the number of awards in a given field, then efforts shall be made to get at least one award to each category. But in no case, there be more than two awards in any category or sub-category (except as earmarked in the fourth category of award, i.e., under Traditional / Folk / Tribal Dance/ Music/ Theatre and Puppetry). The guidelines also stipulate that shifting of awards from one field to another, would not be permitted.

Financial support and other facilities for Akademi Ratna (Akademi Fellows) and Akademi Puraskar (Akademi Awards):

Existing Provision:

The Akademi Ratna (Akademi Fellows) and Akademi Puraskar (Akademi Awards) carry a purse of Rupees 50,000/-, a shawl and a tamrapatra.

Proposed Provisions:

Akademi Ratna (Akademi Fellows):

It is reported that the SNA has proposed for a revision of the financial honorarium and financial support for the Akademi Ratna (Akademi Fellows). As per the revised provision, each Akademi Ratna would carry honorarium of Rs 10,000/- (Rupees Ten Thousand only) per month for life, with escalation of 10% after every three years. A citation, an *angavastram* and a *tamrapatra* would also be given under the seal of Akademi and signature of its Chairman. Besides, the fellows would be entitled to medical insurance cover upto one lakh rupees per annum. The proposed guidelines have provided that these supports would be subject to the approval of the Ministry of Culture, Government of India.

Akademi Puraskar (Akademi Awards):

Revision in Akademi Puraskar (Akademi Awards), as reported, has also been proposed by the SNA. As per the revised guidelines, each Akademi Puraskar (Akademi Awards) would carry an amount of Rupees 50,000/- (Rupees Fifty Thousand only) in cash, a citation, an *angavastram* and a *tamrapatra* to be issued under the seal of Akademi and signature of its Chairman. Besides, the awardees would also be eligible for medical insurance cover up to one lakh rupees per annum. The suggested purse money of Rupees 50,000/-, as reported, has already been approved by the Ministry of Cultural, Government of India.

Eligibility:

The eligibility criteria provided for Akademi Ratna and Akademi Puraskar include;

- i. The Akademi Ratna and Awards are open to all regardless of nationality race, caste, religion, creed or sex;
- ii. An association, institution or organization is not eligible for Akademi Ratna or Akademi Puraskar (Akademi Award);
- iii. No person below the age of 50 will ordinarily be considered for Akademi Ratna, a person considered for an Award will ordinarily be at least 35 years of age;
- iv. A deceased person cannot be considered for Akademi Ratna or Akademi Puraskar (Akademi Award). However, if the death of the person occurs subsequent to the decision of the General Council of the Akademi, the Akademi Ratna/Award will be conferred posthumously;
- v. A person who has received an Award will not be eligible for the award in any category in subsequent years;
- vi. A recipient of Akademi Ratna will not be eligible for an Akademi Puraskar (Akademi Award) at any stage;
- vii. The members of the General Council will not be eligible for being considered for Akademi Ratna (Fellows) or Akademi Puraskar (Akademi Award) and they may be informed about this provision in writing at the time of their nomination/ election to the Executive Board/ General Council;

- viii. If two or more persons are jointly engaged in artistic pursuit in any of the categorized area under consideration, the Award may be given to them jointly;
- ix. Akademi Ratna and Akademi Puraskar (Akademi Awards) do not pertain to any single work or achievement but to significant and lasting contribution on a sustained basis over a period of time and
- x. Canvassing in any form will be treated as disqualification.

Procedure for nomination and selection:

The procedures, being followed for nomination and selection of Akademi Ratna (Akademi Fellows) and Akademi Puraskar (Akademi Awards) include;

Akademi Ratna (Akademi Fellows):

The entitlement to submit proposals for Akademi Ratna are vested with; a) Ratna Sadasya (Akademi Fellows) b) Members of the General Council of the Akademi. No fresh nominations could be proposed and considered either by the Executive Board or by the General Council after expiry of the last date. However, Chairman, SNA will have the powers to propose new names for consideration of the Executive Board/General Council even at the time of the meeting.

Akademi Puraskar (Akademi Awards)

The entitlements to submit proposals for Akademi Awards are vested with;

- a) Ratna Sadasya (Akademi Fellows);

- b) **Members of the General Council of the Akademi;**
- c) **Chairman / Presidents of State Akademies;**
- d) **Secretaries in the States / Union Territories of the Department of Culture;**
- e) **Heads of Universities/Deans of the Performing Arts;**
- f) **Eminent scholars, experts in the field of performing arts; and**
- g) **The names recommended by the Executive Board and not accepted by the General Council in previous five years; which will automatically be listed for the shortlisting, along with the fresh nominations received.**

Every year the Akademi is supposed to invite nominations for Akademi Puraskar (Akademi Awards) by a specified date and the nominations received thereof are supposed to be placed before the Executive Board for shortlisting of the names for consideration by the General Council. No new nominations could be considered either by the Executive Board or by the General Council after expiry of the last date. However, Chairman, SNA will have the powers to propose new names for consideration of the Executive Board/General Council even at the time of the meeting. Selection of Akademi Puraskar (Akademi Awards) is supposed to be based on unanimous decision of the Executive Board and the General Council of the SNA. But, in case unanimity can not be reached, then the decision on the selection of these awards will be based on the opinion of the three-fourth members present. The

decision of the General Council is supposed to be final, without any provision of appeal or protest.

The guidelines for the election of Akademi Ratna (Akademi Fellows) and selection of Akademi Puraskar (Akademi Awards) exclude any public disclosure of the discussions, deliberations, and proceedings of the General Council in connection with the election of Akademi Ratna and selection of the Akademi Puraskar by the members of the Executive Board, General Council and officers of the Akademi; except with the prior approval of the Chairman, SNA

Normally, Akademi Ratna and Akademi Puraskar awardees are invited to give public performance at a festival of music, dance and theatre; organised by the SNA immediately after the award presentation ceremony.

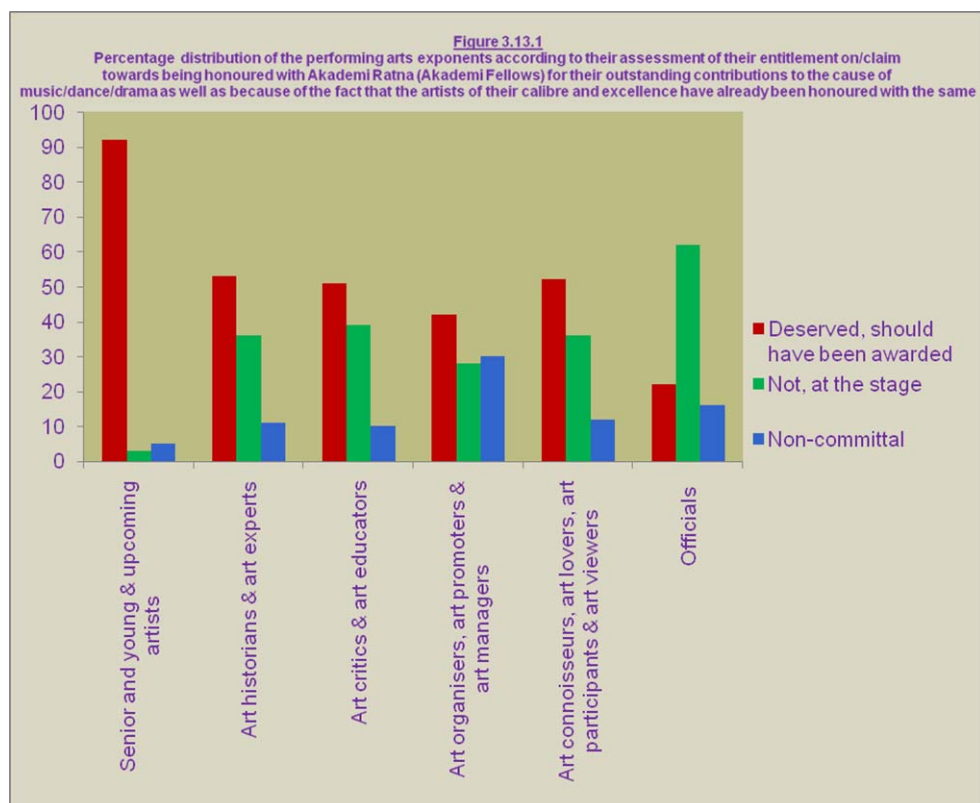
Responses on Akademi Ratna (Akademi Fellows):

Responses were sought from the senior exponents of music, dance and drama on various dimensions of Akademi Ratna (Akademi Fellows). More than half of the senior performing arts exponents (52%); who have not been honoured with Akademi Ratna (Akademi Fellows); felt that they should have been conferred with the honours because of their outstanding contributions to the cause of music/dance/drama and also because of the fact that the artist(s) of their calibre and excellence have already been honoured with the same. However,

Table-3.13.1

Percentage distribution of the performing arts exponents according to their assessment of their entitlement on/claim towards being honoured with Akademi Ratna (Akademi Fellows) for their outstanding contributions to the cause of music/dance/drama as well as because of the fact that the artists of their calibre and excellence have already been honoured with the same

Sl. No	Sample population groups	Assessment level		
		Deserved, should have been awarded	Not, at the stage	Non-committal
1	Senior and young & upcoming artists	92	3	5
2	Art historians & art experts	53	36	11
3	Art critics & art educators	51	39	10
4	Art organisers, art promoters & art managers	42	28	30
5	Art connoisseurs, art lovers, art participants & art viewers	52	36	12
6	Officials	22	62	16
Total		52	34	14



one-third of the respondents (34%) were of the view that their turns have not come and they would prefer to wait. 14% of the respondents were non-committal.

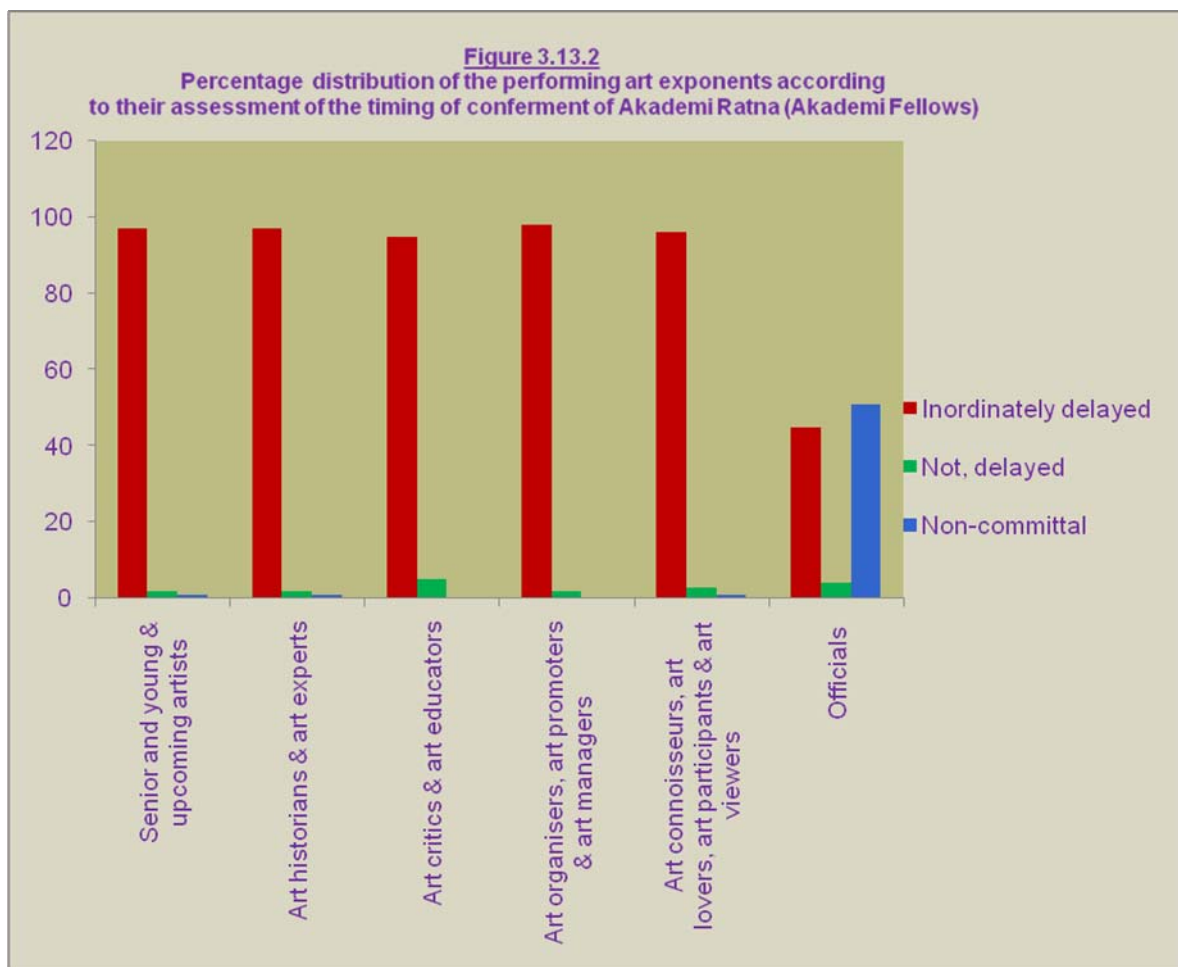
The percentage distribution of the performing arts exponents; according to their assessment of their entitlement on/claim towards being honoured with Akademi Ratna (Akademi Fellows) for their outstanding contributions to the cause of music/dance/drama as well as because of the fact that the artists of their calibre and excellence have already been honoured with the same, is provided in Table-3.13.1 and Figure-3.13.1.

The vast majority (88%) of the artists felt that the Akademi Ratna (Akademi Fellows) are almost invariably conferred quite late, when the artists are in their much advanced age and thereby diluting or defeating the very substance and purpose of the Akademi Ratna (Akademi Fellows). They felt that present trend should be reserved to confer these honours on basis of creative excellence, after a particular age so that these honours would provide further creative artistic encouragement as well as necessary personal financial support to the senior exponents to consolidate and diversify their outstanding work. Only 3% of the respondents upheld the present practice.

Table-3.13.2

Percentage distribution of the performing art exponents according to their assessment of the timing of conferment of Akademi Ratna (Akademi Fellows)

Sl. No	Sample population groups	Assessment level		
		Inordinately delayed	Not, delayed	Non-committal
1	Senior and young & upcoming artists	97	2	1
2	Art historians & art experts	97	2	1
3	Art critics & art educators	95	5	0
4	Art organisers, art promoters & art managers	98	2	0
5	Art connoisseurs, art lovers, art participants & art viewers	96	3	1
6	Officials	45	4	51
Total		88	3	9



9% of them were non-committal and could not provide any specific response. their assessment of the timing of the conferment of Akademi Ratna (Akademi Fellows), is provided Table-3.13.2 and Figure-3.13.2.

The percentage distribution of the performing art exponents; according to Majority of the artists (83%) are not aware of the detailed guidelines of the election of Akademi Ratna (Akademi Fellows). Only 11% of them could broadly or loosely confirm the criteria of the election process. 6% of the artists refrained from adhering to a particular viewpoint.

The percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedures of the election/selection of Akademi Ratna (Akademi Fellows), is provided in Table-3.13.3 and Figure-3.13.3.

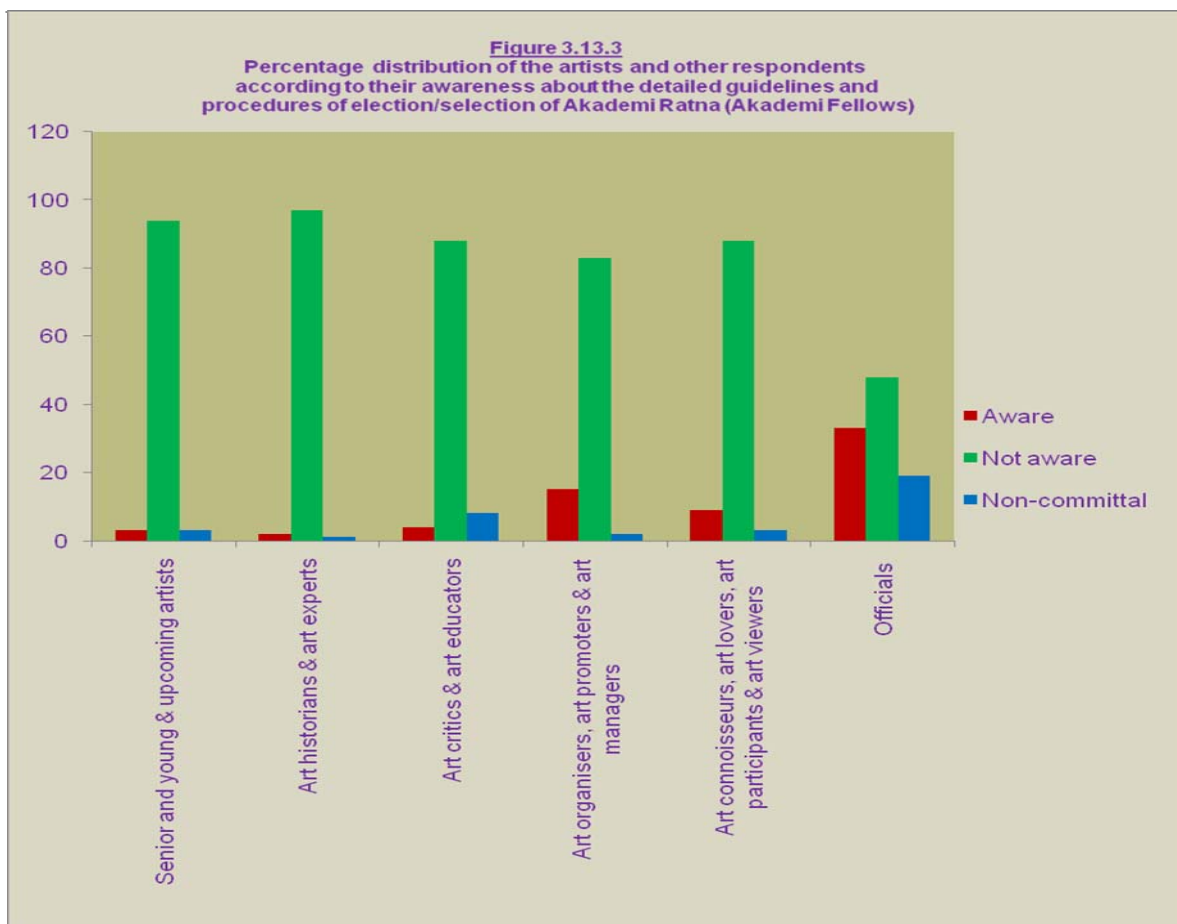
Majority of the artists, who were aware or unaware of the detailed guidelines of the election of Akademi Ratna (Akademi Fellows); when explained about the same; opined that the present procedure is undemocratic and non-transparent.

They were of the view that the present practice of restricting the nominations/ submission of proposals for the award of

Table -3.13.3

Percentage distribution of the artists and other respondents according to their awareness about the detailed guidelines and procedures of election/selection of Akademi Ratna (Akademi Fellows)

Sl. No	Sample population groups	Assessment level		
		Aware	Not aware	Non-committal
1	Senior and young & upcoming artists	3	94	3
2	Art historians & art experts	2	97	1
3	Art critics & art educators	4	88	8
4	Art organisers, art promoters & art managers	15	83	2
5	Art connoisseurs, art lovers, art participants & art viewers	9	88	3
6	Officials	33	48	19
Total		11	83	6



Akademi Ratna (Akademi Fellows) only to Ratna Sadasya (Akademi Fellows) and the members of the General Council of the Akademi, should be done away with. They also felt that although the Chairman, SNA may have a say in the nomination of the Akademi Ratna (Akademi Fellows), the present practice of the Chairman, SNA having the powers to “propose new names for consideration of the Executive Broad/General Council even at the time of meeting”, should be abolished as it provides him/her with unlimited discretion.

Majority of artists and other respondents (54%) said that the present practice of election of the Akademi Ratna (Akademi Fellows) is mostly/ very often non-transparent and unfair. Only 18% of the respondents felt that the practice is just/and transparent. 13% of them viewed that it is fair and transparent to an extent. 15% could not provide any response and preferred to be non-committal.

The percentage distribution of the artists and the respondents; according to their assessment of the fairness and transparency of the present procedure of the election of Akademi Ratna

(Akademi Fellows), is provided in Table-3.13.4 and Figure-3.13.4.

Majority of the artists (69%) were in favour of raising the number of Akademi Ratna (Akademi Fellows); keeping in view the large spectrum of outstanding contributions by a good number of senior artists in the diverse fields of music, dance and drama. They felt that the present practice of restricting the number of Akademi Ratna (Akademi Fellows) to forty living persons, if not sixty persons at any given time, is quite inadequate to do justice to a large number of identified and unidentified fields/and sub-fields. Only 10% of the respondents advocated the continuation of the existing number of the Akademi Ratna (Akademi Fellows). Close to one-fourth (21%) of the artists preferred to refrain from providing any particular viewpoint.

The percentage distribution of the artists and other respondents; according to their assessment of the need to increase the number Akademi Ratna (Akademi Fellows), keeping in view the large spectrum of highest standards of excellence and achievement attended by a good number of seniormost exponents; is provided in Table-3.13.5 and Figure-3.13.5.

Table-3.13.4

Percentage distribution of the artists and the respondents according to their assessment of the fairness and transparency of the present procedure of the election of Akademi Ratna (Akademi Fellows)

Sl. No	Sample population groups	Assessment level			
		Fair and transparent	Fair and transparent to a degree	Unfair and non-transparent	Non-committal
1	Senior and young & upcoming artists	11	8	79	2
2	Art historians & art experts	16	2	64	18
3	Art critics & art educators	11	2	72	15
4	Art organisers, art promoters & art managers	18	8	46	28
5	Art connoisseurs, art lovers, art participants & art viewers	17	26	37	20
6	Officials	35	32	26	7
Total		18	13	54	15

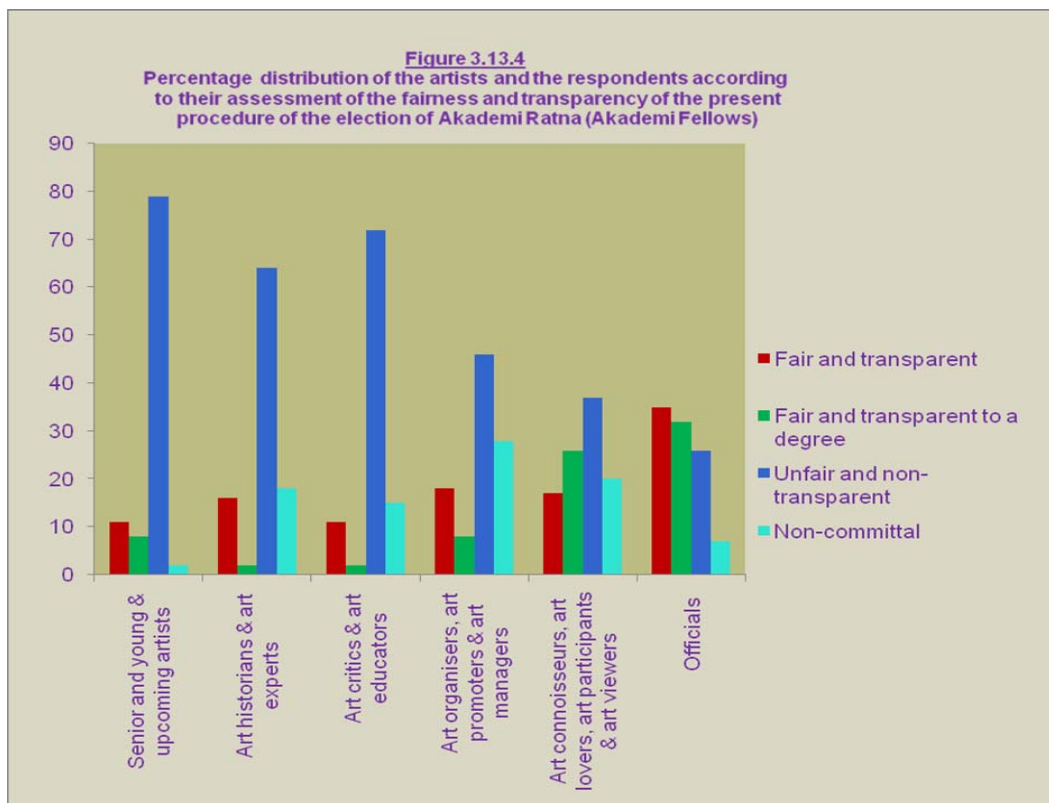
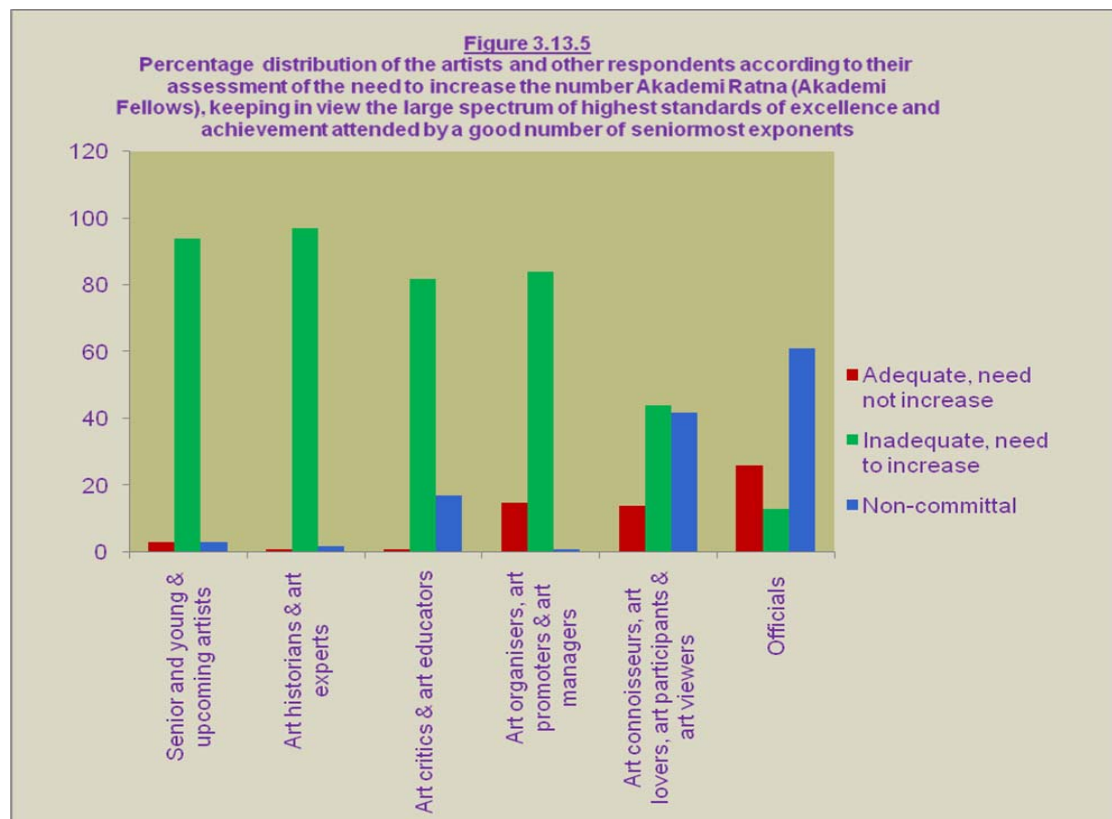


Table- 3.13.5

Percentage distribution of the artists and other respondents according to their assessment of the need to increase the number Akademi Ratna (Akademi Fellows), keeping in view the large spectrum of highest standards of excellence and achievement attended by a good number of seniormost exponents

Sl. No	Sample population groups	Assessment level		
		Adequate, need not increase	Inadequate, need to increase	Non-committal
1	Senior and young & upcoming artists	3	94	3
2	Art historians & art experts	1	97	2
3	Art critics & art educators	1	82	17
4	Art organisers, art promoters & art managers	15	84	1
5	Art connoisseurs, art lovers, art participants & art viewers	14	44	42
6	Officials	26	13	61
Total		10	69	21



Majority-almost all (94%)-of the respondents felt that the present cash prize of Rupees 50,000/- is miserably meagre amount. Akademi Ratna (Akademi Fellows) should not have been put on par with the Akademi Puraskar (Akademi Awards) in being conferred with the equal cash prize of Rupees 50,000/- and should have been provided with higher cash prize honorarium; as Akademi Ratna (Akademi Fellows) not only symbolises the highest standard of excellence and achievement at the national basis; but also is the recognition of the sustained individual work of the highest professional order and contribution to the practice and appreciation of these arts. Even the monthly honorarium of Rupees 10,000/-, with 10% escalation in every 3 years, and annual medical insurance coverage of Rupees one lakh, which are proposed to be provided to the Akademi Ratna (Akademi Fellows); are/would be inadequate to meet the artistic and personal needs of the seniormost exponents and scholars in creating, maintaining and transmitting their work. Only 6% of the respondents preferred the continuation of the present/and the proposed package of financial support, provided/to be provided under Akademi Ratna (Akademi Fellows).

The percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the present cash prize of Rs. 50,000/- and the proposed monthly

honorarium of Rs. 10,000/-, with 10% escalation in every 3 years and annual medical insurance coverage to the tune of Rs. one lakh, provided/ to be provided to Akademi Ratna (Akademi Fellows), is presented in Table-3.13.6 and Figure-3.13.6.

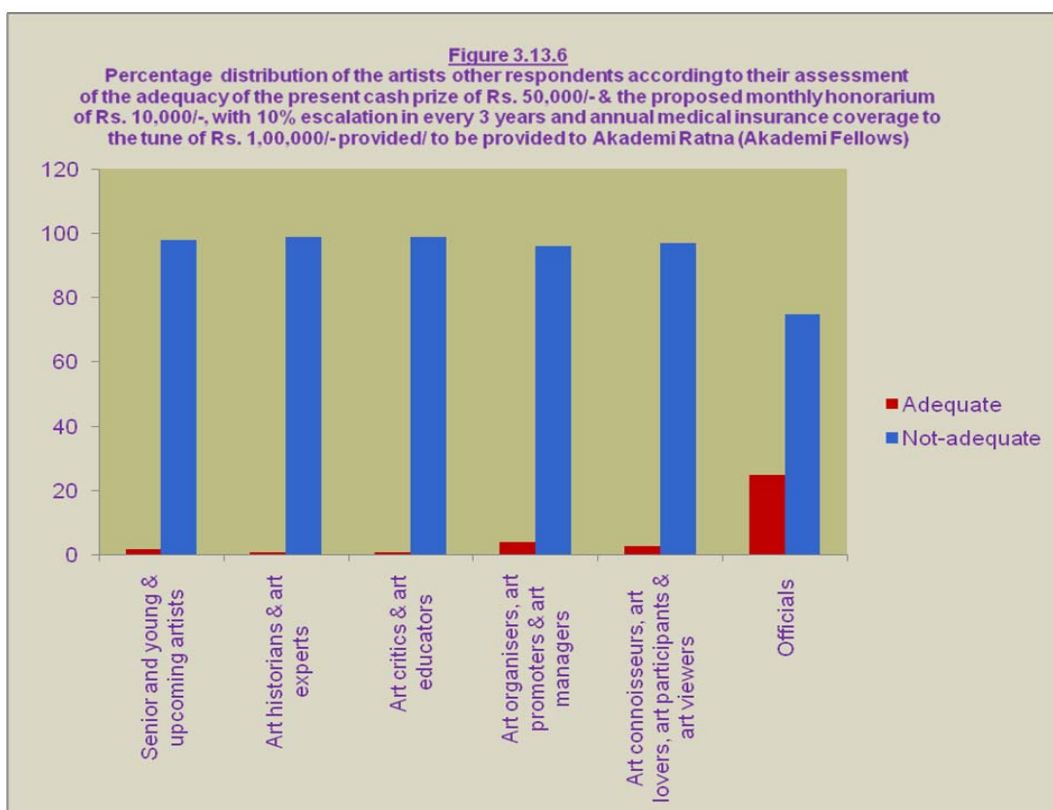
A variety of alternatives to the present guidelines and practice of Akademi Ratna (Akademi Fellows) were suggested by the respondents. Some of these suggestions include;

- i) constitution of a Committee of Experts; comprising of eminent practitioners, teachers, scholars and critics of Indian music, dance and theatre; which could invite nominations from all the disciplines through wide dissemination of the guidelines of the Akademi Ratna (Akademi Fellows) and assess the nominations on basis of objective criteria and make final selections of Akademi Ratna (Akademi Fellows);**
- ii) adoption of more open, democratic and transparent system of nominations or submission of proposals by not restricting the same to Ratna Sadasya (Akademi Fellows) and the Members of General Council of the SNA and enlarging the process of submission of the proposals to include the Government of India (Ministry of Culture); the State**

Table- 3.13.6

Percentage distribution of the artists other respondents according to their assessment of the adequacy of the present cash prize of Rs. 50,000/- & the proposed monthly honorarium of Rs. 10,000/-, with 10% escalation in every 3 years and annual medical insurance coverage to the tune of Rs. 1,00,000/- provided/ to be provided to Akademi Ratna (Akademi Fellows)

Sl. No	Sample population groups	Assessment level	
		Adequate	Not-adequate
1	Senior and young & upcoming artists	2	98
2	Art historians & art experts	1	99
3	Art critics & art educators	1	99
4	Art organisers, art promoters & art managers	4	96
5	Art connoisseurs, art lovers, art participants & art viewers	3	97
6	Officials	25	75
Total		6	94



- Governments (Departments/ and Directorates of Culture); regional or State Academies; other governmental and non-governmental agencies associated with performing arts; the Heads of the Departments/and Deans of the Faculties of Music, Dance and Drama of the universities; and eminent artists, experts, scholars and critics;
- iii) introduction of online process of submission of the proposals;
 - iv) raising the number of awards to 120 or more to cover the wide variety of fields/ and sub-fields of performing arts in music, dance and drama;
 - v) providing monthly honorarium of Rs. 30,000/-, with annual 10% escalation and annual medical insurance coverage of Rupees three lakh for the existing and future Ratnas/ Fellows under the Akademi Ratna (Akademi Fellows); and
 - vi) extension of the entire financial benefits of the awards (the proposed monthly honorarium and the annual medical insurance coverage) to the spouses of Akademi Ratna (Akademi Fellows), after their demise to provide a greater social and economic security to the families of the Akademi Ratna (Akademi Fellows) and to pay a tribute their life-long contributions.

The immediate implementation of these proposals; would emphasise and enhance the object and intent of Akademi Ratna (Akademi Fellows), as a rare recognition of the highest standard of excellence and achievement in performing arts; advocated the respondents. They firmly underlined the fact that in the era of globalisation; unless the original custodians, inheritors and disseminators of the performing arts; are provided with adequate financial support by the Government; the excellence in performing art as an eternal component of the intangible culture heritage; would be difficult to attend, maintain and sustain.

Responses on Akademi Puraskar (Akademi Awards):

Diversified opinions were expressed on various dimensions of Akademi Puraskar (Akademi Awards). 42% of the awardees said that they should have been conferred with the Akademi Puraskar (Akademi Awards) earlier than their respective years of conferments for there sustained individual achievements of high professional order. 49% of the awardees expressed their satisfaction over the timing of the awards. 9% of them were non-committal.

Around three-fourth (73%) of the performing arts exponents; who have not been conferred with Akademi Puraskar (Akademi Awards), were of the view that they should have been honoured with the same; because of their sustained individual achievement

of high professional order as eminent practitioners, gurus and scholars of music/dance/theatre and also because of the fact that the artist(s) of their calibre and excellence have already received the awards. Only 15% of the respondents said that they would prefer to wait for the conferment of the awards. 12% of them could not provide any specific response.

The percentage distribution of the performing arts exponents; according to their assessment on their entitlement on/claim towards being honoured with Akademi Puraskar (Akademi Awards) for their sustained individual achievement of high professional order

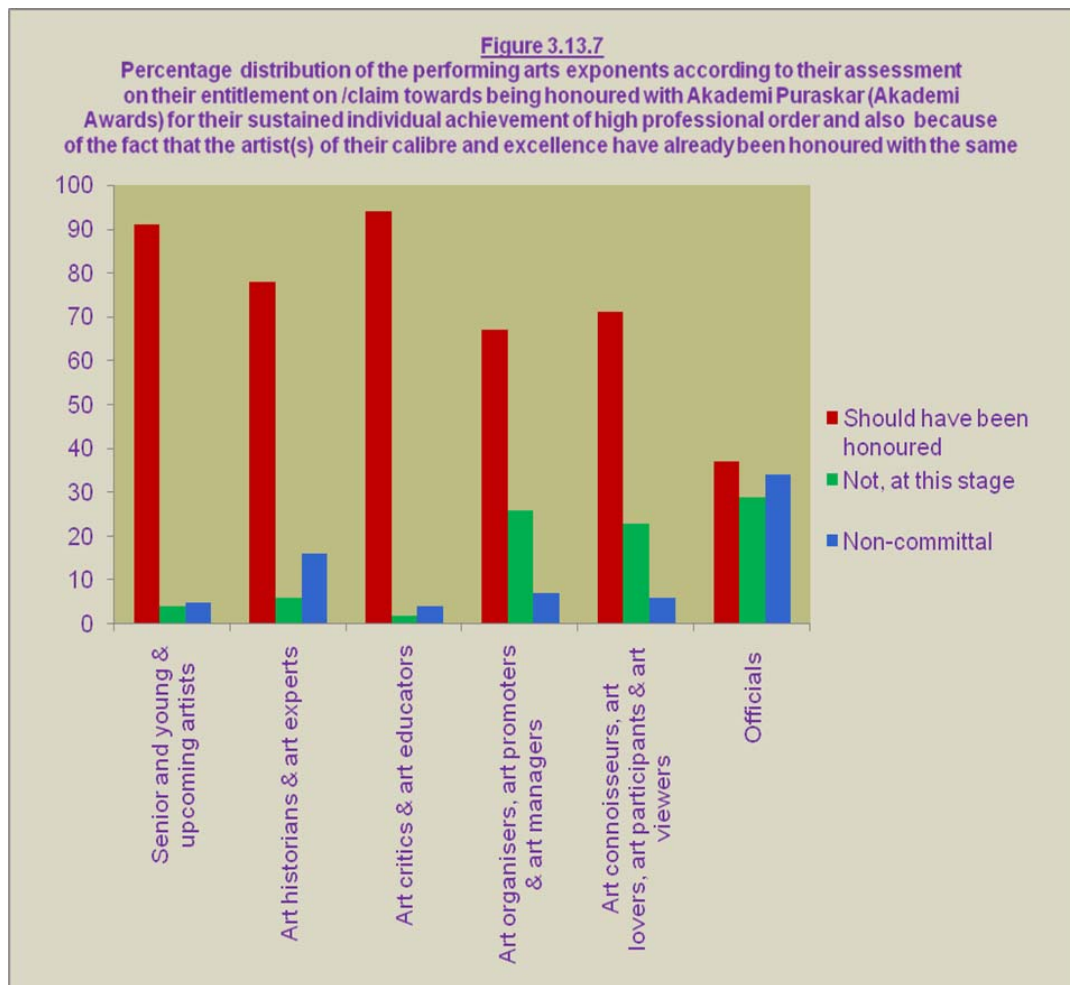
and also because of the fact that the artist(s) of their calibre and excellence have already been honoured with the same, is provided in Table-3.13.7 and Figure-3.13.7.

A vast majority of the artists (82%) felt that the Akademi Puraskar (Akademi Awards) are conferred in an uneven manner, with the seniormost exponents are being denied of or getting the Akademi Puraskar (Akademi Awards) quite late; and thereby diluting or defeating the very purpose of the Akademi Puraskar (Akademi Awards). They felt that present trend should be reversed to confer these awards on basis of creative excellence after a particular

Table-3.13.7

Percentage distribution of the performing arts exponents according to their assessment on their entitlement on /claim towards being honoured with Akademi Puraskar (Akademi Awards) for their sustained individual achievement of high professional order and also because of the fact that the artist(s) of their calibre and excellence have already been honoured with the same

Sl. No	Sample population groups	Assessment level		
		Should have been honoured	Not, at this stage	Non-committal
1	Senior and young & upcoming artists	91	4	5
2	Art historians & art experts	78	6	16
3	Art critics & art educators	94	2	4
4	Art organisers, art promoters & art managers	67	26	7
5	Art connoisseurs, art lovers, art participants & art viewers	71	23	6
6	Officials	37	29	34
Total		73	15	12



age so that these honours would provide further creative artistic encouragement to the senior exponents to consolidate and diversify their individual creative achievements. Only 7% of the respondents upheld the present practice. 11% of them were non-committal and could not provide a particular viewpoint.

The percentage distributions of the performing art exponents; according to their assessment of the just and timely conferment of Akademi Puraskar (Akademi Awards) is provided in Table-3.13.8 and Figure-3.13.8.

Majority of the artists (81%) were not aware of the detailed guidelines of the selection of Akademi Puraskar (Akademi Awards). Only 12% of them could broadly or loosely confirm the criteria of selection. 7% of the respondents were non-committal on this matter.

The percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedure of the selection of Akademi Puraskar (Akademi Awards), is provided in Table-3.13.9 and Figure-3.13.9.

Table-3.13.8

Percentage distributions of the performing art exponents according to their assessment of the just and timely conferment of Akademi Puraskar (Akademi Awards)

Sl. No	Sample population groups	Assessment level		
		Satisfied	Not satisfied	Non-committal
1	Senior and young & upcoming artists	2	95	3
2	Art historians & art experts	3	91	6
3	Art critics & art educators	3	96	1
4	Art organisers, art promoters & art managers	5	84	11
5	Art connoisseurs, art lovers, art participants & art viewers	4	89	7
6	Officials	25	37	38
Total		7	82	11

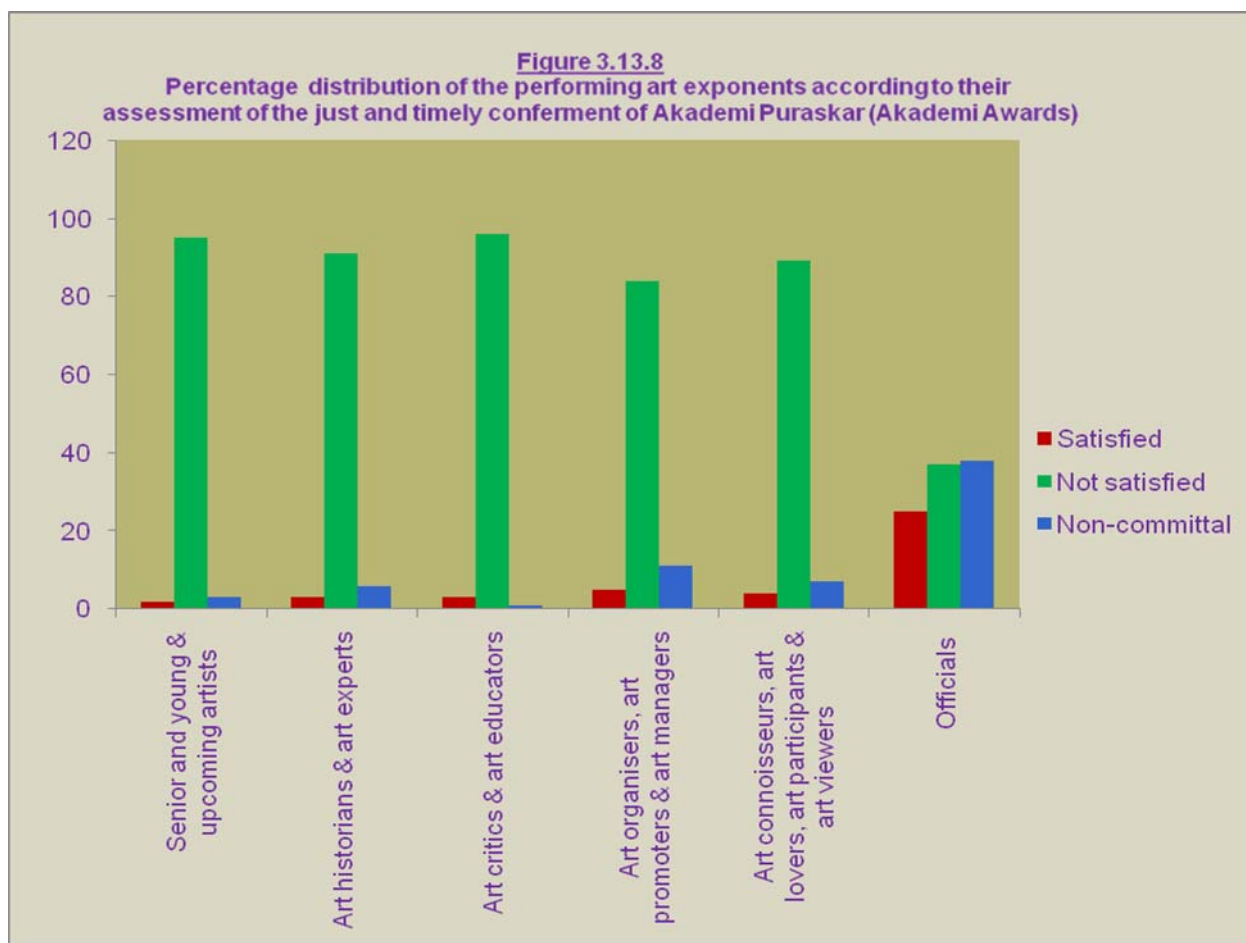
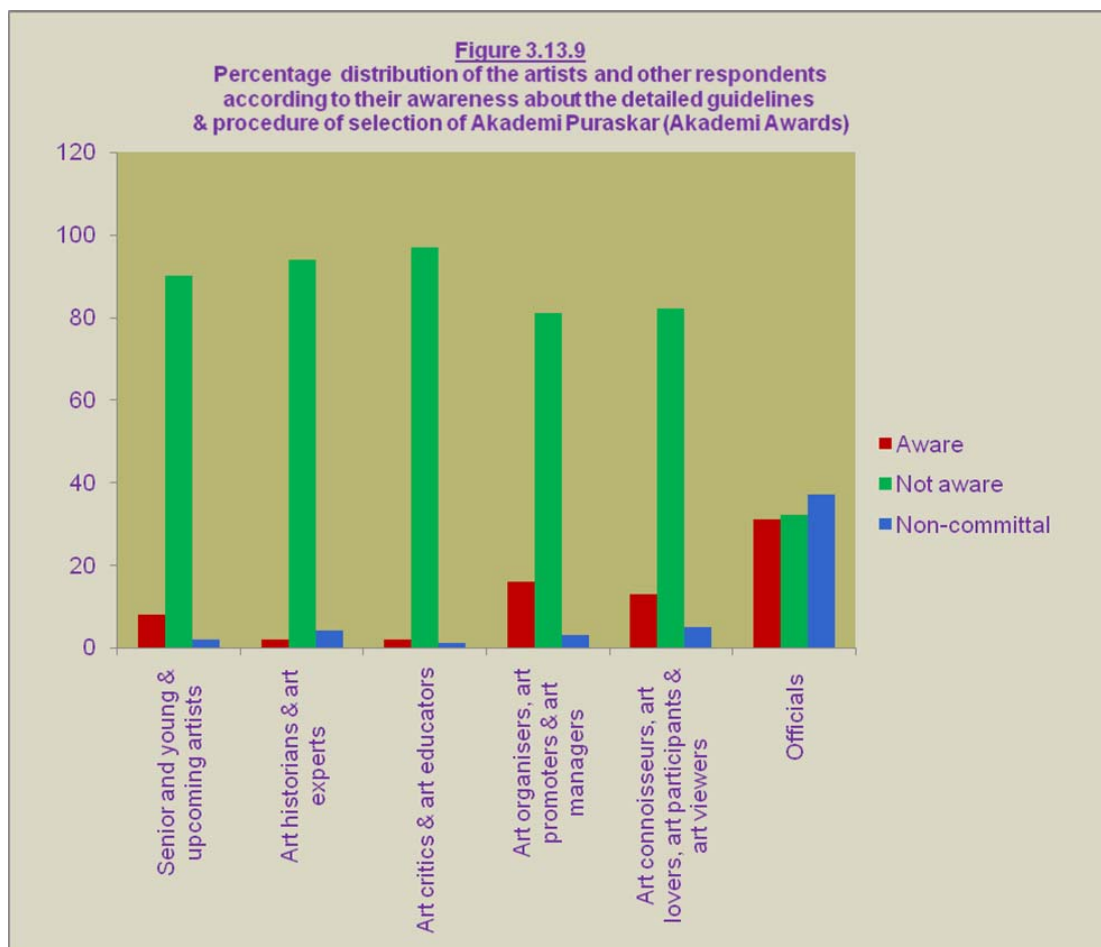


Table-3.13.9

Percentage distribution of the artists and other respondents according to their awareness about the detailed guidelines & procedure of selection of Akademi Puraskar (Akademi Awards)

Sl. No	Sample population groups	Assessment level		
		Aware	Not aware	Non-committal
1	Senior and young & upcoming artists	8	90	2
2	Art historians & art experts	2	94	4
3	Art critics & art educators	2	97	1
4	Art organisers, art promoters & art managers	16	91	-7
5	Art connoisseurs, art lovers, art participants & art viewers	13	82	5
6	Officials	31	32	37
Total		12	81	7



Majority of the artists, who were aware or unaware of the detailed guidelines of the selection of Akademi Puraskar (Akademi Awards); when explained about the same opined that present procedure needs to be more democratic, representative and transparent. They also felt that although the Chairman, SNA may have a say in the nomination of the Akademi Puraskar (Akademi Awards), the present practice of the Chairman, SNA having the powers to “propose new names for consideration of the Executive Broad/General Council even at the time of meeting,” should be abolished as it provides him/her with unlimited discretion. 61% of the artists

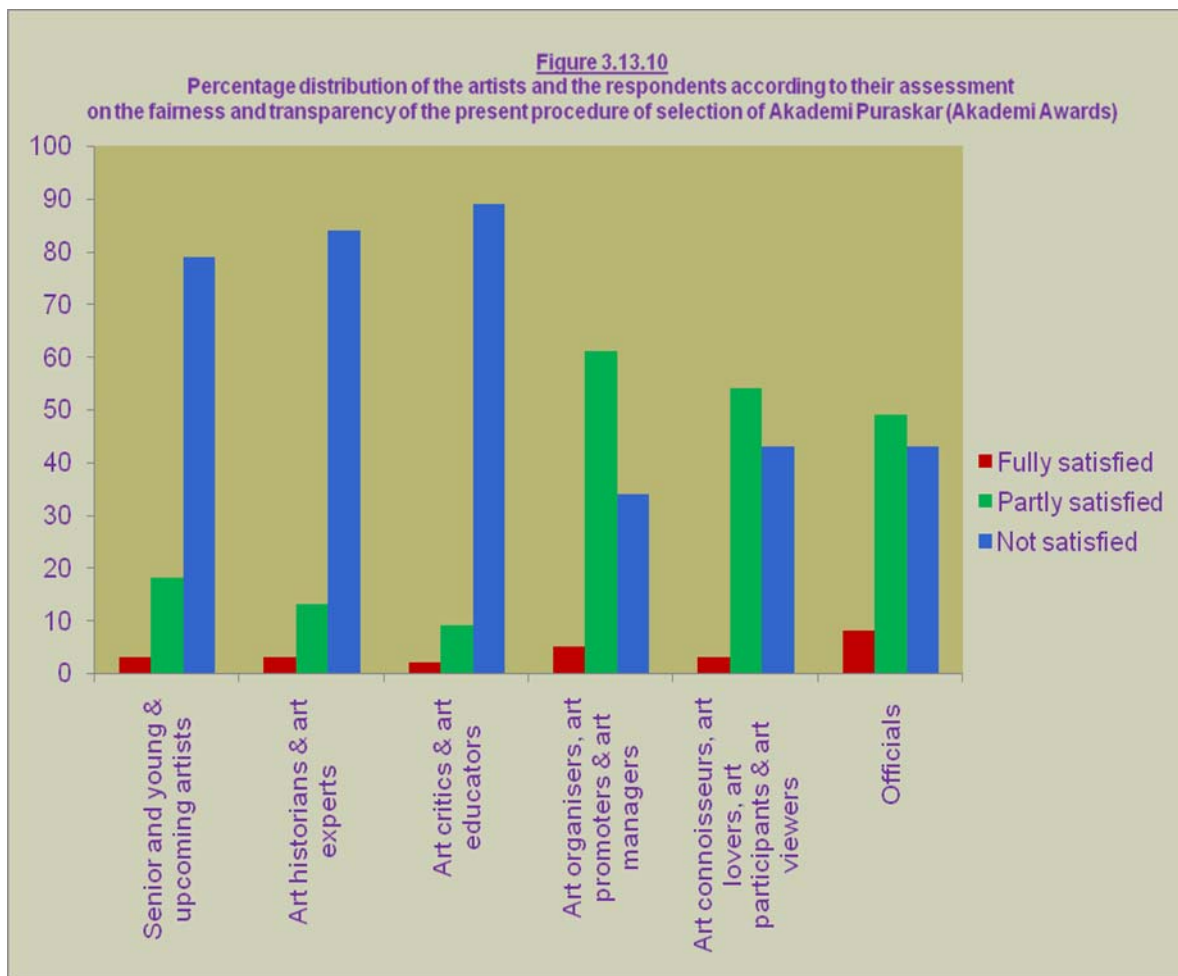
said that the present practice of selection of the Akademi Puraskar (Akademi Awards) is mostly/ very often non-transparent and unfair. Only 13% of the respondents felt that the practice is just/and transparent. 18% of them viewed that it is fair and transparent to an extent. 8% could not provide any response and preferred to be non-committal.

The percentage distribution of the artists and the respondents; according to their assessment on the fairness and transparency of the present procedure of selection of Akademi Puraskar (Akademi Awards), is provided in Table-3.13.10 and Figure-3.13.10.

Table-3.13.10

Percentage distribution of the artists and the respondents according to their assessment on the fairness and transparency of the present procedure of selection of Akademi Puraskar (Akademi Awards)

Sl. No	Sample population groups	Assessment level			
		Fair and transparent	Fair and transparent to a degree	Unfair and non-transparent	Non-committal
1	Senior and young & upcoming artists	7	6	84	3
2	Art historians & art experts	4	5	71	20
3	Art critics & art educators	9	8	76	7
4	Art organisers, art promoters & art managers	12	24	52	12
5	Art connoisseurs, art lovers, art participants & art viewers	14	21	65	0
6	Officials	32	44	18	6
Total		13	18	61	8



More than three-fourth of the artists and other respondents (78%) felt that the number of Akademi Puraskar (Akademi Awards) should be raised, keeping in view the large spectrum of sustained professional contributions by a good number of senior artists in the diverse fields of music, dance and drama. They felt that the present practice of restricting the upper annual limit of or Akademi Puraskar (Akademi Awards) to 33 persons, is quite inadequate to do justice to varied identified and unidentified fields/ and sub-fields. Only 11% of the respondents said that they were satisfied with the present number of the Akademi Puraskar (Akademi Awards). 11% of the artists could not provide any response.

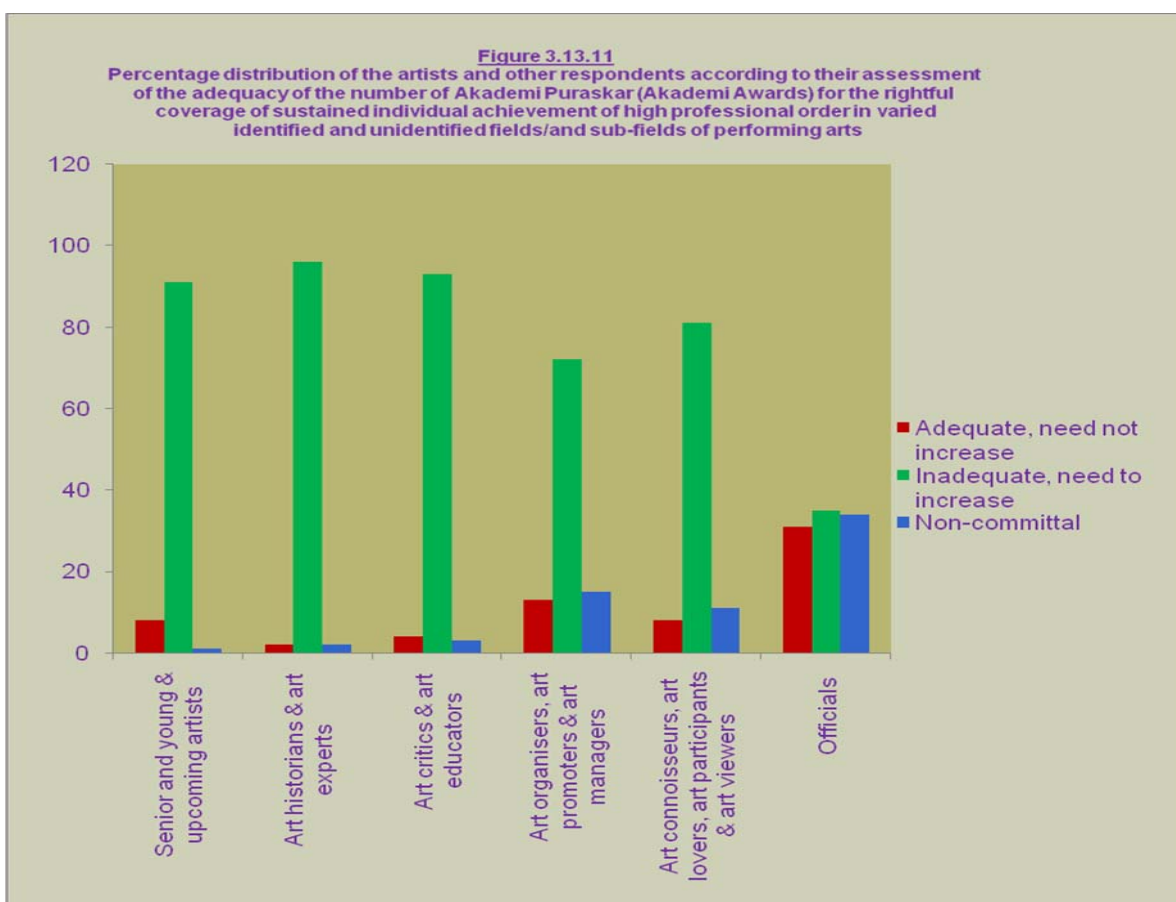
The percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the number of Akademi Puraskar (Akademi Awards) for the rightful coverage of sustained individual achievement of high professional order in varied identified and unidentified fields/and sub-fields of performing arts, is provided in Table- 3.13.11 and Figure-3.13.11.

Majority-almost all (91%)-of the respondents felt that the present cash prize of Rs. 50,000/- is miserably meagre amount. Only 9% of the respondents preferred for the continuation of the present/ consolidated one-time honorarium, provided/under Akademi Puraskar (Akademi Awards). It

Table-3.13.11

Percentage distribution of the artists and other respondents according to their assessment of the adequacy of the number of Akademi Puraskar (Akademi Awards) for the rightful coverage of sustained individual achievement of high professional order in varied identified and unidentified fields/and sub-fields of performing arts

Sl. No	Sample population groups	Assessment level		
		Adequate, need not increase	Inadequate, need to increase	Non-committal
1	Senior and young & upcoming artists	8	91	1
2	Art historians & art experts	2	96	2
3	Art critics & art educators	4	93	3
4	Art organisers, art promoters & art managers	13	72	15
5	Art connoisseurs, art lovers, art participants & art viewers	8	81	11
6	Officials	31	35	34
Total		11	78	11



was suggested that the award money may be increased to rupees one lakh fifty thousand.

The percentage distribution of the artists and other respondents; according to their assessment of the adequacy of the present cash prize of Rs. 50,000/-, conferred to Akademi Puraskar (Akademi Awards) is provided in Table-3.13.12 and Figure-3.13.12.

A variety of alternatives to the present guidelines and practice of the Akademi Puraskar (Akademi Awards) were suggested by the respondents. Some of these suggestions included;

i. constitution of a Committee of Experts; comprising of eminent

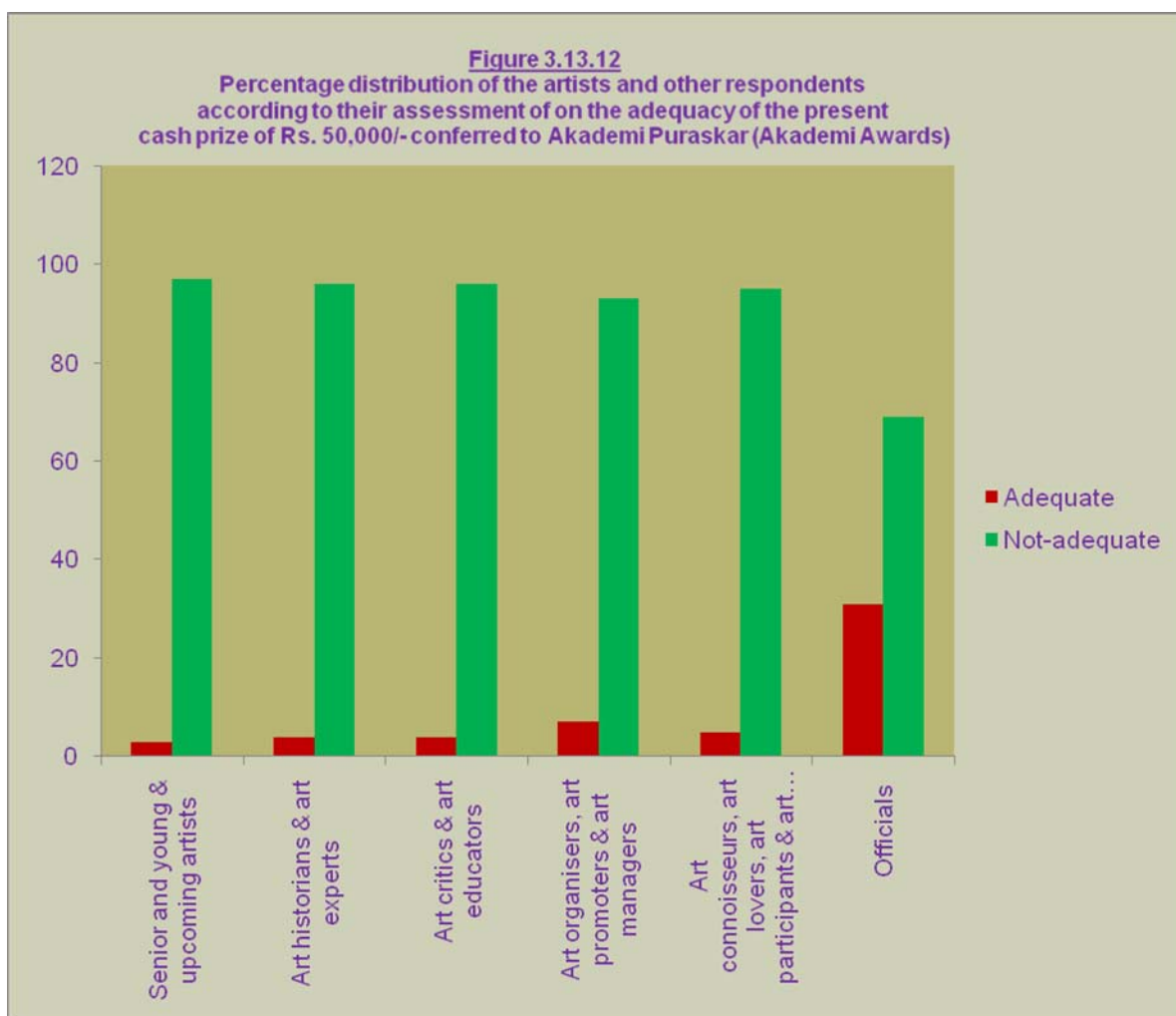
practioners, teachers, scholars and critics of India music, dance and theatre; which could invite nominations from all the disciplines through wide dissemination of the guidelines of the Akademi Puraskar (Akademi Awards) and assess the nominations on basis of objective criteria and make final selection of Akademi Puraskar (Akademi Awards);

ii. adoption of more open, democratic, enlarged and transparent system of nominations or submission of proposals;

iii. introduction of online process of submission of the proposals;

Table-3.13.12
Percentage distribution of the artists and other respondents according to their assessment of on the adequacy of the present cash prize of Rs. 50,000/- conferred to Akademi Puraskar (Akademi Awards)

Sl. No	Sample population groups	Assessment level	
		Adequate	Not-adequate
1	Senior and young & upcoming artists	3	97
2	Art historians & art experts	4	96
3	Art critics & art educators	4	96
4	Art organisers, art promoters & art managers	7	93
5	Art connoisseurs, art lovers, art participants & art viewers	5	95
6	Officials	31	69
Total		9	91



iv. raising the upper annual limit of the number of awards to 99 or more to cover the wide variety of fields/ and sub-fields of performing arts in music, dance and drama; and

v. raising the one-time consolidate honorarium from rupees fifty thousand to rupees one lakh fifty thousand.

Puraskar) was instituted in 2006 to be awarded to artists “who have shown/demonstrated conspicuous talent in the fields of music, dance and drama”. Young outstanding practitioners upto the age of 35 years are eligible to be considered for Yuva Puraskar.

Number and categories of Yuva Puraskar:

Ustad Bismillah Khan Yuva Puraskar

Ustad Bismillah Khan Yuva Puraskar (hereinafter referred to as Yuva

Yuva Puraskar are conferred annually and the upper ceiling of the awards is 33. The awards are conferred in five broad fields of performing arts;

- I. Music;
- II. Dance;
- III. Theatre;
- IV. Other Traditional/Folk/ Tribal/ Dance /Music/Theatre and Puppetry; and
- V. Contribution / scholarship in performing arts,

Yuva Puraskar are distributed under various fields/and categories. These distributions/and categorisations include;

I. Music (8 awards); covering;

- i. Hindustani Vocal;
- ii. Hindustani Instrumental;
- iii. Carnatic Vocal;
- iv. Carnatic Instrumental; and
- v. Creative & Experimental Music

II. Dance (8 awards); covering;

- i. Bharatanatyam;
- ii. Kathak;
- iii. Kathakali;
- iv. Manipuri;
- v. Kuchipudi ;
- vi. Odissi;
- vii. Sattriya;
- viii. Mohiniattam;
- ix. Chhau;
- x. Creative & experimental; and
- xi. Music for dance.

III. Theatre (8 awards); covering;

- i. Playwriting
- ii. Direction
- iii. Acting
- iv. Allied Theatre Arts [a) lighting, b) scenic design, c) costumes/ make- up, and d) music for theatre]; and
- v. Major traditions of theatre

IV. Traditional / Folk / Tribal Dance/ Music/ Theatre and Puppetry (8 awards); covering;

- i. Other traditional / folk / tribal/ music/ dance and theatre (not covered under the above mentioned three categories); with 6 awards; and
- ii. Puppetry /Mime/ allied arts of traditional forms i.e. instrument-making and mask-making etc. (2 awards)

V. Contribution / Scholarship in Performing Arts (1 award)

As per the guidelines; Yuva Puraskar shall not exceed the specified number in each of the field of activities and categories are less than the number of Yuva Puraskar in a given field, efforts shall be made to get at least one Puraskar to each category, but in no case there shall be more than two Puraskar in any category or sub-category (except as earmarked in the fourth category of award, i.e., under Traditional / Folk / Tribal Dance/ Music/

Theatre and Puppetry). The diversion of Yuva Puraskar from one field or category to another is disallowed under the guidelines.

Prize Money

Each Yuva Puraskar carries a prize money of Rs. 25,000/- (Rupees twenty five thousand only) and a tamrapatra to be issued under the seal of Akademi and signature of the Chairman SNA.

Eligibility

The eligibility guidelines included;

- i. Ustad Bismillah Khan Yuva Puraskar is open to all Indian nationals upto 35 years of age and can not be given posthumously;
- ii. A person, who has received the Puraskar once will not be eligible for the same Puraskar under any other field/category; and
- iii. The members of the General Council will not be eligible for being considered for the Yuva Puraskar.

Procedure for nomination and selection

Nominations of candidatures for Yuva Puraskar may be proposed by;

- i) Akademi Ratna Sadasya and Akademi Awardees;
- ii) Members of the General Council of the Akademi;

- iii) Chairman/Presidents of the State Academies;
- iv) Secretaries to the Department of Culture in the State Governments, and union Territories;
- v) Heads of the Departments of Performing Arts of recognized universities/ deemed universities; and
- vi) Eminent scholars, experts in the field of performing arts.

The nominations need to be accompanied with reasoned justification, together with full documentation, including proof of age etc.

Every year the Akademi is supposed to invite nominations for “Yuva Puraskar” by a specified date and the nominations received in accordance with clause 6(i) are to be placed before the Executive Board of the SNA for shortlisting of the names for consideration by the General Council. No new nominations are to be considered either by the Executive Board or by the General Council after expiry of the last date. However, Chairman of the Akademi is empowered to propose or recommend new names, should the need arise in any specified field or area; where suitable nominations have not been made or recommended within the specified date.

The Yuva Puraskar are supposed to be selected on basis of unanimity in the Executive Board and the General Council; but in case disagreement, the opinion of the three-fourth members present shall be called. The decision of the General Council is supposed to be final and no appeal or protest can be made against it. Members of the Executive Board, General Council and officers of the Akademi are disallowed from revealing or making public the discussions, deliberations, and proceedings of the General Council with regard to the selection of “Yuva Puraskar” unless authorised by Chairman, SNA to do so.

Responses on Yuva Puraskar

Majority of the artists and other respondents particularly the young and upcoming artists (79%) were not aware of the detailed guidelines and procedure of the nomination/ and selection of Yuva Puraskar. Only 13% of them could broadly or loosely confirm the criteria of selection. 8% of the artists preferred to be non-committal.

The percentage distribution of the artists and other respondents; according to their awareness about the detailed guidelines and procedure of selection of Ustad Bismillah Khan Yuva Puraskar is provided in Table-3.13.13 and Figure-3.13.13.

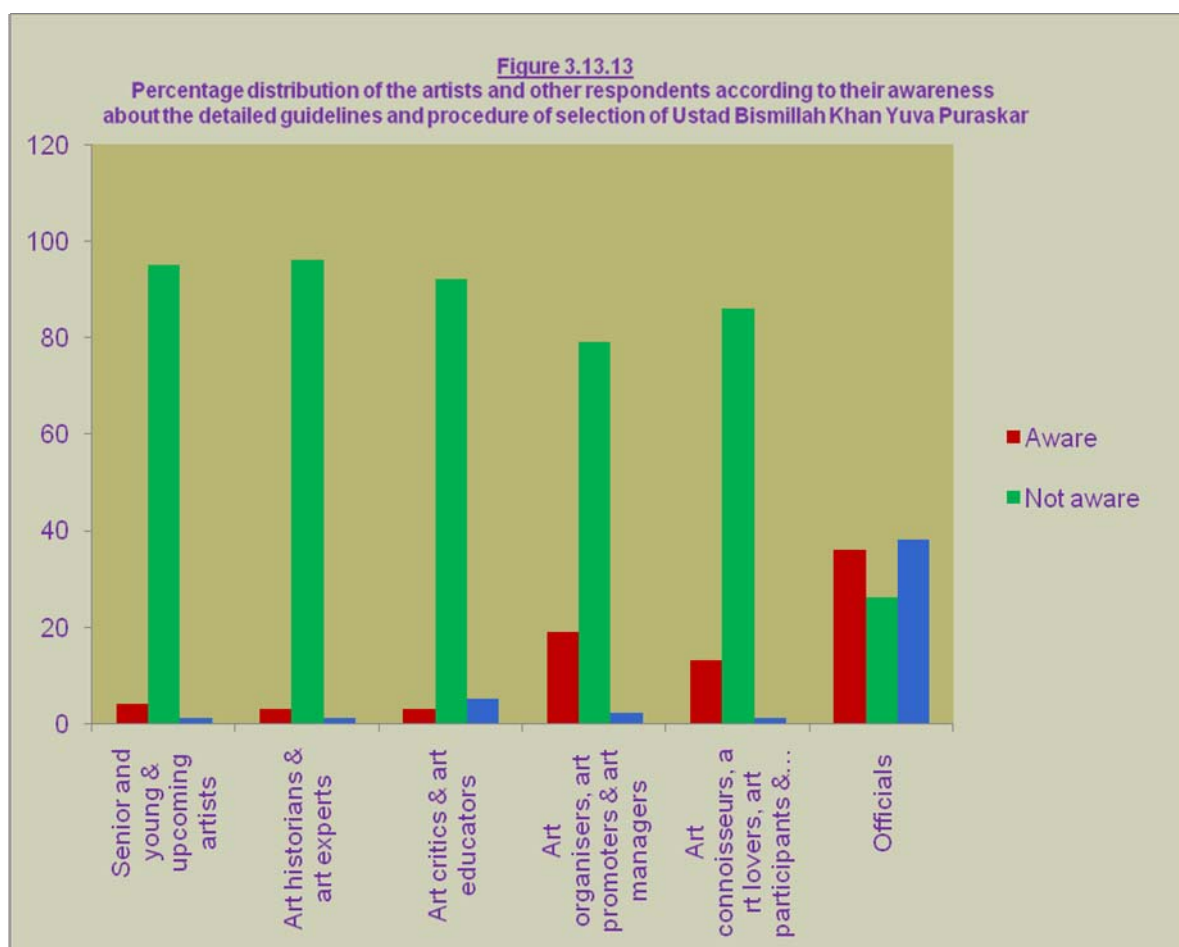
More than three-fourth of the respondents; particularly the young and upcoming artists (76%), who are aware of the guidelines and procedure for the selection of Yuva Puraskar; felt that Yuva Puraskar nomination and selection process is mostly/very often non-transparent and unfair. Only 8% of the respondents felt that the practice is just/and transparent. 6%of the viewed that it is fair and transparent to an extent. 10% could not provide any particular viewpoint. The opinion reflected the disenchantment with the young and upcoming artists; who felt that they have been unjustly denied of the awards, while the artists of their calibre and contribution or lesser than their talent and achievement have already been conferred with the award.

The majority of the respondents; who were aware or unaware of the detail guidelines of Yuva Puraskar; when explained about the same and content; indicated that the present procedure needs to be more democratic, representative and transparent. They were for widest possible dissemination of the guidelines of Yuva Puraskar, including through internet as well as for online submission of nominations. They also felt that although the Chairman, SNA may have a say in the nomination of Yuva Puraskar, s/he should not have absolutely discretion in recommending new names, including after the last date of submission of nomination. They also suggested that the task of finding out Yuva Puraskar in specific field or area,

Table-3.13.13

Percentage distribution of the artists and other respondents according to their awareness about the detailed guidelines and procedure of selection of Ustad Bismillah Khan Yuva Puraskar

Sl. No	Sample population groups	Assessment level		
		Aware	Not aware	Non-committal
1	Senior and young & upcoming artists	4	95	1
2	Art historians & art experts	3	96	1
3	Art critics & art educators	3	92	5
4	Art organisers, art promoters & art managers	19	79	2
5	Art connoisseurs, art lovers, art participants & art viewers	13	86	1
6	Officials	36	26	38
Total		13	79	8



where suitable nominations have not been made; should be left to the General Council as a collective body of the SNA, rather than to the Chairman alone.

The percentage distribution of the artists and other respondents; according to their assessment on the fairness and transparency of the present guidelines and procedure of selection of Ustad Bismillah Khan Yuva Puraskar, is provided in Table-3.13.14 and Figure-3.13.14.

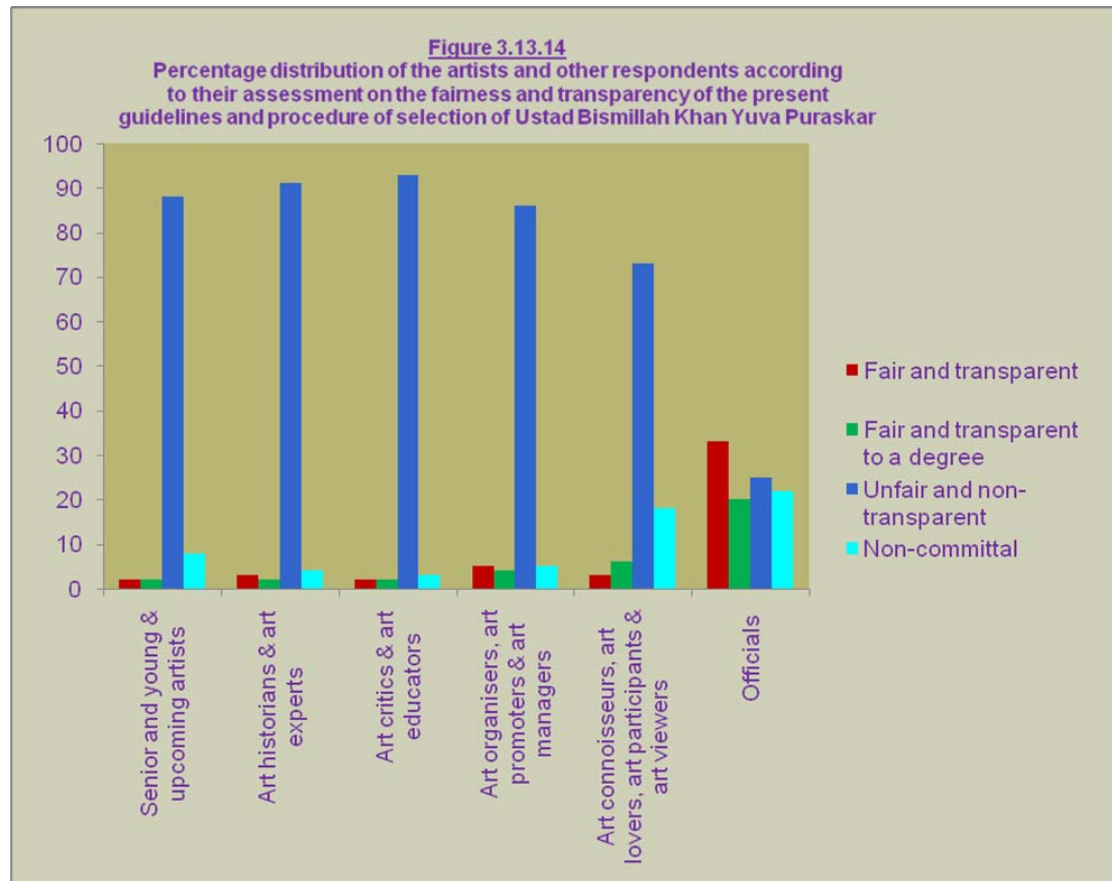
The young and upcoming artists, who have been the aspiring for Yuva

Puraskar provided varied opinions and suggestions for further improving Yuva Puraskar. Majority of the respondents (84%) felt that the annual upper limit of 33 awards are utterly inadequate to reasonably accommodate the exceptionally talented young and upcoming artists from identified and unidentified fields/and sub-fields of performing arts. They were of the view that the number of awards should be increased to at least threefold, with upper annual limits of 99 awards to do justice to young talents, who have restricted avenues of creative incentives and encouragements. They felt that the institution of the award in 2006 is a

Table-3.13.14

Percentage distribution of the artists and other respondents according to their assessment on the fairness and transparency of the present guidelines and procedure of selection of Ustad Bismillah Khan Yuva Puraskar

Sl. No	Sample population groups	Assessment level			
		Fair and transparent	Fair and transparent to a degree	Unfair and non-transparent	Non-committal
1	Senior and young & upcoming artists	2	2	88	8
2	Art historians & art experts	3	2	91	4
3	Art critics & art educators	2	2	93	3
4	Art organisers, art promoters & art managers	5	4	86	5
5	Art connoisseurs, art lovers, art participants & art viewers	3	6	73	18
6	Officials	33	20	25	22
Total		8	6	76	10



belated step. Both the upcoming and established artists agreed that the SNA has provided scant creative opportunities to the young talents to nurture and promote their creativity and expressions. As the future custodians, inheritors and propagators of performing arts; the young talents need sustained and substantive support from the SNA; not only in form of awards; but also in forms of adequate grants and assistance.

The percentage distribution of the artists and other respondents; according to their assessment on the adequacy of the annual upper limit of 33 awards conferred under Ustad Bismillah Khan Yuva Puraskar, is provided in Table-3.13.15 and Figure-3.13.15.

Similarly the one-time consolidated award money of Rs.25, 000/-(Rupees twenty five thousand only), being provided to the each awardee under the Yuva Puraskar, was considered too little by the majority of the respondents (92%); particularly the young and upcoming artists. The viewpoint veered around raising the award money to rupees seventy five thousand.

The percentage distribution of the artists and other respondents; according to their assessment on the adequacy of existing prize money of Rupees twenty five thousands, given to each awardee under Ustad Bismillah Khan Yuva Puraskar, is provided in Table-3.13.16 and Figure-3.13.16.

Table-3.13.15

Percentage distribution of the artists and other respondents according to their assessment on the adequacy of the annual upper limit of 33 awards conferred under Ustad Bismillah Khan Yuva Puraskar

Sl. No	Sample population groups	Assessment level	
		Adequate	Not-adequate
1	Senior and young & upcoming artists	5	95
2	Art historians & art experts	9	91
3	Art critics & art educators	11	89
4	Art organisers, art promoters & art managers	13	87
5	Art connoisseurs, art lovers, art participants & art viewers	14	86
6	Officials	44	56
Total		16	84

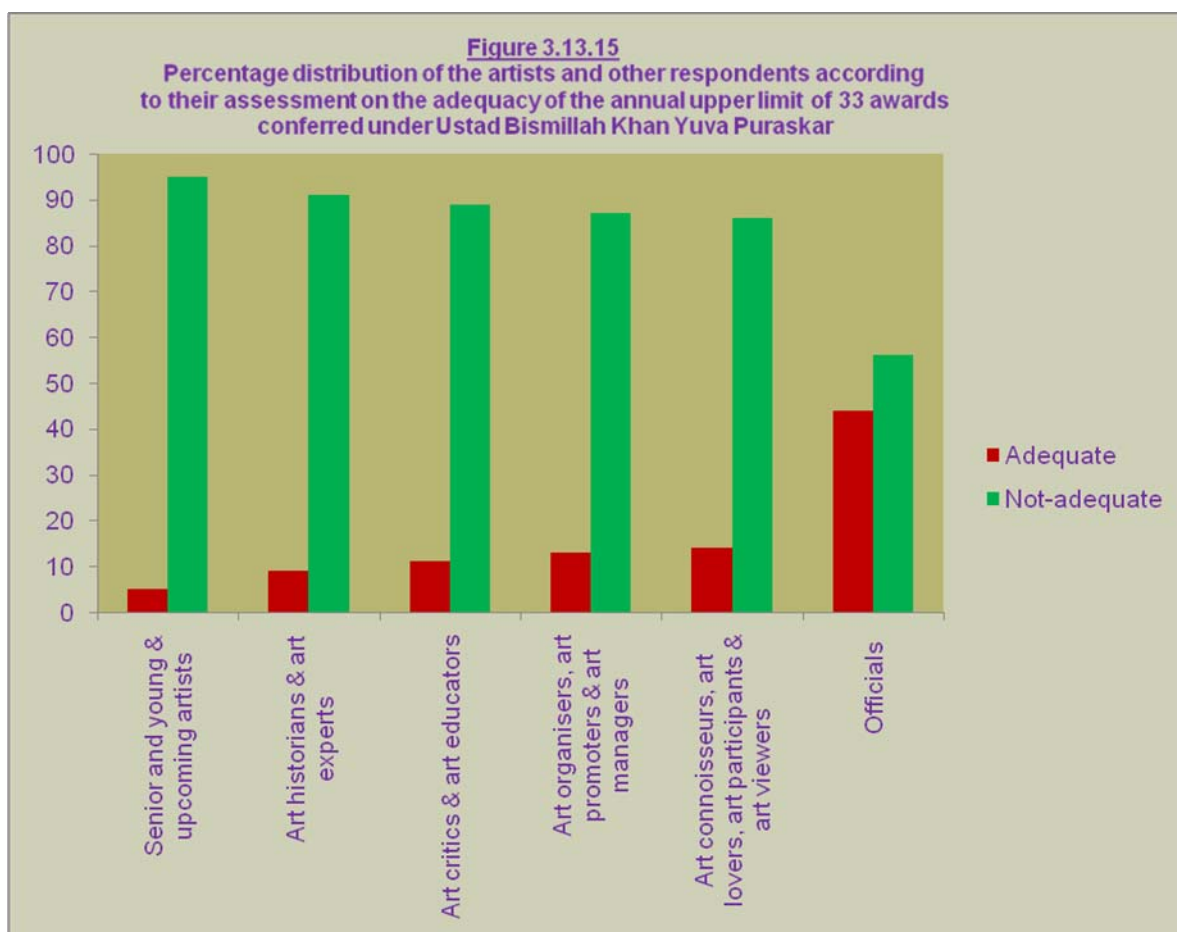
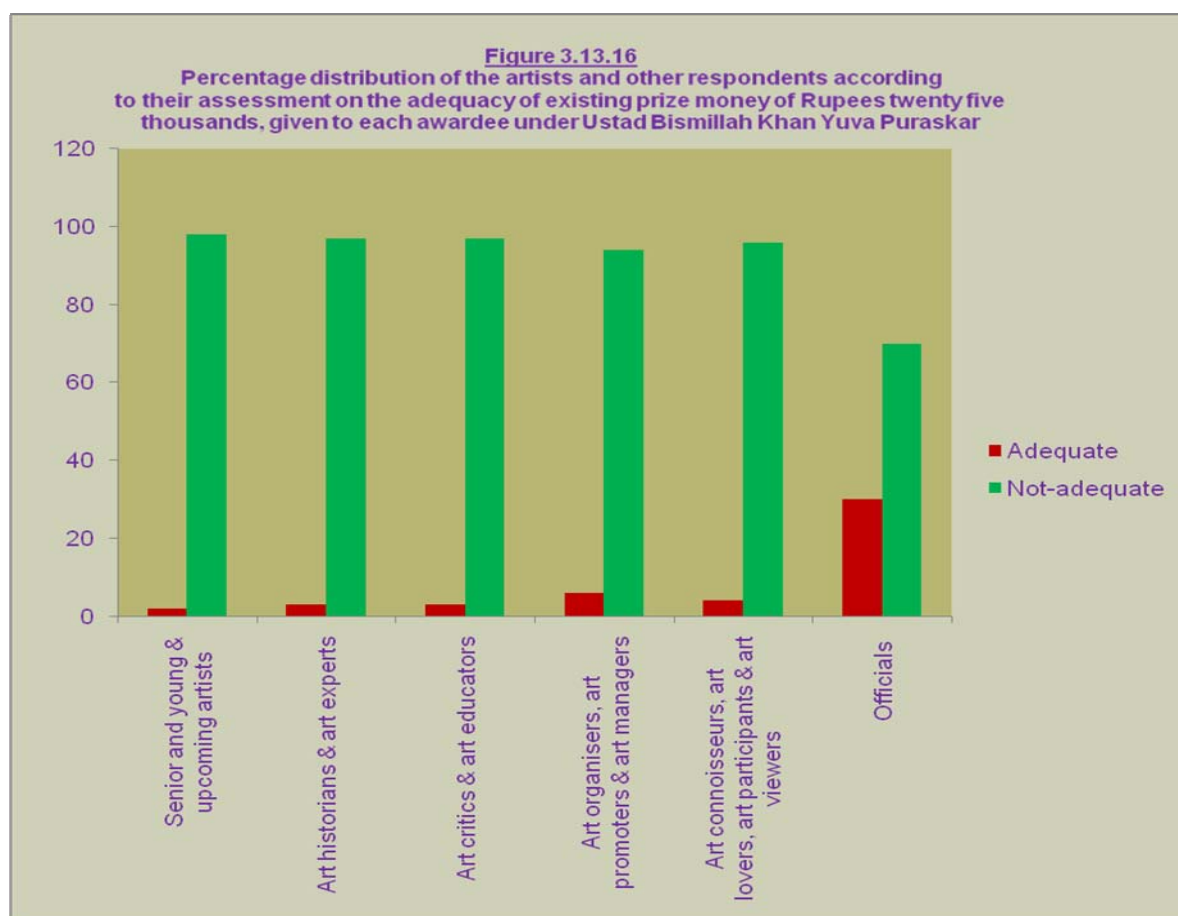


Table-3.13.16

Percentage distribution of the artists and other respondents according to their assessment on the adequacy of existing prize money of Rupees twenty five thousands, given to each awardee under Ustad Bismillah Khan Yuva Puraskar

Sl. No	Sample population groups	Assessment level	
		Adequate	Not-adequate
1	Senior and young & upcoming artists	2	98
2	Art historians & art experts	3	97
3	Art critics & art educators	3	97
4	Art organisers, art promoters & art managers	6	94
5	Art connoisseurs, art lovers, art participants & art viewers	4	96
6	Officials	30	70
Total		8	92



Goal: 14

Taking suitable steps for the maintenance of proper and adequate standards of education in music, dance and drama, and with that objective to organise research in the teaching of these subjects:

26% of the artists and respondents were aware of the SNA's activities on maintenance of proper and adequate standard of music, dance, drama; and having conducted research in teaching of subjects on the performing art streams. 42% of the respondents pleaded their ignorance on such activities. 32% were non-committal and did not provide any response on this particular role of SNA.

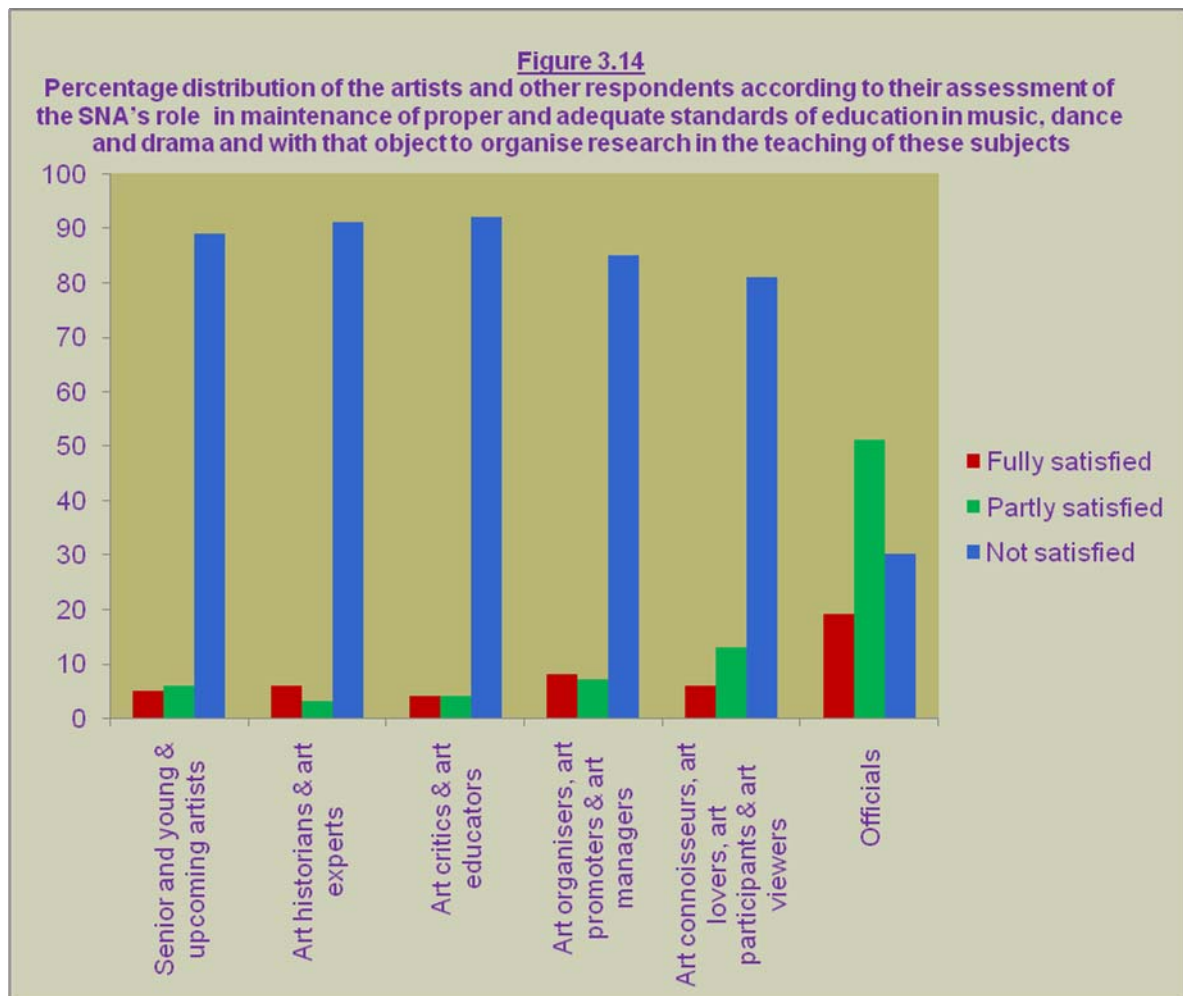
Among those who were aware of the SNA's activities in promoting education standards and thematic research in performing arts; only 8% expressed their total satisfaction on the SNA's role. More than 14% of the respondents were contended to a degree. More than three-fourth the respondents (78%) were dissatisfied with the SNA's performance.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's role in maintenance of proper and adequate standards of education in music, dance and drama, and with that object to organise research in the teaching of these subjects, is provided in the Table-3.14 and Figure-3.14.

Table-3.14

Percentage distribution of the artists and other respondents according to their assessment of the SNA's role in maintenance of proper and adequate standards of education in music, dance and drama and with that object to organise research in the teaching of these subjects

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	5	6	89
2	Art historians & art experts	6	3	91
3	Art critics & art educators	4	4	92
4	Art organisers, art promoters & art managers	8	7	85
5	Art connoisseurs, art lovers, art participants & art viewers	6	13	81
6	Officials	19	51	30
Total		8	14	78



While having in-depth interviews and focus groups on this strategic activity; the role of the Kathak Kendra and the Jawaharlal Nehru Manipur Dance Academy (JNMDA) the two constituents educational and training units of the SNA, came into centre stage.

Majority of the artists observed that the Kathak Kendra; which was set-up as the national institute of education and training in Kathak dance; has almost stagnated in its functioning. The curricular, capacity-building, performing, production and extension activities of Kendra; it was felt, need sustained rejuvenation; with greater artistic, administrative and financial support.

The work of the Jawaharlal Nehru Manipur Dance Academy (JNMDA); set up for imparting education in Manipuri dance and other art forms from Manipur; also has not made desirable impact; primarily because of constraints of facilities and fund; observed the artists and other respondents. It was strongly implied that the JNMDA has been placed peripherally in the agenda of the SNA.

The opinion also got crystallised on the viewpoint that with the creation of the National School of Drama (NSD) as an autonomous agency, with full financial support from the Government of India; the education standard-setting and

relevant research related to drama; have been taken over by the NSD; which has emerged as one of the internationally acclaimed premier institutes in theatre.

The majority of the artists also felt that the SNA has utterly failed in functioning as a standard-setting body in performing arts education and in conducting thematic purposive research. This is a crucial specialised role; which has been noticeably neglected by the SNA. In fact, the SNA could have created specialised institutes of education and training in the uncovered fields/and sub-fields of the music and dance forms, excluding Kathak dance and Manipuri dance, represented by the Kathak Kendra and JNMDA respectively (and the vacuum in drama education and research, being successfully filled up by the NSD) or may have designated the recognised government or private institutes for the purpose; as centres for excellence as precursor to its role as a regulatory agency in performing arts education and training. This role of the SNA needs to be reassessed, observed majority of the artists and other respondents. The proposal for constituting the National School of Music; National School of Dance; the National School of Traditional/Folk/Tribal/Indigenous Arts; and the National School of Cultural Resources; as four separate distinct autonomous agencies under the Ministry of Culture, Government of India, with full governmental funding to attend to the specialised needs of education training in music, dance and

documentation and research; in the same pattern of the National School of Drama (NSD); was also mooted by the study participants to fill up the vacuum in this most crucial area of quality performing arts education and research.

The respondents felt that the teaching and training in music, dance, and drama; have been inherited, conducted and transmitted by individual Gurus or Gharanas; with composite role of teachers, trainers and promoters of the students. However, with the onset of the processes of globalisation, specialised education and research in performing arts, have gained added acceptance and momentum. The students desirous of pursuing career in performing arts, are justifiably preferring universities and colleges, offering such courses and research studies; rather than the SNA; as the certificates/and degrees, offered by the Kathak Kendra and the JNMDA do not have the similar legality and legitimacy like those offered by the universities, nor the quality assurance has been integrated into the courses offered by the Kathak Kendra and the JNMDA.

Without quality assurance, accreditation and recognition to performing arts education and research, the growth and diversification process of the performing arts is bound to lose its vitality, substance and impact. The younger generation, who are in search of identities in their creativity, would continue to be part of the university system of education and research, rather than of the SNA system and in

the process the latter would be deprived of the participation and contribution of an important stakeholder, whose role is crucial as the carriers, transmitters and distributors of the performing arts.

Goal: 15.1

Fostering cultural contacts between the different regions of the country in the fields of music, dance and drama:

37% of the artists and other respondents expressed their awareness about the SNA's activities in promoting cultural contacts between various parts of the country in the fields of music, dance and drama. However, 40% of the respondents expressed their unfamiliarity with any such activity, being conducted by the SNA. 23% of the respondents opined their obliviousness on this particular activity and provided non-committal responses.

Among those respondents, who have knowledge on SNA's activities in promoting inter-regional cultural contacts, only 17% has complete contentedness on the outcome of such activities. Nearly one-fourth (24%) of the respondents expressed their partial satisfaction over the SNA's role. However, more than half of the respondents (59%) conveyed their dissatisfaction over the SNA contribution.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in fostering inter-regional

cultural contacts in performing arts, is provided in Table-3.15.1 and Figure-3.15.1.

Majority of the artists felt that promotion of inter-regional cultural contacts has not been adequately addressed by the SNA. The present format and pattern of the SNA's activities in organising festivals, seminars and conferences in Indian music, dance and drama at the national and regional levels; have been following a standardised pattern of fixed activity schedule; without adequate artistic space for developing inter-regional cultural dialogues.

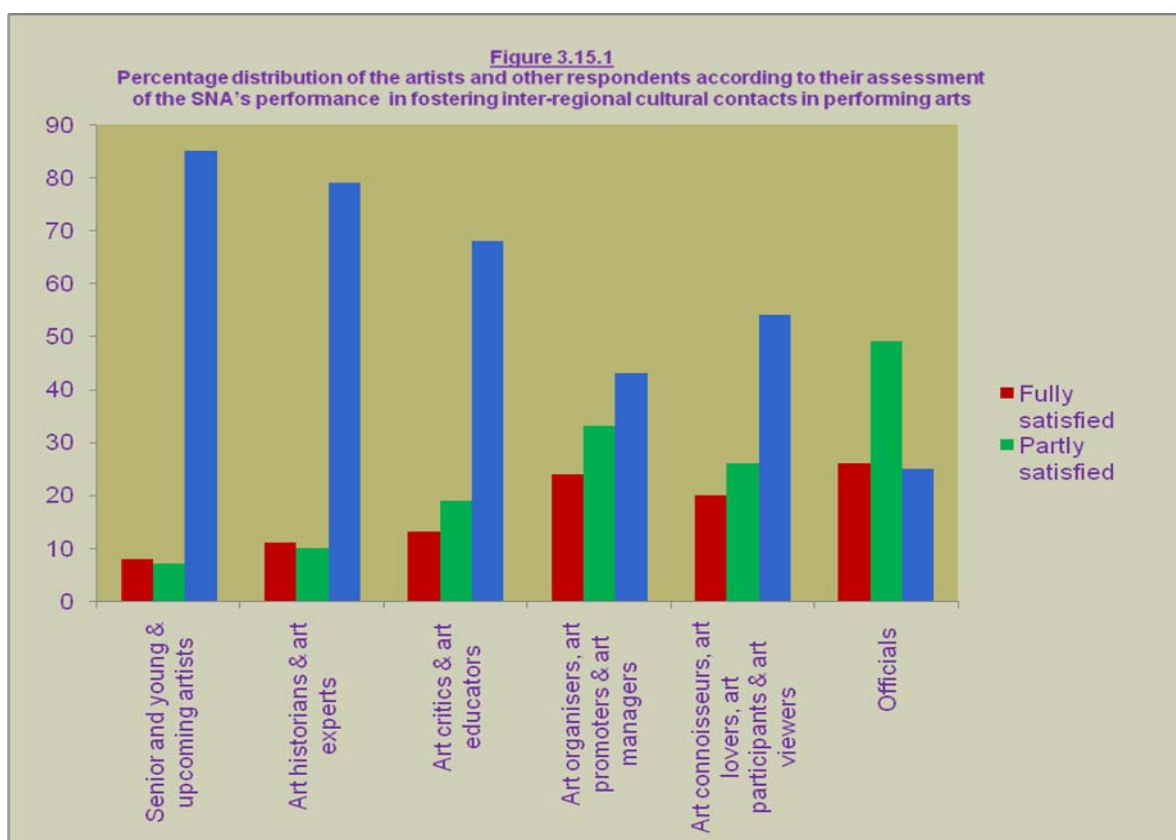
India has a great diversity of regional traditions. The performing arts in their diverse streams and sub-streams are the offshoots of the regional cultural, linguistic and historical traditions of India;

which has been in the process of eternal evolution and enrichment. The standardised festivals, seminars and conferences organised and sponsored by the SNA have not succeeded to the desirable extent in fostering inter-regional cultural interactions, exchanges and dialogues.

It was felt that a process of regular and sustained inter-regional cultural dialogues, cultural disseminations and cultural distributions are needed. This is more essential for resisting the process of cultural homogenisation, cultural marginalisation and cultural alienation and to work towards multiculturalism and interculturality.

Table-3.15.1
Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in fostering inter-regional cultural contacts in performing arts

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	8	7	85
2	Art historians & art experts	11	10	79
3	Art critics & art educators	13	19	68
4	Art organisers, art promoters & art managers	24	33	43
5	Art connoisseurs, art lovers, art participants & art viewers	20	26	54
6	Officials	26	49	25
Total		17	24	59



It was suggested that the SNA should take measures to ensure free and constant flow of diversity of creativities across the country, without any geographical isolation or performing arts marginalisation & deterioration. The Delhi-centric activities of the SNA needs to be decentralised, with strategic partnerships with the State Academies, non-governmental organisations, civil society and private sector to foster interculturality to build bridges among peoples, groups, communities and regions. Collaborative efforts need to be promoted by the SNA with the seven zonal councils under the Ministry of Culture; as these zonal councils are cultural passports and cultural passages to the promotion of inter-regional cultural contacts.

Goal: 15.2

Fostering cultural contacts with other countries in the fields of music, dance and drama:

Only 8% of the artists and other respondents expressed their acquaintance with the SNA's role in promoting cultural contacts with other countries in the field of music, dance and drama. 11% of the respondents conveyed their familiarity to an extent. More than three-fourth of the

respondents (81%) refrained from adhering to a particular viewpoint.

Out of the respondents, who have knowledge of the SNA's activities on promoting cultural contacts in performing arts with other countries; the awareness remained vague and it was interpreted that such role may have been restricted to certain level of interactions in India, with the artists and other concerned from abroad through the SNA's programmes; and vice versa; rather than any institutional exchanges and interactions with other countries. Only a small segment (4%) from these respondents expressed their full satisfaction over this restricted role of the SNA. 9% of the respondents expressed their partial satisfaction on this front. A vast majority of the respondents (87%) expressed their dissatisfaction over the SNA's role.

The percentage distribution of the artists and other respondents; according to their assessment of the SNA's performance in fostering cultural contacts with other countries in the fields of performing arts; is provided in Table-3.15.2 and Figure-3.15.2.

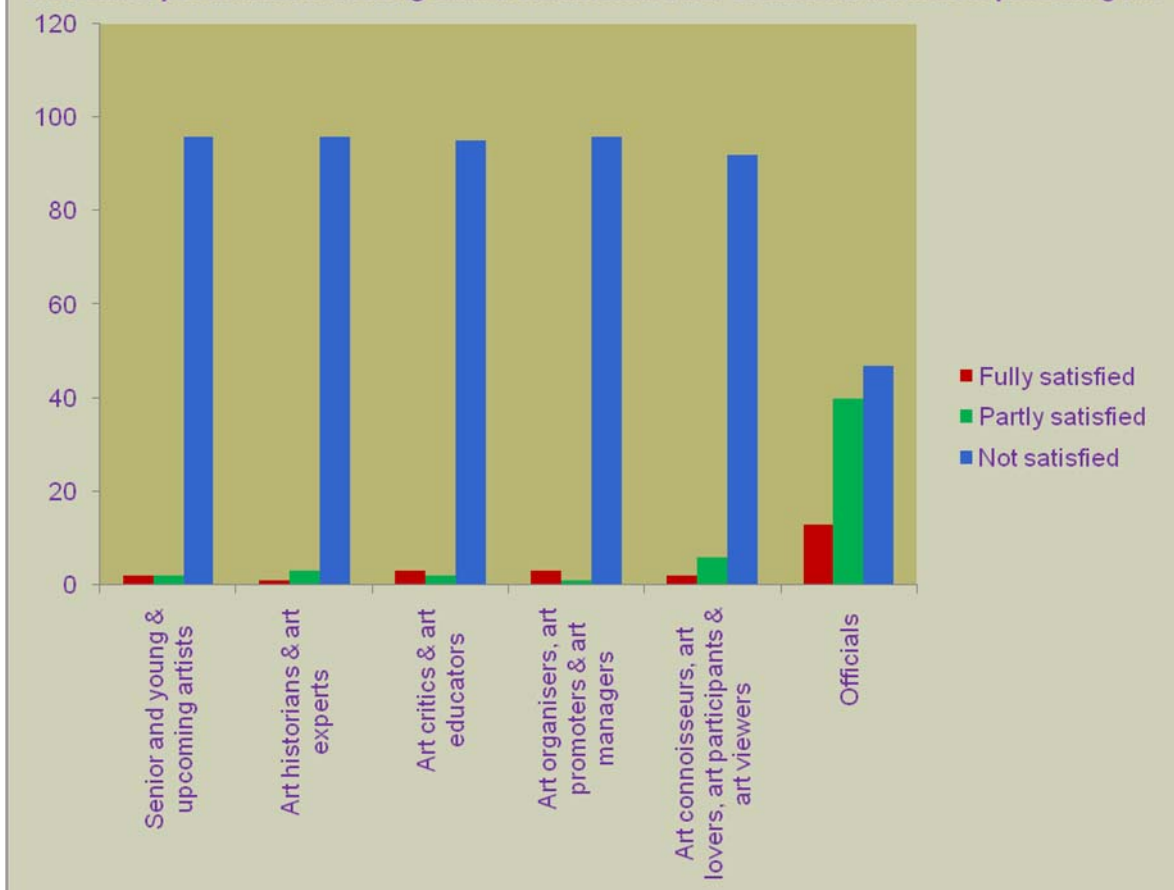
Table-3.15.2

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in fostering cultural contacts with other countries in the fields of performing arts

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	2	2	96
2	Art historians & art experts	1	3	96
3	Art critics & art educators	3	2	95
4	Art organisers, art promoters & art managers	3	1	96
5	Art connoisseurs, art lovers, art participants & art viewers	2	6	92
6	Officials	13	40	47
Total		4	9	87

Figure 3.15.2

Percentage distribution of the artists and other respondents according to their assessment of the SNA's performance in fostering cultural contacts with other countries in the fields of performing arts



Majority of the respondents felt that the SNA's role in promoting cultural contacts with other countries in performing arts has remained nominal, marginal and almost non-existent. They preferred for the enhanced role of the Indian Council for Cultural Relations (ICCR), another autonomous organisation of the Government of India under the Ministry of External Affairs; which has the mandate to foster cultural diplomacy through a wide spectrum of activities; including those related to exchange programmes in performing arts. The respondents were of the view that the SNA should redefine its objectives in promoting cultural contacts with other countries and play an advisory and collaborative role to the ICCR for sharing its expertise and experience in conducting performing arts programmes abroad; and may extend the same for co-organisation and strategic partnership with the ICCR.

IV | Structure & Composition

The SNA is an autonomous agency of the Ministry of Culture, Government of India. The management of the SNA vests in its General Council. The superintendence, direction and control of the affairs of the Akademi; rests with the Executive Board; which is assisted by the Finance Committee, Grants Committee and Publication Committee as well as Advisory Committees for Music; Dance; Theatre; Documentation and Archive; Puppetry; and Folk and Tribal Arts.

The Akademi is headed by a Chairman, who is assisted by a Vice-Chairman. The Secretary of the SNA is the Chief Executive Officer of the Akademi. The Secretary is assisted by Deputy Secretaries for Music, Dance, Drama, Co-ordination, Finance, Administration, Publication, Documentation and Librarian of the Akademi.

The SNA has two constituent units for imparting education and training; Kathak Kendra (National Institute of Kathak Dance), New Delhi and Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal; headed by separate Directors. The management of the two constituent units vests in the Executive Board of the SNA; which in turn is assisted by separate Advisory Committees to the two constituent units.

The General Council of the SNA has 70 members; with the following distributions;

- i. Chairman, SNA (1);
- ii. Vice-chairman (1);

- iii. Financial Adviser (nominee of the Government of India) (1);
- iv. 5 nominees of the Government of India (5);
- v. One nominee from each of the States and Union Territories (34);
- vi. One representative of the Ministry of Information and Broadcasting, Government of India (1);
- vii. Two representatives of the Sahitya Akademi (2);
- viii. Two representatives of the Lalit Kala Akademi (2);
- ix. One representative of the Indian Council for Cultural Relations (ICCR) (1);
- x. One representative of the National School of Drama (NSD) (1);
- xi. 20 co-opted members (20); and
- xii. Secretary, SNA (1).

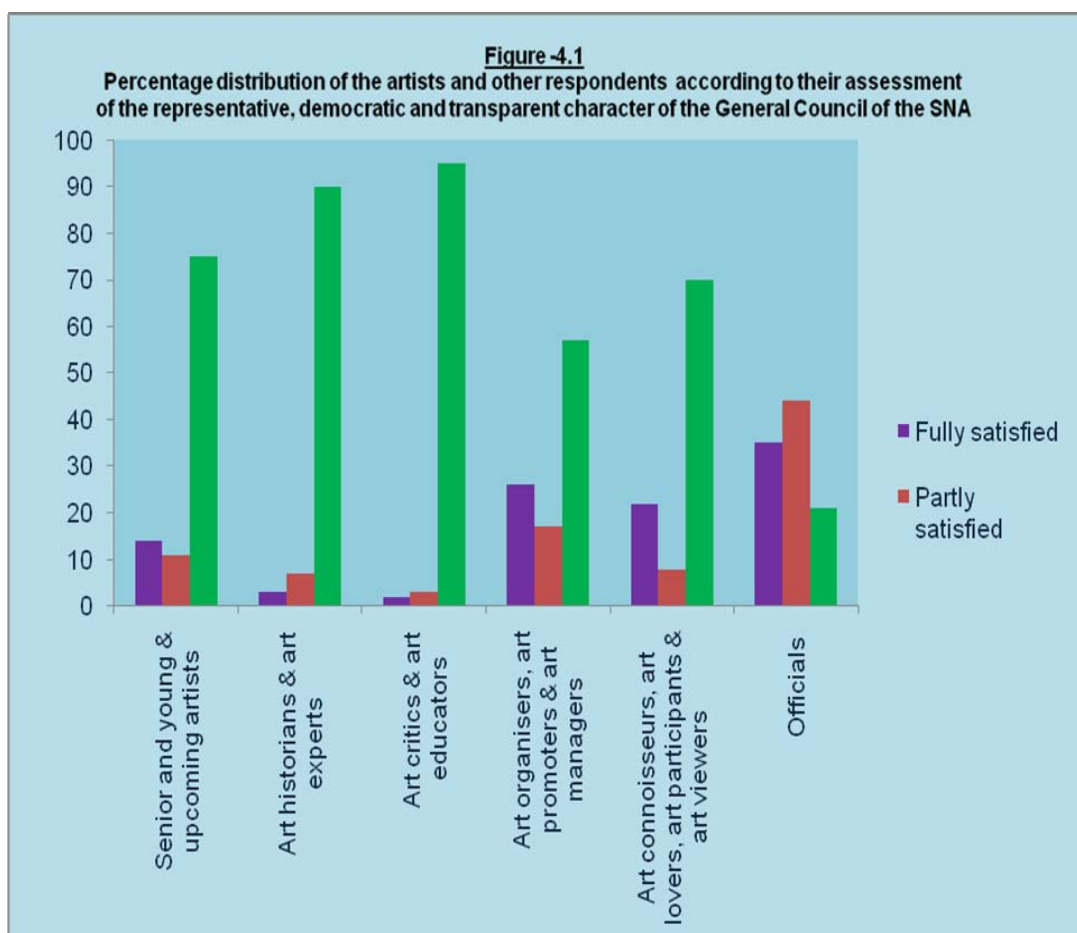
Opinions were ascertained from the artists and other respondents on their views on the representative, democratic and transparent character of the structure and composition of the General Council of the SNA. Majority of the respondents (68%) expressed their dissatisfaction over the openness of the General Council of the SNA. 15% of the respondents conveyed their partial satisfaction. Only 17% of the respondents were fully satisfied with the composition.

The percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the General Council of the SNA, is provided in Table-4.1 & Figure-4.1.

Table-4.1

Percentage distribution of the artists and other respondents according to their assessment of the representative, democratic and transparent character of the General Council of the SNA

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	14	11	75
2	Art historians & art experts	3	7	90
3	Art critics & art educators	2	3	95
4	Art organisers, art promoters & art managers	26	17	57
5	Art connoisseurs, art lovers, art participants & art viewers	22	8	70
6	Officials	35	44	21
Total		3	17	15



Those who were dissatisfied over the representative, democratic and transparent character of the General Council, felt that its composition and structure should follow principles of equitable performing arts fields/and sub-fields representation and equitable geographical representation to enable it to function as an inclusive entity of living arts and regional variations.

Another serious reservation, which pervaded the respondents' points of view, was that the General Council is primarily a body of government officials/and government nominees, rather than a body of the exponents and bearers of performing arts. Presently, while 34 members of the General Council are government officials; representing States and Union Territories; another 5 are nominees of the Government of India, 2 other members also represent the Government of India (one nominee of the Information and Broadcasting and another senior government official of the Ministry of Culture as the Financial Adviser). These 41 government officials/and government nominees, constitute almost 60% of the membership of the General Council of the SNA. The 20 other members, who are co-opted and, therefore, do not go through an open-ended transparent process of selection. The Chairman and Vice-Chairman of the SNA function as the Chairman and Vice-Chairman of the General Council. The ICCR, NSD, Sahitya Akademi and Lalit Kala Akademi send only 6 members to the General Council, which is less than 10% of its total strength.

The General Council, therefore, has failed to reflect the transparent, democratic and representative character in its composition; neither as an entity of profusely proliferated performing arts of India nor as a body of regional aspirations.

It was felt by a majority of artists and other respondents that the composition of the General Council needs to be further enlarged. While the present practice of having nominees from each State Government/and Union Territory; Ministry of Culture, Government of India; Ministry of Information and Broadcasting, Government of India; Sahitya Akademi; Lalit Kala Akademi; Indian Council for Cultural Relations (ICCR); and National School of Drama (NSD) may continue; the process of co-opted members may be abandoned. It was suggested that the membership of the General Council should be expanded to further include; the Directors of all the seven Zonal Cultural Councils (ZCCs) under the Ministry of Culture, Government of India; the Director General of the Centre for Cultural Resources and Training (CCRT); representative of Indira Gandhi National Centre for the Arts (IGNCA); Director, Kalakshetra Foundation; as these bodies are directly related to the promotion of intangible cultural heritage as well as 121 senior and upcoming artists, art critics, art connoisseurs, art managers and art organisers; adhering to the principles of equitable representation of the various fields/and sub-fields of performing arts and equitable geographical representation. These members from art fraternity could

be chosen by an inter-disciplinary Committee of Experts through an open, democratic and transparent system of selection. The proposed Committee of Experts may suggest 150 names, out of which the Government of India (Ministry of Culture) may finally choose 121 persons as the members of the General Council. The proposed strength of the General Council will be 180; with the representation of the artists and those from art fraternity as well as the government officials at the ratio of 2:1.

from the presently followed five year duration to three years span; with the provision that two consecutive tenures would not be allowed for the non-official members. They unequivocally underlined that India is blessed with good number of artists, who have attained highest standards of achievements and excellence in various performing art streams and rightfully deserve to participate in the decision-making process of the SNA as its General Council members.

The majority of the artists and other respondents (77%) felt that the tenure of the General Council should be reduced

The suggested modified composition of the General Council of the SNA is provided in Box-4.1.

Box-4.1

Suggested modified composition of the General Council

I. Official Members (Ex-officio) – 59

- i. Chairman, SNA (1);
- ii. Vice-chairman, SNA (1);
- iii. The Secretary, Ministry of Culture, Government of India (1);
- iv. The Secretary, Ministry of Information and Broadcasting, Government of India (1);
- v. Joint Secretary, in-charge of Academies; including SNA, Ministry of Culture, Government of India (1);
- vi. Financial Adviser to the Ministry of Culture, Government of India (1);
- vii. Chairman & Secretary of the Sahitya Akademi (2);
- viii. Chairman & Secretary of the Lalit Kala Akademi (2);
- ix. Chairman & Director of the National School of Drama (2);
- x. Director General, Indian Council for Cultural Relations (ICCR) (1);
- xi. Directors of all the seven Zonal Cultural Councils (ZCCs), Ministry of Culture, Government of India (7);
- xii. Director General, Centre for Cultural Resources and Training (CCRT), Ministry of Culture, Government of India (1);
- xiii. Director, Indira Gandhi National Centre for the Arts (IGNCA), Ministry of Culture, Government of India (1);
- xiv. Director, Kalakshetra Foundation, Ministry of Culture, Government of India (1);
- xv. The Secretaries/ Directors of Culture, State Governments/ and Union Territories (35); and
- xvi. Secretary, SNA (1).

II. Non-officials (121 Members)

Total strength: 180

The Executive Board of the SNA comprising of 18 members; it was felt by the majority of the respondents; lacks representative, democratic and transparent character. The disapproval is to an extent of 66% of the artists and other respondents. Only 18% expressed their satisfaction with the present set up.

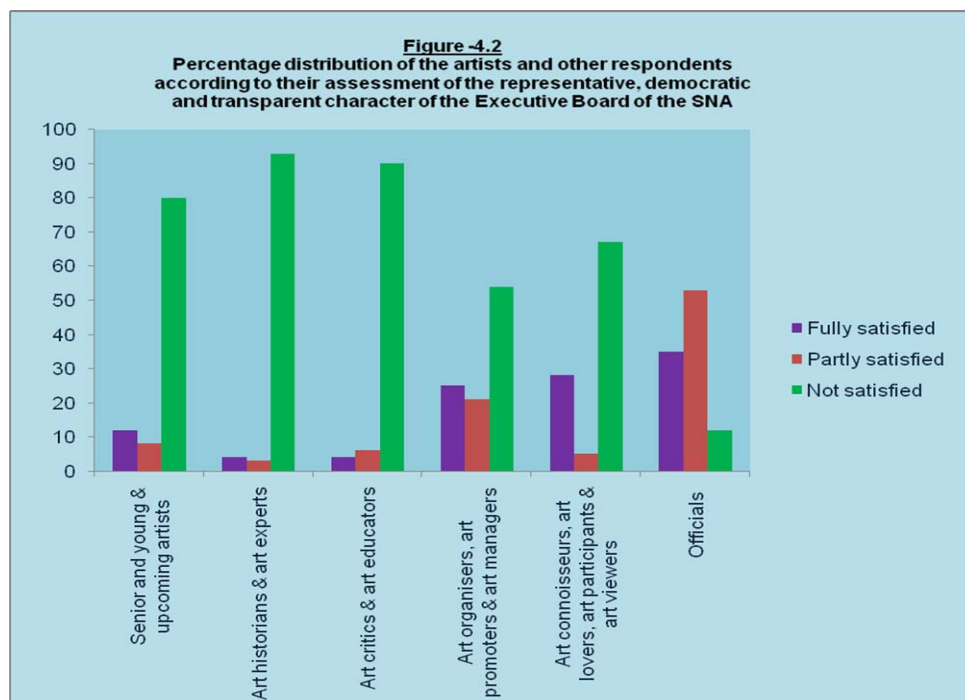
16% of the respondents were satisfied partially or to a degree.

The percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the Executive Board of the SNA, is provided in Table-4.2 & Figure-4.2.

Table-4.2

Percentage distribution of the artists and other respondents according to their assessment of the representative, democratic and transparent character of the Executive Board of the SNA

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	12	8	80
2	Art historians & art experts	4	3	93
3	Art critics & art educators	4	6	90
4	Art organisers, art promoters & art managers	25	21	54
5	Art connoisseurs, art lovers, art participants & art viewers	28	5	67
6	Officials	35	53	12
Total		18	16	66



The overwhelming opinion was that the Executive Board of the SNA, mirrors the structure of the General Council and is more a body of the government officials and its nominees; with unlimited power and jurisdiction over the governance of not only the SNA, but also its two constituent units-Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal and the Kathak Kendra (National Institute of Kathak Dance), Delhi.

It was suggested that the government officials should have minimal needed presence in the Executive Board; which should have the artists and persons from art fraternity in majority. The strength of the Executive Board, it was opined, may be enhanced to 30; with 5 government officials and the remaining 25 being artists and from art fraternity as its members. The ratio of representation of the artists and those from art fraternity as well as the government officials in the proposed reconstituted Executive Board will be at the ratio of 5:1. Since the nominations of the artists and other concerned will from among the members of the General Council and who, it has been proposed, will be recommended by an independent inter-disciplinary group of experts; the suggested reconstitution of the Executive Board would ensure the democratisation, openness, transparency and work-worthiness of its structure and composition.

The tenure of the Executive Board should be replicate the suggested three years tenure of the General Council, instead of the present term of five years;

with the similar imperativeness of involving maximum number of artists and other concerned from different fields/and sub-fields of performing arts as well as from different geographical regions in the decision-making process and governance of the SNA.

The majority of the study participants felt that the Chairman of the SNA should be an artist of eminence and excellence; who symbolise the highest standards of achievement and who could inspire the young and not-so-young. It was felt that an artist could provide a greater thrust, direction, sustenance and leadership to the vast, varied and vibrant performing arts of India; as the Head of the SNA.

It was also suggested, with predominant emphasis that the tenure of the Secretary of the SNA as the Chief Executive Officer of the Akademi should be for three years. The post should be contractual one, with appropriate consolidated monthly salary/and emoluments to invite and utilise the best and fresh creative talents of India as well as to provide a greater degree of accountability, transparency and efficiency.

The memberships to the Finance Committee, Grants Committee and Publication Committee as well as Advisory Committees for Music; Dance; Theatre; Documentation and Archive; Puppetry; and Folk and Tribal Arts; should also be decided by the same independent interdisciplinary group of experts; who could recommend to the

Government of India (Ministry of Culture) an enlarged list of proposed members of artists and those from art fraternity; wherefrom the exact number of members could be chosen. The Committees may be both headed and convened by the non-official independently recommended members, with the SNA Secretariat providing only the administrative support.

The epicentre of the governance and management of the performing arts should be shifted from the SNA administration or more precisely from the SNA officials to the plural professional groups of artists and other

concerned. The role of the SNA administration may be confined to rendering necessary administrative support to the decision-making process; rather than being the real decision-makers in the governance and management of the performing arts. The procedure followed in decision-making process; including channels of supervision and accountability, may be widely disseminated to provide accountability in governance and to ensure sustainability to the diversity in creativity in performing arts in India.

V

Constituent Units

The SNA has three constitute units; which have been functioning under its management and supervision; namely Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal; Kathak Kendra, Delhi; and Rabindra Rangashala, Delhi.

The study provides a critical, analytical and explorative perspective of the JNMDA and the Kathak Kendra.

Jawaharlal Nehru Manipur Dance Academy (JNMDA)

Jawaharlal Nehru Manipur Dance Academy (JNMDA) was established at the initiative of the first Prime Minister of India, the Late Pandit Jawaharlal Nehru; who was deeply moved by the gracefulness and splendour of the aesthetic excellence of Manipuri Dance and the spiritual import of the *Raas Leela*; when he witnessed the same on his maiden visit to Manipur in 1952 on the invitation of his Highness the Late Maharaja Bodhachandra Singh. So excited was Pandit Nehru to provide institutional support to Manipuri Dance that he “warned the officers and told them to avoid interminable delays. He was so anxious that pending the decision as to the perennial source of fund for the institute, he placed at the disposal of Shri R.P.Bhargava, I.C.S. the then Chief Commissioner (of Manipur) twelve thousand rupees from his P.M.’s Fund (Prime Minister’s Fund) and directed that the Manipuri dance institute should be established without

any delay even in a hired house. A beginning had to be made somehow or other” (Extract from the report published in 1970 by late Sanasam Gourahari Singh, former Ex-officio Secretary, JNMDA and reproduced by Prof. L. Damodar Singh, Vice-Chairman, JNMDA in an article “Fifty-two years of JNMDA”, published in the booklet, brought out by the JNMDA for its Annual Function, 2006).

Pandit Nehru’s unparalleled zeal bore fruits and the Manipur Dance Collage was established in April 1954 at the Babupara Theatre Hall, Imphal. All the seniormost exponents, theorists and practitioners of Manipuri Dance got associated with the newly-founded college. The college was constructed on the plot, which was inherited by the JNMDA.

The Manipuri Dance College became a constituent unit of SNA in 1957. The college was later named as Jawaharlal Nehru Manipur Dance Academy (JNMDA) on June 8th 1964, after the demise of Pandit Nehru in his memory and honour and for his great contribution to the founding of the institution and for his deep appreciation of Manipur culture and dance.

Structure and Management of JNMDA

The management of the JNMDA is vested in the Executive Board of SNA, which is assisted by an Advisory Committee

to the JNMDA and the Director of the JNMDA. The Advisory Committee is headed by the Governor of Manipur (ex-officio) as its Chairman and its members comprise of representatives of the Government of Manipur; Secretary, SNA; cultural personalities of Manipur; the Director, JNMDA; its Principal and representative of the Gurus of the Academy. The members of the Advisory Committee are nominated by the Executive Board of the SNA for a tenure of five years, which is co-terminus with the term of the General Council of the SNA.

The opinions were sought from the artists and other respondents; particularly the Manipuri dance exponents, practitioners, scholars,

critics and students on the representative, democratic and transparent character of the composition, structure and management of the JNMDA.

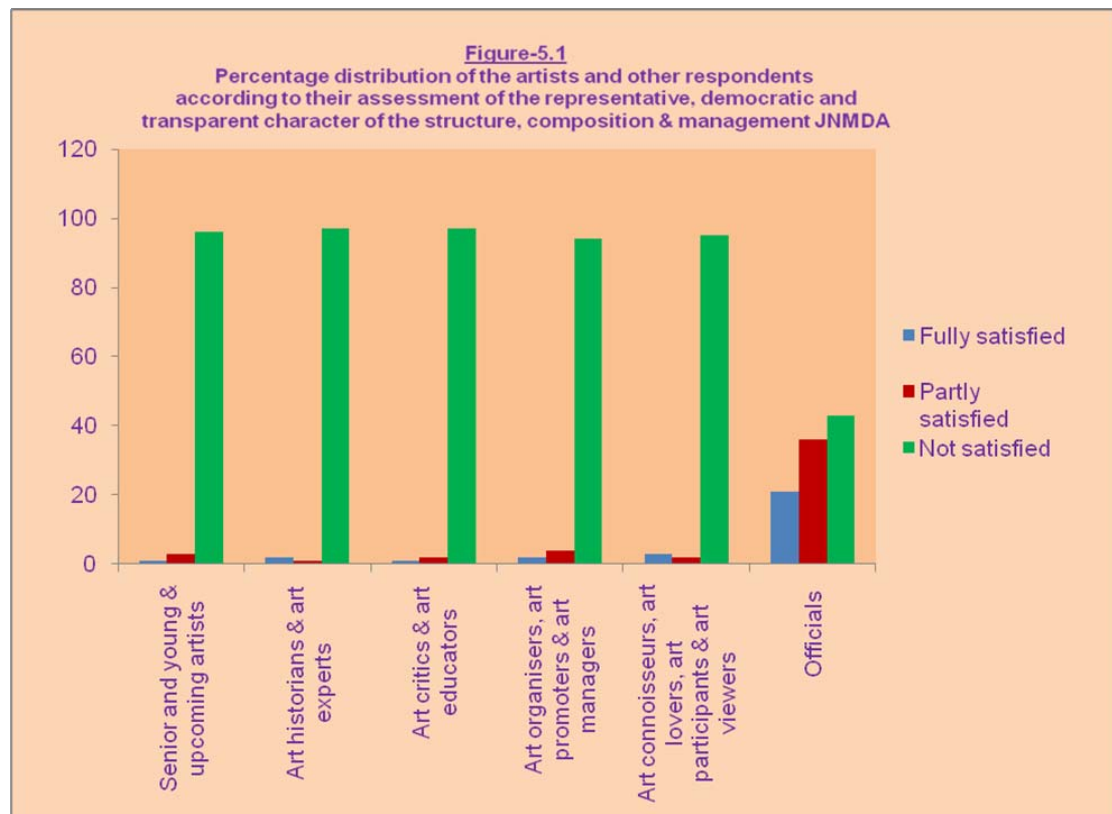
87% of the respondents expressed their reservations and dissatisfaction on the structure and composition of the JNMDA. 8% conveyed their satisfaction to a degree. Only 5% expressed their full satisfaction over existing framework.

The percentage distribution of the artists and other respondents; according to their assessment of the representative, democratic and transparent character of the structure, composition and management of JNMDA; is provided in Table-5.1 and Figure-5.1.

Table 5.1

Percentage distribution of the artists and other respondents according to their assessment of the representative, democratic and transparent character of the structure, composition & management JNMDA

Sl. No	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	1	3	96
2	Art historians & art experts	2	1	97
3	Art critics & art educators	1	2	97
4	Art organisers, art promoters & art managers	2	4	94
5	Art connoisseurs, art lovers, art participants & art viewers	3	2	95
6	Officials	21	36	43
Total		5	8	87



The overriding point of view was that JNMDA has been functioning as a dependant and subordinate unit of the SNA. The Advisory Committee to the JNMDA has a ceremonial status. They emphatically expressed that the JNMDA should be granted the same autonomous character and status; replicating the model of the National School of Drama (NSD), which was initially started as a constituent unit of the SNA and subsequently became an autonomous agency under the Ministry of Culture, Government of India and has been receiving total governmental budgetary support. The JNMDA should, therefore, have its own General Council and Executive Board; with majority of the members thereof, should be drawn from the fraternity of arts, particularly Manipuri dance and other allied performing art forms. These members, it was suggested, may be chosen by a

Committee of Experts, comprising of outstanding recognised artists to the exclusion of the government officials; who may only provide necessary administrative support, rather than dubbing and doubling the role of the artists. The committee may propose a larger list of members to the Government of India (Ministry of Culture), wherefrom the latter could choose the exact number of members for the proposed newly-constituted General Council and Executive Board of the JNMDA.

The artists and other concerned, associated with the development of the JNMDA; felt totally aggrieved by the fact that despite the pronounced policies of the Government of India to promote the development of the North-Eastern Region on a priority basis; the JNMDA has been still functioning with remote

control of/from the SNA from its New Delhi headquarters. They felt that the decentralisation process should be real and purposive. And, this can not happen; unless JNMDA is managed by the artists and other concerned, who have been thickly associated with its growth and development process. A quick reminder was provided by the protagonists of Manipuri dance and culture that even when Pandit Nehru visualised the idea of establishing an institute to promote Manipuri dance, attempts were made to take the art form from its soil of origin to other locations. However, Pandit Nehru relentlessly resisted these retrogressive proposals. Prof. L. Damodar Singh, Vice-Chairman, JNMDA, Imphal has succinctly put the same; “He (Pandit Jawaharlal Nehru) was deeply impressed by the splendour of Manipuri dance and the high philosophy behind it. He at once realised that Manipuri dance was worth preserving and spreading. The idea of establishing a college of Manipur dancing strongly worked in his mind and he started taking steps in order that there might not be any missing link in the stream. Soon it took shape. He rejected the proposal of some of his advisors connected with cultural affairs to locate it somewhere in Shillong or other places outside Manipur. To ensure the unflinching growth of the pristine purity of Manipur dancing, his argument was that its study should be conducted within its native environments”. (Extract from the report published in 1970 by late Sanasam Gourahari Singh, former Ex-officio Secretary, JNMDA and reproduced

by Prof. L. Damodar Singh, Vice-Chairman, JNMDA in an article “Fifty-two years of JNMDA”, published in the booklet, brought out by the JNMDA for its Annual Function, 2006).

It may be noted that the “Report and Recommendations of the Syllabi Review Committee, 2006 Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; set up by the SNA, New Delhi (hereinafter referred to as JNMDA Syllabi Review Committee Report); which was an unanimously adopted report and which has extolled its recommendations as “epoch-making decision and road-map as well as a holistic vision in the new millennium”; has suggested five different structural variants for the JNMDA; which if implemented in one or more format(s), would not only give recognitions to the hitherto unrecognised certificates/and degrees offered by the JNMDA; but also ensure its essential rightful structural and functional autonomy. These proposals are;

- i. Seeking affiliation to the Manipur University or any other university;
- ii. Seeking equivalence of the degrees offered by the JNMDA from University Grants Commission (UGC);
- iii. Seeking Deemed University status under the UGC rules;
- iv. Endeavouring towards gaining the university status by enactment of relevant Act by the Legislative Assembly of Manipur; and

- v. Requesting the UGC and the Ministry of Human Resource Development (MHRD), Government of India to grant the JNMDA the status of “Institution of Excellence”.

Fulfilment of the mandated aims and objectives by the JNMDA

The JNMDA was visualised and mandated to function as the primer institution for teaching of Manipur dance and allied arts. The institution is offering three distinct level of courses, each spanning three years; i) Foundation Course; ii) Diploma Course; and iii) Post-Diploma Course. The subjects taught are Raas, Lai Haraoba, Nat-Sankirtan (Ishei), Nat-Sankirtan (Cholom), Nat-Sankirtan (Pung), Tribal Dance and Thang-ta (Foundation & Diploma Courses only covers the last two).

The JNMDA is offering scholarship to the best students of the three different courses; Foundation Course; Diploma Course; and Post Diploma Course to

the tune of Rs. 100/- (1 student), Rs. 150/- (10 students), and Rs. 200/- (5 students) respectively for the span of three years, co-terminus with duration of these three courses.

An analysis of the enrolment, retention and achievement levels in all these three levels of courses in the academic year 2006; has found that retention and achievement levels are low in all these courses; with the single exception being in the 3 year Post- Diploma Course, wherein, although retention level has dwindled, the achievement level is cent percent.

While the distribution of the enrolment, retention and achievement levels in the courses offered by the JNMDA for the year 2006 is provided in Table-5.2 and Figure 5.2; the percentage distribution of the retention and achievement levels in the courses offered by the JNMDA for the year 2006; is provided in Table-5.3 and Figure 5.3.

Table- 5.2

Distribution of the enrolment, retention and achievement levels in the courses offered by the JNMDA for the year 2006

Sl. No.	Course	No. of Students			
		Total	Appeared	Passed	Failed
1.	3 year Foundation Course (Dance)	101	53	45	8
2.	3 year Foundation Course (Sankirtans)	56	26	25	1
3.	3 year Diploma Course (Dance)	184	109	87	22
4.	3 year Diploma Course (Sankirtans)	165	97	89	8
5.	3 year Post Diploma Course	134	91	91	-

Source: 52nd Foundation Day (1954-2006) Report JNMDA, 2006

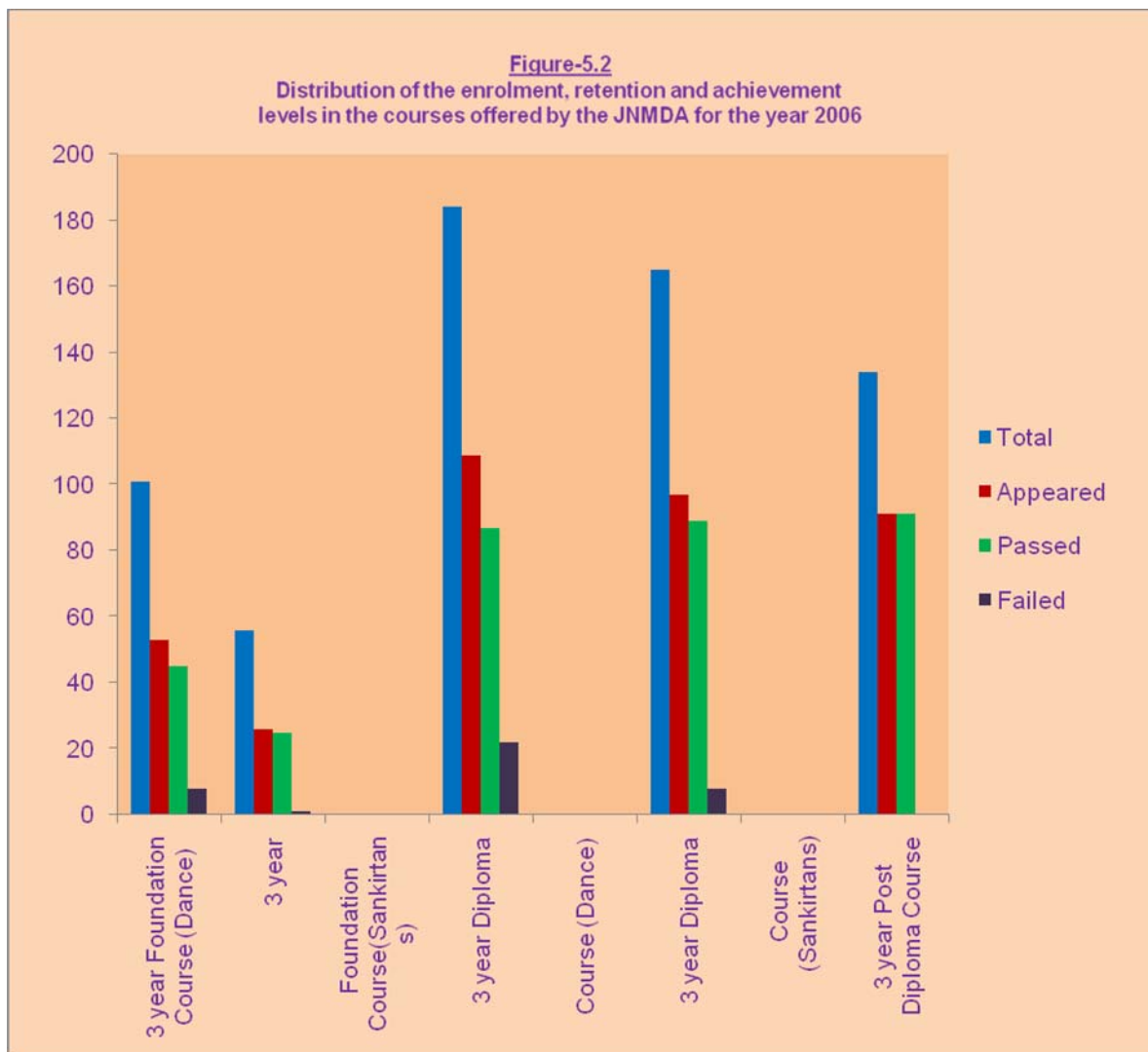
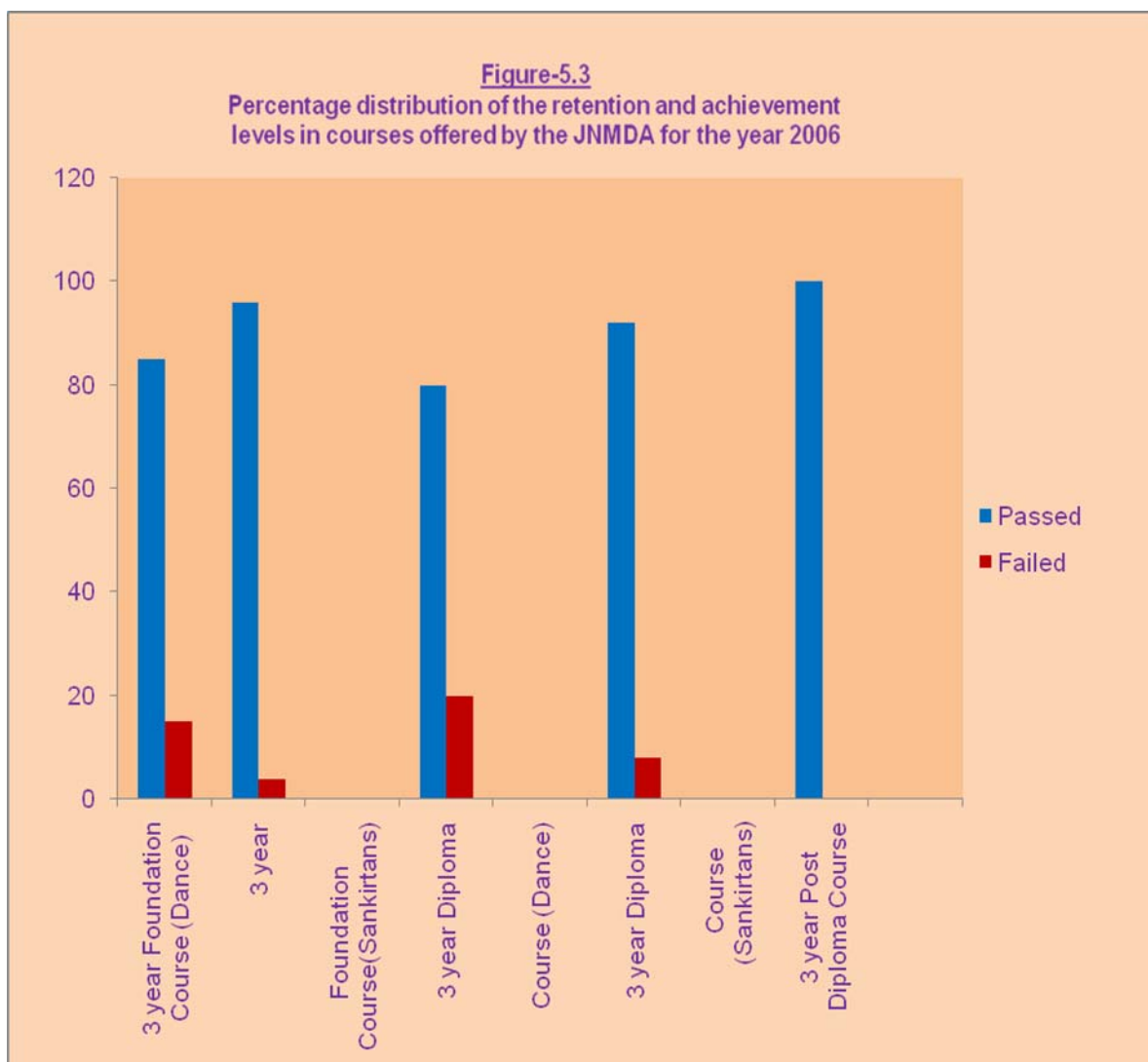


Table-5.3

Percentage distribution of the retention and achievement levels in courses offered by the JNMDA for the year 2006

Sl. No.	Course	Passed	Failed
1.	3 year Foundation Course (Dance)	85	15
2.	3 year Foundation Course (Sankirtans)	96	4
3.	3 year Diploma Course (Dance)	80	20
4.	3 year Diploma Course (Sankirtans)	92	8
5.	3 year Post Diploma Course	100	0

Source: 52nd Foundation Day (1954-2006) Report JNMDA, 2006



The JNMDA has a production unit, which has been functioning since 1975 and has created and produced 32 dance dramas till April 2008. These productions have been widely staged within the country and abroad; and have received accolades for their original concepts, content and expressions. As per the JNMDA Syllabi Review Committee Report; JNMDA has 48 faculty members, including 18 visiting Gurus. It has library facilities, a big rehearsal hall attached to its production unit, auditorium, Mandap and open complex.

Majority of the study participants (73%) particularly those who have been associated with the JNMDA, expressed their dissatisfaction over its functioning. 16% of them connective conveyed their contentedness to an extent. Only 11% of the respondents expressed their total fulfilment about the JNMDA’s working.

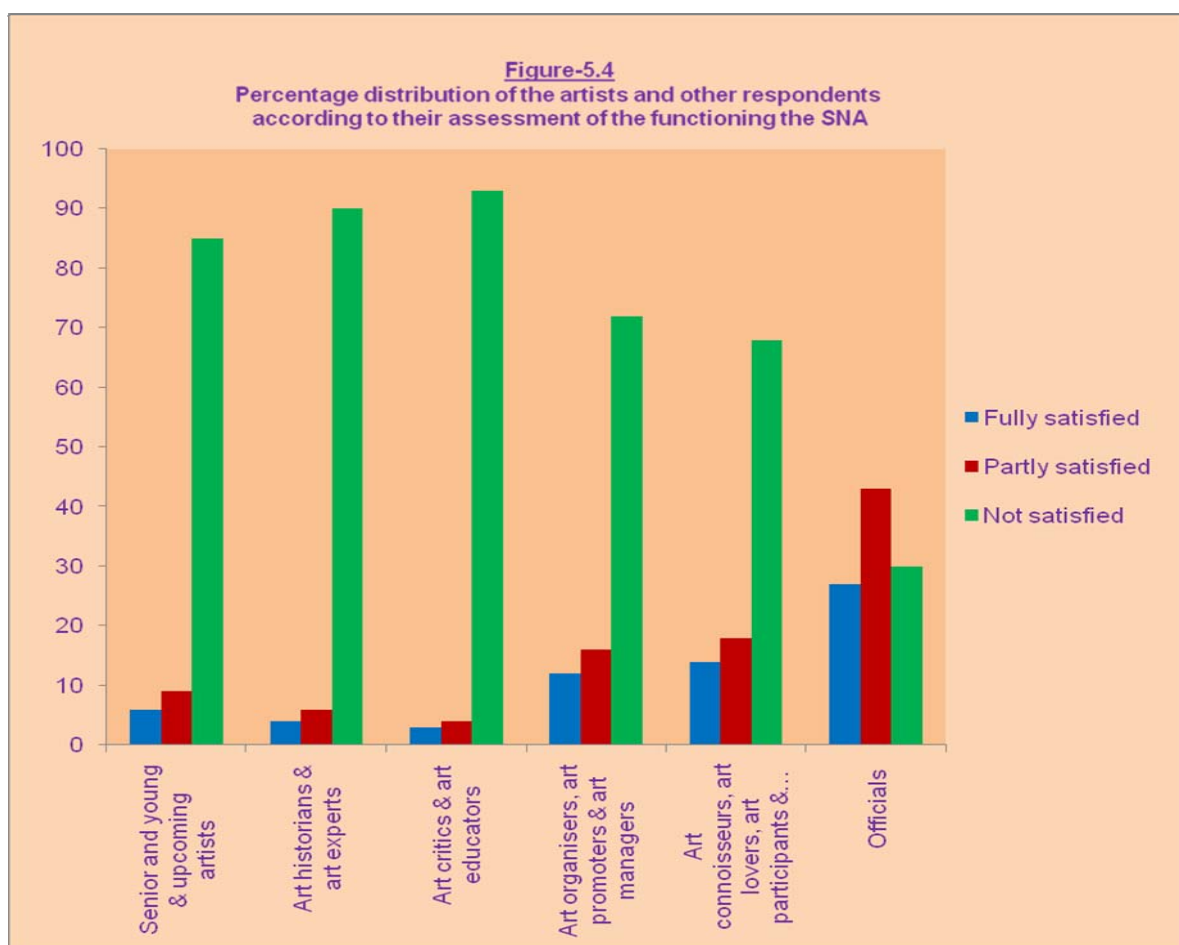
The percentage distribution of the artists and other respondents; according to their assessment of the functioning the SNA is provided in Table-5.4 and Figure-5.4.

Table-5.4

Percentage distribution of the artists and other respondents according to their assessment of the functioning the SNA

Sl. No.	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	6	9	85
2	Art historians & art experts	4	6	90
3	Art critics & art educators	3	4	93
4	Art organisers, art promoters & art managers	12	16	72
5	Art connoisseurs, art lovers, art participants & art viewers	14	18	68
6	Officials	27	43	30
Total		11	16	73

Source: 52nd Foundation Day (1954-2006) Report JNMDA, 2006



The overwhelming opinion was that the functional response and outputs of the JNMDA need considerable enhancement to realise its mandated aims and objectives of working as the premier institute of education and training in Manipuri dance and allied art forms. The majority of the respondents felt that the JNMDA is in chronic shortage of human resource, logistics, infrastructural facilities as well as financial resources. Prof. L. Damodar Singh, Vice Chairman, JNMDA, Imphal has articulated the pitiable plight, when he observed, "JNMDA has been in dire need now infrastructural facilities for teachers and students, for those who intend to study Manipuri performing arts and culture from other places of India and even abroad; dormitories, guest-rooms, documentation rooms, museum of performing arts with facilities of C.D.s, lec-dem halls, rehearsal rooms, in fine, the whole gamut of infrastructures, lands spaces in environs conducive to development of arts and culture for this part of the country and the nation" (52nd Foundation Day 1954-2006 Report, JNMDA, 2006).

The viewpoint also crystallised on the perspective that unless the JNMDA is granted autonomy like the NSD and get entitled to get direct full financial support from Ministry of Culture, Government of India or the JNMDA is declared as Deemed University under the UGC rules or a State University under the relevant Acts, to be passed by the Legislative Assembly of Manipur or declared as an "Institute of Excellence" by the UGC/ and Ministry of HRD; as suggested by the JNMDA Syllabi Review Committee Report; the JNMDA could not reach its

most advantageous academic and artistic excellence.

The majority of the study participants felt that unless the degrees offered by the JNMDA are recognised and the pitiable peanut amount of scholarships offered to the students; are substantially revised to meet their purpose; the long-term academic sustainability of the JNMDA would be jeopardised.

Majority of the study participants were unaware of the findings of the JNMDA Syllabi Review Committee Report, 2006. When conveyed about its detailed content, they aired optimism in the proposed revitalised role of the JNMDA. It may be noted that the Committee has taken a wider perspective of its role, as it observed "the terms of reference for the works of the committee are wide and deep. It is not only to review the syllabi but has the purpose of re-orientation and restructuring the working of the JNMDA. It includes reviewing the whole gamut of the work of JNMDA" (JNMDA Syllabi Review Committee Report, 2006, page-8)

The Committee, besides making suggestions for the revision of the existing curricula, without change their nomenclature; has also recommended for the introduction of three one-year higher-level specialised courses in; i) Dance choreography based on Manipuri traditions of performing arts, ii) Solo performance of Manipuri dance and iii) Sutradhari in *Raas Leela* traditions of Manipur. The committee also recommended for introduction of a short-duration orientation/ training course of three months to cover the unattended rare and languishing art forms of Manipur including; Pena Phansak, Ariba

Pala, Monoharshai, Gouraleela, Khongjom Parva, dances of rare tribes of Manipur etc. The JNMDA, the Committee has also suggested, may introduce short-term or long-term research facilities after Post-Diploma Course as well as institute scholarships or fellowships for the purpose. The Committee also suggested introduction of a Thang-Ta in diploma course in due course of time.

JNMDA Syllabi Review Committee has also suggested for the decentralisation of the management of the academic programmes; by suggesting the continuation of the existing committees and setting up of new committees. These committee and set-ups would include:

- i. Academic Committee;
- ii. Full-fledged Departments; including (a) Department of Lia-Haraoba; (b) Department of Nata-Sankirtana; and (c) Department of Raas Leela;
- iii. Board of Studies for different Academic Departments;
- iv. Examination Committee; and
- v. Research and Publication Committees.

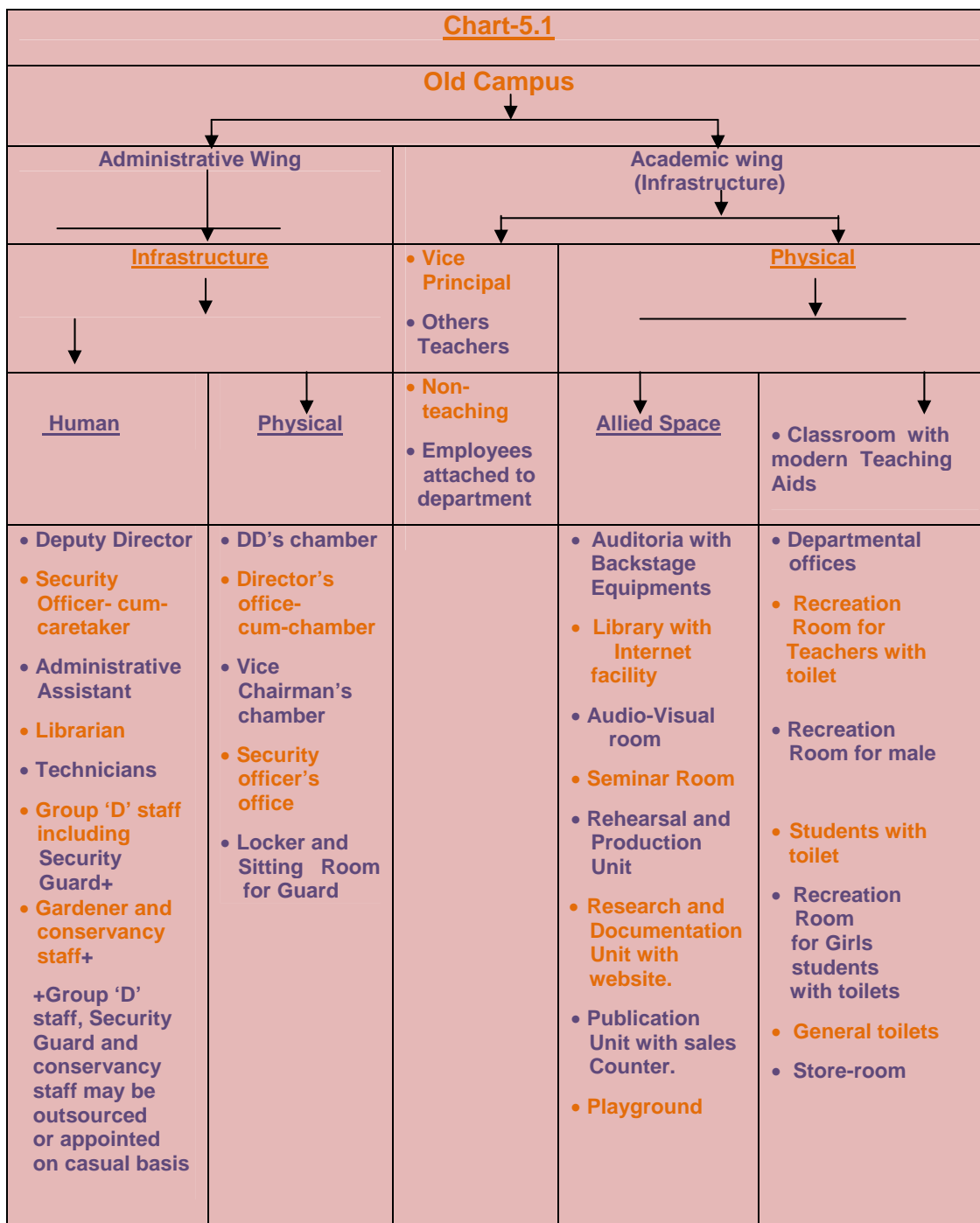
The committee has also outlined the priority areas in human resource infrastructural and physical development of the JNMDA into two phases. These are provided in Box-5.1-and Charts-5.1& 5.2.

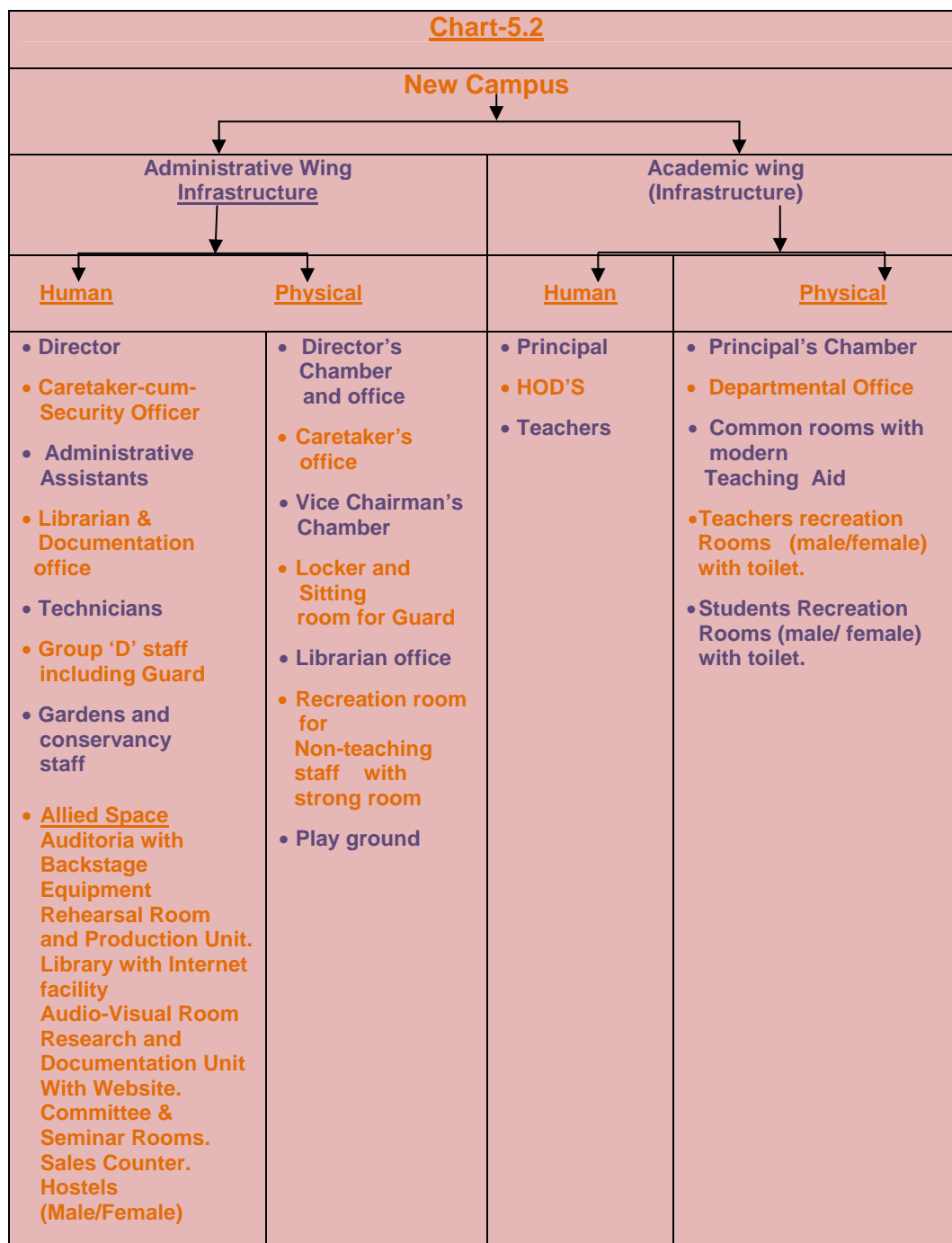
Box-5.1

Report and Recommendations of the Syllabi Review Committee 2006, JNMDA, Imphal; set up by the SNA, New Delhi

Priorities in Phase-1

- **Reconstruction of the present campus for larger and more classrooms;**
- **Adding more office space for the Departments;**
- **Recreation space for students and teachers;**
- **Enrichment and expansion of the library, adding of internet facilities, more reading space, automatisaion, digital component;**
- **Addition of audio-visual room;**
- **Sharply defining and demarcating the Departments, with appropriate number of teachers allotted to each Department;**
- **Reinforcing and emphasising publications;**
- **Introduction of modern teaching methods;**
- **Organisation of seminars, special lectures, and workshops;**
- **Exploring revenue generation by renting out; besides the auditorium, the rehearsal room and the Laiharaoba space,;**
- **Launching of work simultaneously work of Phase-II;**
- **Seeking a Deemed University status; and**
- **Opening up a teaching unit of the JNMDA at Delhi as well as a Centre of Kathak Kendra at Imphal.**





The blueprint of action or road map provided by the JNMDA Syllabi Review Committee is yet to be initiated. The slow and tardy process will impinge upon the vitality of the JNMDA. Despite the indomitable vision of Pandit Jawaharlal Nehru as well as the local, regional, and national aspirations; the JNMDA is yet to emerge as one of the path-breaking institutes of performing

arts. Culture takes diverse forms across time and space. Unless the functioning JNMDA is raised to optimally achievable level, in present form, it would fail to discharge its obligations towards protection and promotion of the diversity culture expressions, manifested in Manipuri dance and allied performing arts forms.

Kathak Kendra

Kathak Kendra (National Institute of Kathak Dance) was established as a constituent unit of Sangeet Natak Academy (SNA) in 1964. It is the premier institution in the country in the field of Kathak dance teaching and training. Great maestros of Kathak dance and Hindustani music, have been associated with the Kathak Kendra and have contributed towards its growth.

The management of Kathak Kendra is vested with the Executive Board of the SNA, which is assisted by an Advisory Committee and the Director of the Kathak Kendra. Members of the Advisory Committee to the Kathak Kendra; are nominated by the Executive Board of the SNA for a tenure of five years, which is co-terminus with the term of the General Council of the SNA. The Vice-chairman of the SNA, is the Chairman of the Advisory Committee of the Kathak Kendra.

The Kathak Kendra offers 8 separate courses;

- (i) 3-year Foundation Course;
- (ii) 2-year Diploma (Pass) Course;
- (iii) 3-year Diploma (Hons.) Course;
- (iv) 2-year Post Diploma Course;
- (v) 3-year Diploma Course (for foreigners);
- (vi) Preparatory Course;
- (vii) 3-year Diploma Course (*Pakhawaj*); and
- (viii) 3-year Diploma Course (*Tabla*).

The Kendra also provides facilities for ex-students, who want to seek further guidance from Gurus. It has also a girl's hostel, which is located in Kendra's premises. The Kendra awards scholarships to meritorious students,

pursuing different courses. Freeships are also granted to the deserving students.

The Kathak Kendra organises and participates in various programmes across the country and abroad. *Kathak Mahostav*, the annual event of the Kendra, is normally held every year in February and March. Besides, the performances and productions, the Kathak Kendra has been organising lecture-demonstration series, workshops, sponsored programmes, tours, exchange programmes and celebration of eventful national and international occasions.

The Kathak Kendra has also opened two peripheral centres of the Kendra in South Delhi and North Delhi for imparting elementary courses.

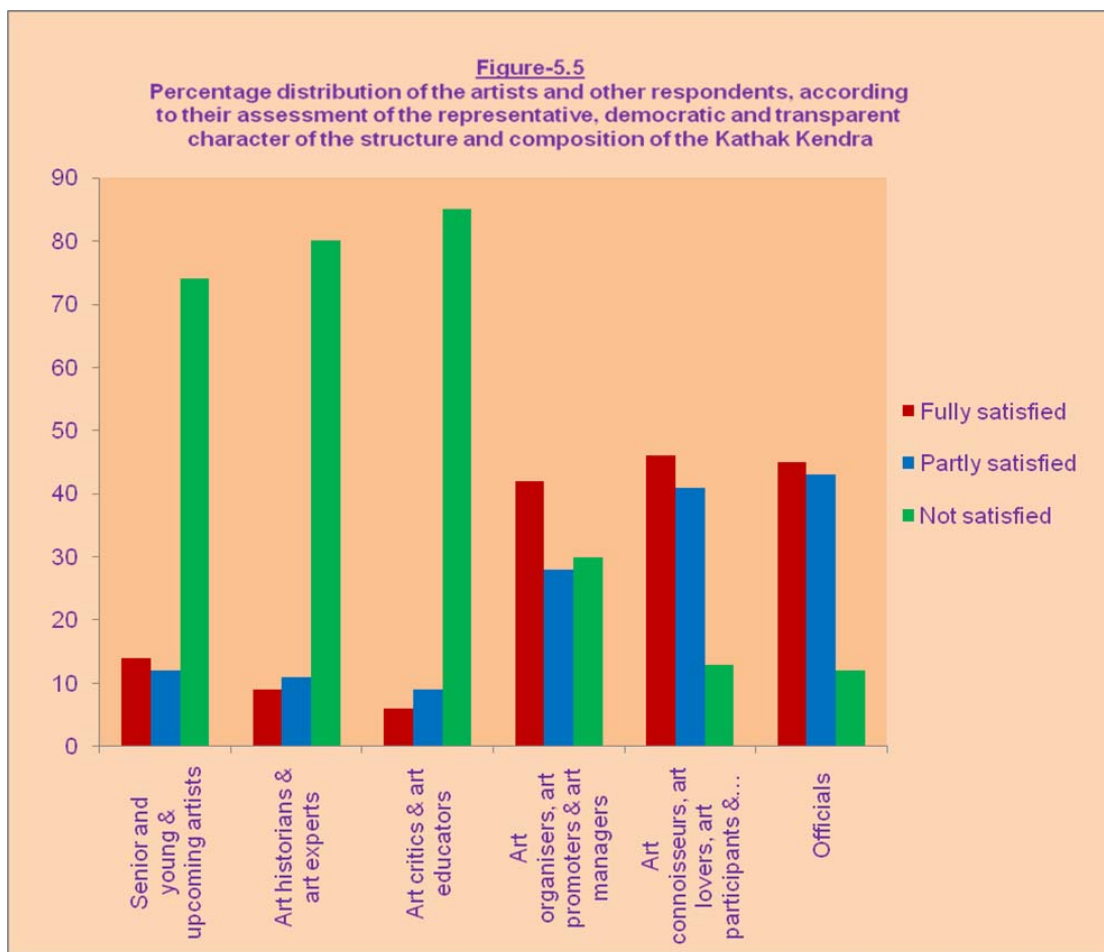
The opinions were sought from the artists and other respondents on the structural and functional set-ups and responses of the Kathak Kendra. Among those artists, who are associated with the Kathak Kendra or who have the knowledge on its structure and functioning; 27% expressed their opinion that they were fully satisfied with its representative, democratic and transparent character. 21% of the respondents conveyed their partial satisfaction. A sizable percentage of the respondents (52%), however, observed that they were not satisfied with the existing structural set-up.

The percentage distribution of the artists and other respondents, according to their assessment of the representative, democratic and transparent character of the structure and composition of the Kathak Kendra, is provided in Table-5.5 and Figure-5.5.

Table-5.5

Percentage distribution of the artists and other respondents, according to their assessment of the representative, democratic and transparent character of the structure and composition of the Kathak Kendra

Sl. No.	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	14	12	74
2	Art historians & art experts	9	11	80
3	Art critics & art educators	6	9	85
4	Art organisers, art promoters & art managers	42	28	30
5	Art connoisseurs, art lovers, art participants & art viewers	46	41	13
6	Officials	45	43	12
Total		27	24	52



Majority of the artists were of the view that the Kathak Kendra should be provided with optimal autonomy in its structure and functioning. They were of the view that the Kathak Kendra is functioning as an administrative auxiliary of the SNA. They were of the view that the Kathak Kendra should have its own General Council and Executive Board, similar to the parental SNA structure. The present system of the Kathak Kendra, being run by an Advisory Committee, nominated by the Executive Board of the SNA, with the Director of the Kendra as the Head; reduces the structure of the Kathak Kendra as tutelage to the SNA. Unless, structural autonomy is provided; the full creative potentials of the Kendra could not be harnessed; observed the respondents.

It was suggested that the proposed General Council and Executive Board of the Kathak Kendra should have the majority of the artists, scholars, teachers and critics; particularly those associated with Kathak dance and Hindustani music; with minimal representation of the government officials. Excluding the nominated government officials, it was suggested; the other members, comprising of artists and their fraternity;

should be chosen by a panel of experts, primarily associated with Kathak dance and Hindustani music. The panel could recommend a larger list of members for proposed independent General Council and Executive Board of the Kathak Kendra; wherefrom the SNA/and the Government of India (Ministry of Culture) may choose the exact number. The suggested proposal would inculcate and internalise the process of democratisation, openness and transparency in the structure and composition of the Kathak Kendra, it was ardently articulated by the study participants.

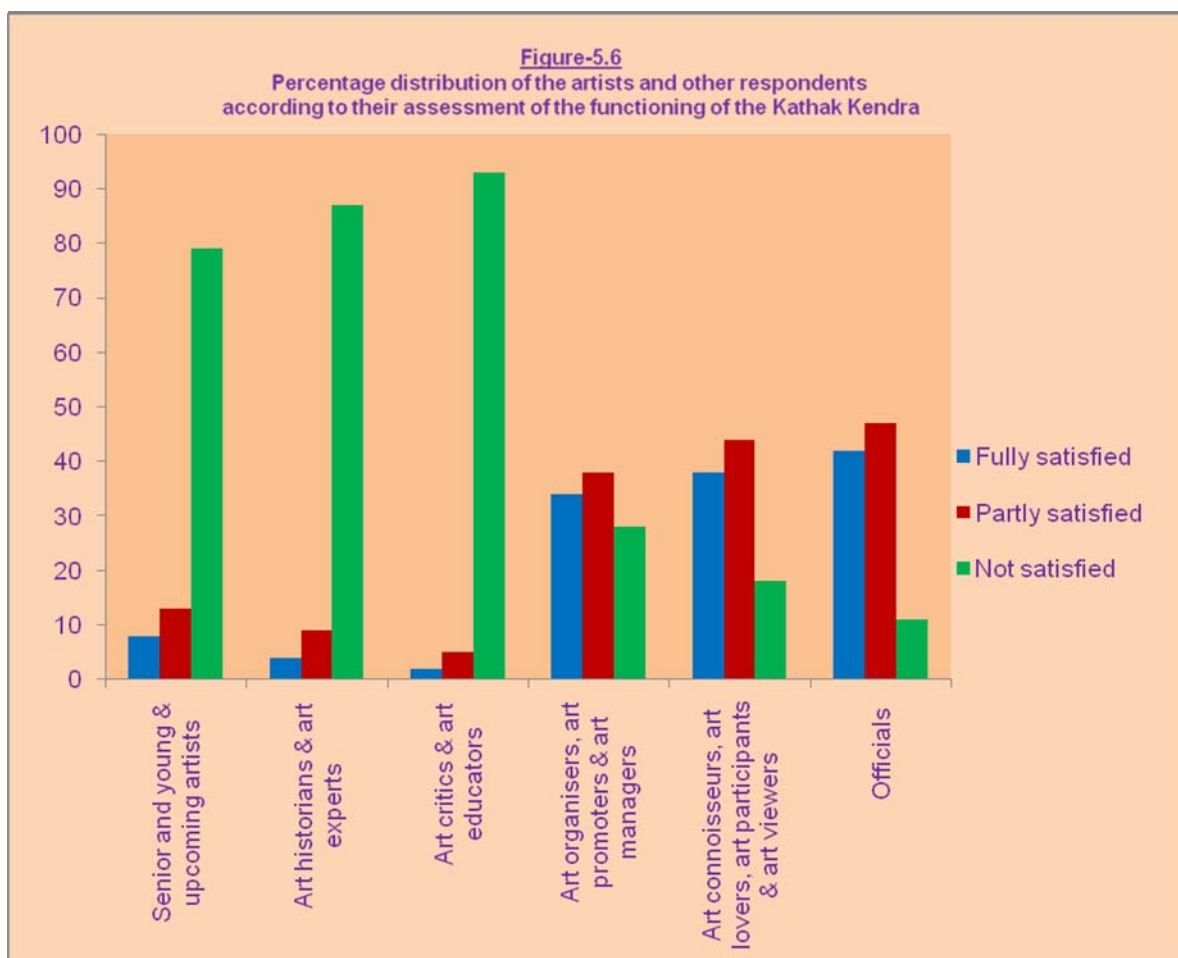
The functioning of the Kathak Kendra also engaged the critical attention of the respondents. 22% of the respondents felt that they are completely satisfied with the functioning of the Kendra. 26% of them expressed their partial satisfaction. More than half of the respondents (52%) expressed their dissatisfaction.

The percentage distribution of the artists and other respondents; according to their assessment of the functioning of the Kathak Kendra, is provided in Table-5.6 and Figure-5.6.

Table-5.6

Percentage distribution of the artists and other respondents according to their assessment of the functioning of the Kathak Kendra

Sl. No.	Sample population groups	Assessment level		
		Fully satisfied	Partly satisfied	Not satisfied
1	Senior and young & upcoming artists	8	13	79
2	Art historians & art experts	4	9	87
3	Art critics & art educators	2	5	93
4	Art organisers, art promoters & art managers	34	38	28
5	Art connoisseurs, art lovers, art participants & art viewers	38	44	18
6	Officials	42	47	11
Total		22	26	52



Majority of the respondents felt that the creative growth of the Kathak Kendra has stagnated and a process of artistic acceleration and innovative impetus are immediately called for. They were of the view that unless the present structural set-up of the Kendra is not refurbished and rejuvenated; the Kendra would not be able to maintain its horizontal and vertical growth.

Emphasis was also put on broadening the existing courses of study to make them inter-disciplinary; with the thrust on excellence in theoretical foundations and practices/and performances. Similarly, the existing training programmes and workshops, it was suggested, to be made more intensive. It was also suggested that sub-centres/zonal centres of the Kathak Kendra, may be opened in various parts of the country to cater to the needs of quality education and training in Kathak dance for the students and upcoming artists, and reverse and neutralise the possible deterioration of the enormous artistic essence of Kathak dance.

The relevant recommendations provided by the JNMDA Syllabi Committee Report, 2006 for seeking affiliation of the JNMDA to an university; seeking Deemed University status under the UGC rules; gaining the university status by appropriate legislation; and obtaining the status of "Institution of Excellence" to be granted by the UGC/and the Ministry of HRD, Government of India; may also be replicated for the Kathak Kendra to provide greater legitimacy and recognition to its courses, and more importantly to provide it with the necessary structural and functional autonomy.

The ultimate objective should be to provide autonomy to the structural and functional set-ups and mandated roles of the JNMDA and the Kathak Kendra; which could independently govern themselves, with full financial support from the Government of India in the similar growth pattern of the NSD in order to utilise the unutilised space of activities to sustain themselves as two national nodal institutes of performing arts education and training.

VI | Schemes & Grants

The Sangeet Natak Academy (SNA) has been providing grants to the cultural organisations under 14 different schemes. These schemes include;

- i. National & Regional Festivals in Music, Dance & Theatre;
- ii. Seminar, Workshop on Music, Dance & Theatre;
- iii. Sponsorship of Young Talents - (Music & Dance);
- iv. Promotion & Preservation of Puppetry;
- v. Assistance to Young Theatre Workers ;
- vi. Assistance to Playwrights in different Indian Languages;
- vii. Scheme of Assistance & Support to Contemporary Choreographers & Composers;
- viii. Training & Preservation of Traditional Performing Arts;
- ix. Grants to Cultural Institutions;
- x. Project Grants to Individuals for Research in Performing Arts;
- xi. Financial Assistance for Publication;
- xii. Studies in Tribal Culture;
- xiii. Inter-State Cultural Exchange Programme; and
- xiv. Indo-Foreign Cultural Exchange Programme-Delegates & Gifts.

While 51% of the artists and other respondents are aware of the existence of the various schemes and grants of the SNA; an almost equal proportion of the study participants (49%) were unaware of the details of the schemes. Even those, who were aware of the schemes and grants; did not have the full understanding and knowledge of the schemes in their objects and scopes.

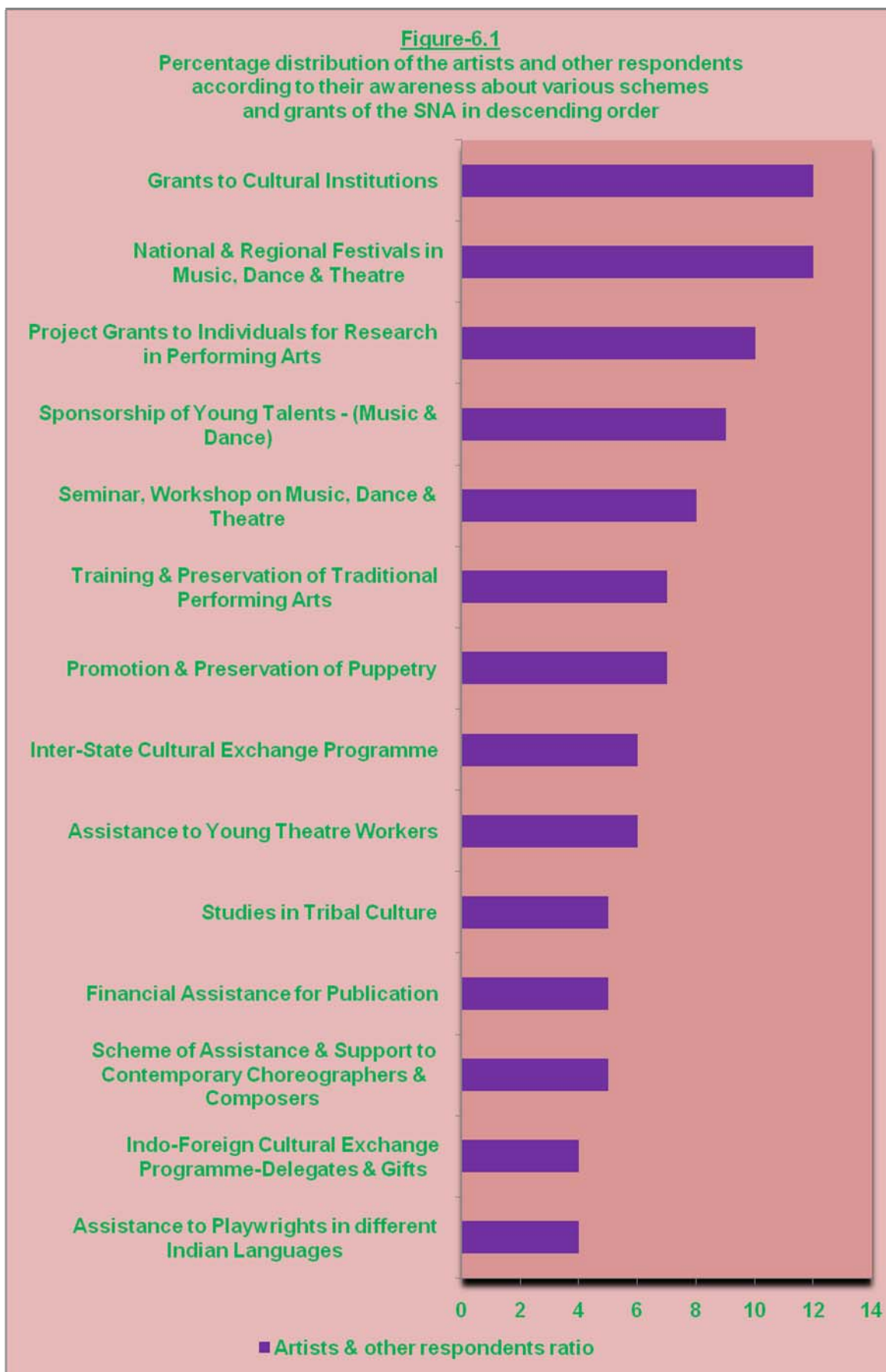
Opinions were ascertained regarding the familiarity of various schemes and grants among the respondents. The acquaintance is equally highest regarding National & Regional Festivals in Music, Dance & Theatre and Schemes and Grants to Cultural Institutions (12%); followed by familiarity with the scheme of Project Grants to Individuals for Research in Performing Arts (10%). The schemes, which were having lowest acquaintance amongst the respondents, are Assistance to Playwrights in different Indian Languages and Indo-Foreign Cultural Exchange Programme-Delegates & Gifts; both having an awareness level of only 4%.

The percentage distribution of the artists and other respondents, according to their awareness about various schemes and grants of the SNA in descending order, is provided in Table-6.1 and Figure-6.1.

Table-6.1

Percentage distribution of the artists and other respondents according to their awareness about various schemes and grants of the SNA in descending order

Sl. No.	Schemes & Grants	Artists & other respondents ratio
i	National & Regional Festivals in Music, Dance & Theatre	12
ii	Grants to Cultural Institutions	12
iii	Project Grants to Individuals for Research in Performing Arts	10
iv	Sponsorship of Young Talents - (Music & Dance)	9
v	Seminar, Workshop on Music, Dance & Theatre	8
vi	Promotion & Preservation of Puppetry	7
vii	Training & Preservation of Traditional Performing Arts	7
viii	Assistance to Young Theatre Workers	6
ix	Inter-State Cultural Exchange Programme	6
x	Scheme of Assistance & Support to Contemporary Choreographers & Composers	5
xi	Financial Assistance for Publication	5
xii	Studies in Tribal Culture	5
xiii	Assistance to Playwrights in different Indian Languages	4
xiv	Indo-Foreign Cultural Exchange Programme-Delegates & Gifts	4



Amongst those artists and respondents, who were aware of the details of the schemes, whether availed of the grant or not; 22% expressed their full satisfaction with the objectives, format, content and the financial components of the various schemes. 14% expressed their partial satisfaction. A majority of

64% of the respondents conveyed their unequivocal disapproval.

The percentage distribution of the artists and other respondents; according to their assessment of the schemes and grants (the objectives, formats, contents and financial components thereof), is provided in Table-6.2 and Figure-6.2.

Table-6.2

Percentage distribution of the artists and other respondents according to their assessment of the schemes and grants (the objectives, formats, contents and financial components thereof)

Sl. No.	Assessment level	Artists & other respondents ratio
1	Fully satisfied	22
2	Partly satisfied	14
3	Not satisfied	64



Over the years, the grants provided under various schemes, has progressively increased. During the three financial years; 2004-2005, 2005-2006, and 2006-2007 grants of Rs. 70.45 lakhs; Rs. 89.45 lakhs; and Rs. 1.26 crore were sanctioned respectively under various scheme. The progressive growth rates for the financial years; 2005-2006, and 2006-2007; were 27% and 41% respectively over their last financial years. However, if the financial year 2004-2005 is considered as the base year for growth

interpretation, the enhancement rate in 2006-2007 is 78%.

The distributions of the State-wise/and UT-wise total number of applications received, total number of institutions recommended grant-in-aid, total number of institutions not recommended for grants and amount recommend for the years 2006-2007, 2005-2006, and 2004-2005 are provided in Tables-6.3, 6.4, and 6.5.

Table-6.3

Distribution of the State-wise/and UT-wise total number of applications received total number of institutions recommended grant-in-aid, total number of institutions not recommended for grants and amount recommend for the year 2006-2007

Sl. No.	Name of the State(s)/ UT(s)	Total no. of institutions applied for grant-in-aid	Total No. of institutions recommended for grant-in-aid	No. of Institutions to whom grants were not recommended	Total amount recommended to cultural institutions (in Rupees)
1	Andaman & Nicobar (UT)	-	-	-	-
2	Andhra Pradesh	19	13	6	3,90,000/-
3	Arunachal Pradesh	-	-	-	-
4	Assam	21	20	1	5,00,000/-
5	Bihar	26	23	3	4,70,000/-
6	Chandigarh (UT)	4	4	-	1,30,000/-
7	Chhattisgarh	4	3	1	70,000/-
8	Daman & Diu (UT)	-	-	-	-
9	Delhi(NCT)	34	30	4	11,10,000/-
10	Goa	7	5	2	1,15,000/-
11	Gujarat	7	7	-	2,10,000/-
12	Haryana	2	2	-	55,000/-
13	Himachal Pradesh	11	11	-	2,90,000/-
14	Jammu & Kashmir	45	36	9	8,00,000/-
15	Jharkhand	3	2	1	50,000/-
16	Karnataka	41	27	14	8,30,000/-
17	Kerala	37	30	7	8,10,000/-
18	Lakshadweep (UT)	-	-	-	-
19	Madhya Pradesh	11	10	1	2,60,000/-
20	Maharashtra	24	20	4	6,95,000/-
21	Manipur	55	51	4	10,75,000/-
22	Meghalaya	17	16	1	3,60,000/-
23	Mizoram	5	5	-	90,000/-
24	Nagaland	1	1	-	15,000/-
25	Orissa	62	50	12	12,40,000/-
26	Pondicherry (UT)	3	3	-	90,000/-
27	Punjab	3	3	-	75,000/-
28	Rajasthan	7	6	1	1,65,000/-
29	Sikkim	1	1	-	20,000/-
30	Tamil Nadu	12	12	-	5,65,000/-
31	Tripura	9	6	3	1,35,000/-
32	Uttar Pradesh	45	25	20	6,00,000/-
33	Uttaranchal	2	2	-	40,000/-
34	West Bengal	55	47	8	13,20,000/-
Total		573	471	102	1,25,75,000/-

Source: SNA Annual Report 2006-2007

Table-6.4

Distribution of the State-wise/and UT-wise total number of applications received total number of institutions recommended grant-in-aid, total number of institutions not recommended for grants and amount recommend for the year 2005-2006

Sl. No.	Name of the State(s)/ UT(s)	Total no. of institutions applied for grant-in-aid	Total No. of institutions recommended for grant-in-aid	No. of Institutions to whom grants were not recommended	Total amount recommended to cultural institutions (in Rupees)
1	Andaman & Nicobar (UT)	-	-	-	-
2	Andhra Pradesh	21	16	5	3,50,000/-
3	Arunachal Pradesh	-	-	-	-
4	Assam	18	16	2	3,70,000/-
5	Bihar	18	13	5	3,15,000/-
6	Chandigarh (UT)	2	2	-	50,000/-
7	Chhattisgarh	4	3	1	70,000/-
8	Daman & Diu (UT)	-	-	-	-
9	Delhi(NCT)	20	19	1	5,60,000/-
10	Goa	5	4	1	75,000/-
11	Gujarat	8	7	1	1,75,000/-
12	Haryana	3	2	1	40,000/-
13	Himachal Pradesh	11	11	-	2,45,000/-
14	Jammu & Kashmir	32	31	1	5,35,000/-
15	Jharkhand	2	2	-	45,000/-
16	Karnataka	26	22	4	5,35,000/-
17	Kerala	29	25	4	5,70,000/-
18	Lakshadweep (UT)	-	-	-	-
19	Madhya Pradesh	38	8	30	1,65,000/-
20	Maharashtra	20	18	2	6,20,000/-
21	Manipur	51	49	2	9,15,000/-
22	Meghalaya	15	15	-	3,20,000/-
23	Mizoram	7	7	-	1,50,000/-
24	Nagaland	-	-	-	-
25	Orissa	47	42	5	8,30,000/-
26	Pondicherry (UT)	2	2	-	45,000/-
27	Punjab	3	3	-	65,000/-
28	Rajasthan	5	5	-	1,35,000/-
29	Sikkim	-	-	-	-
30	Tamil Nadu	12	12	-	4,60,000/-
31	Tripura	6	6	-	1,30,000/-
32	Uttar Pradesh	19	18	1	3,45,000/-
33	Uttaranchal	5	5	-	60,000/-
34	West Bengal	45	33	12	7,70,000/-
Total		474	396	78	89,45,000/-

Source: SNA Annual Report 2005-2006

Table-6.5

Distribution of the State-wise/and UT-wise total number of applications received total number of institutions recommended grant-in-aid, total number of institutions not recommended for grants and amount recommend for the year 2004-2005

Sl. No.	Name of the State(s)/ UT(s)	Total no. of institutions applied for grant-in-aid	Total No. of institutions recommended for grant-in-aid	No. of Institutions to whom grants were not recommended	Total amount recommended to cultural institutions (in Rupees)
1	Andaman & Nicobar (UT)	2	1	1	-
2	Andhra Pradesh	36	17	19	3,15,000/-
3	Arunachal Pradesh	-	-	-	-
4	Assam	19	11	8	2,40,000/-
5	Bihar	15	11	4	1,85,000/-
6	Chandigarh (UT)	2	2	0	40,000/-
7	Chhattisgarh	1	1	0	15,000/-
8	Daman & Diu (UT)	-	-	-	-
9	Delhi(NCT)	20	12	8	2,55,000/-
10	Goa	12	7	5	95,000/-
11	Gujarat	10	4	6	1,05,000/-
12	Haryana	3	2	1	35,000/-
13	Himachal Pradesh	11	9	2	1,85,000/-
14	Jammu & Kashmir	37	23	14	3,85,000/-
15	Jharkhand	3	2	1	15,000/-
16	Karnataka	35	21	14	4,95,000/-
17	Kerala	32	20	12	4,05,000/-
18	Lakshadweep (UT)	-	-	-	-
19	Madhya Pradesh	5	4	1	80,000/-
20	Maharashtra	20	17	3	5,40,000/-
21	Manipur	45	35	10	6,20,000/-
22	Meghalaya	21	16	5	3,00,000/-
23	Mizoram	13	8	5	1,40,000/-
24	Nagaland	-	-	-	-
25	Orissa	56	35	21	6,40,000/-
26	Pondicherry (UT)	7	4	3	75,000/-
27	Punjab	3	2	1	45,000/-
28	Rajasthan	9	6	3	1,10,000/-
29	Sikkim	3	3	-	45,000/-
30	Tamil Nadu	18	16	2	5,10,000/-
31	Tripura	16	11	5	1,60,000/-
32	Uttar Pradesh	33	21	12	3,70,000/-
33	Uttaranchal	9	8	1	1,20,000/-
34	West Bengal	44	28	16	5,20,000/-
Total		540	357	183	70,45,000/-

Source: SNA Annual Report 2004-2006

The percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the years 2006-

2007, 2005-2006, and 2004-2005; are provided in Tables-6.6, 6.7, and 6.8 as well as Figures-6.3, 6.4, and 6.5 respectively.

Table-6.6

Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2006-2007

Sl. No.	State(s)/UT(s)	Percentage of grants released
1	West Bengal	10.50
2	Orissa	9.86
3	Delhi(NCT)	8.83
4	Manipur	8.55
5	Karnataka	6.60
6	Kerala	6.44
7	Jammu & Kashmir	6.36
8	Maharashtra	5.53
9	Uttar Pradesh	4.77
10	Tamil Nadu	4.49
11	Assam	3.98
12	Bihar	3.74
13	Andhra Pradesh	3.10
14	Meghalaya	2.86
15	Himachal Pradesh	2.31
16	Madhya Pradesh	2.07
17	Gujarat	1.67
18	Rajasthan	1.31
19	Tripura	1.07
20	Chandigarh (UT)	1.03
21	Goa	0.91
22	Mizoram	0.72
23	Pondicherry (UT)	0.72
24	Punjab	0.60
25	Chhattisgarh	0.56
26	Haryana	0.44
27	Jharkhand	0.40
28	Uttaranchal	0.32
29	Sikkim	0.16
30	Nagaland	0.12
31	Andaman & Nicobar (UT)	0.00
32	Arunachal Pradesh	0.00
33	Daman & Diu (UT)	0.00
34	Lakshadweep (UT)	0.00
Total		100

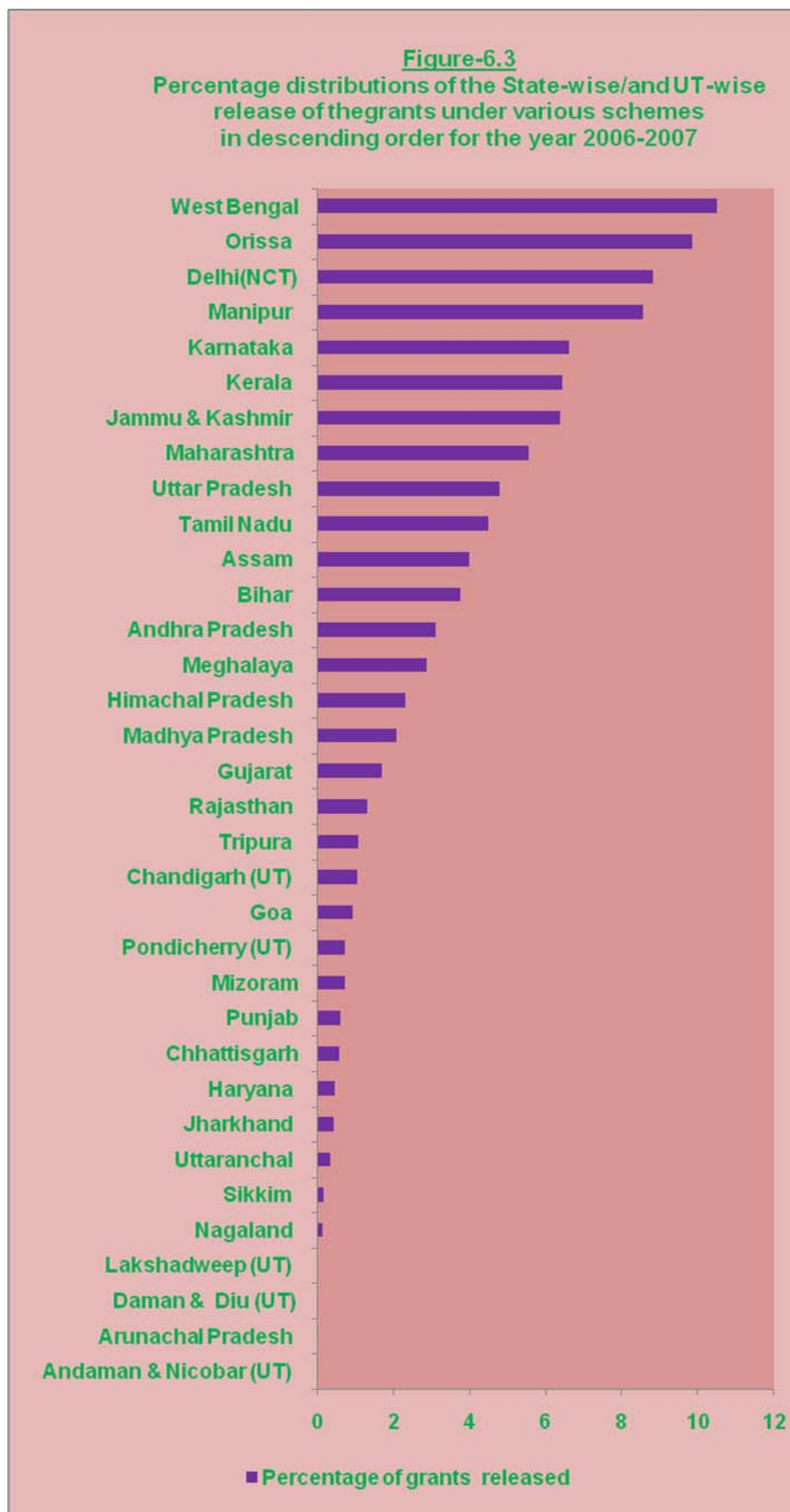


Table-6.7

Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2005-2006

Sl. No.	State(s)/UT(s)	Percentage of grants released
1	Manipur	10.23
2	Orissa	9.28
3	West Bengal	8.61
4	Maharashtra	6.93
5	Kerala	6.37
6	Delhi(NCT)	6.26
7	Jammu & Kashmir	5.98
8	Karnataka	5.98
9	Tamil Nadu	5.14
10	Assam	4.14
11	Andhra Pradesh	3.91
12	Uttar Pradesh	3.86
13	Meghalaya	3.58
14	Bihar	3.52
15	Himachal Pradesh	2.74
16	Gujarat	1.96
17	Madhya Pradesh	1.84
18	Mizoram	1.68
19	Rajasthan	1.51
20	Tripura	1.45
21	Goa	0.84
22	Chhattisgarh	0.78
23	Punjab	0.73
24	Uttaranchal	0.67
25	Chandigarh (UT)	0.56
26	Jharkhand	0.50
27	Pondicherry (UT)	0.50
28	Haryana	0.45
29	Andaman & Nicobar (UT)	0.00
30	Arunachal Pradesh	0.00
31	Daman & Diu (UT)	0.00
32	Lakshadweep (UT)	0.00
33	Nagaland	0.00
34	Sikkim	0.00
Total		100

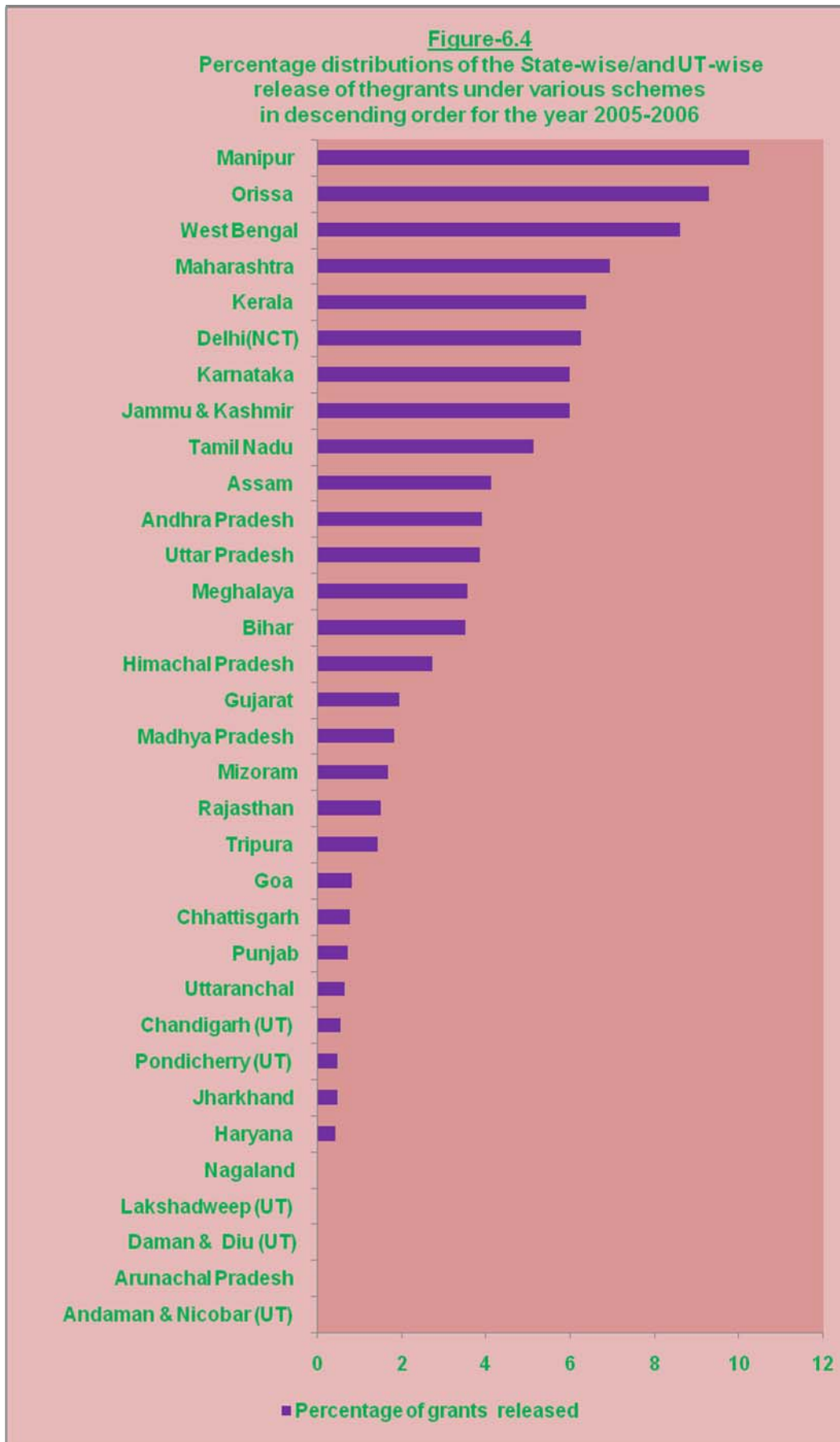
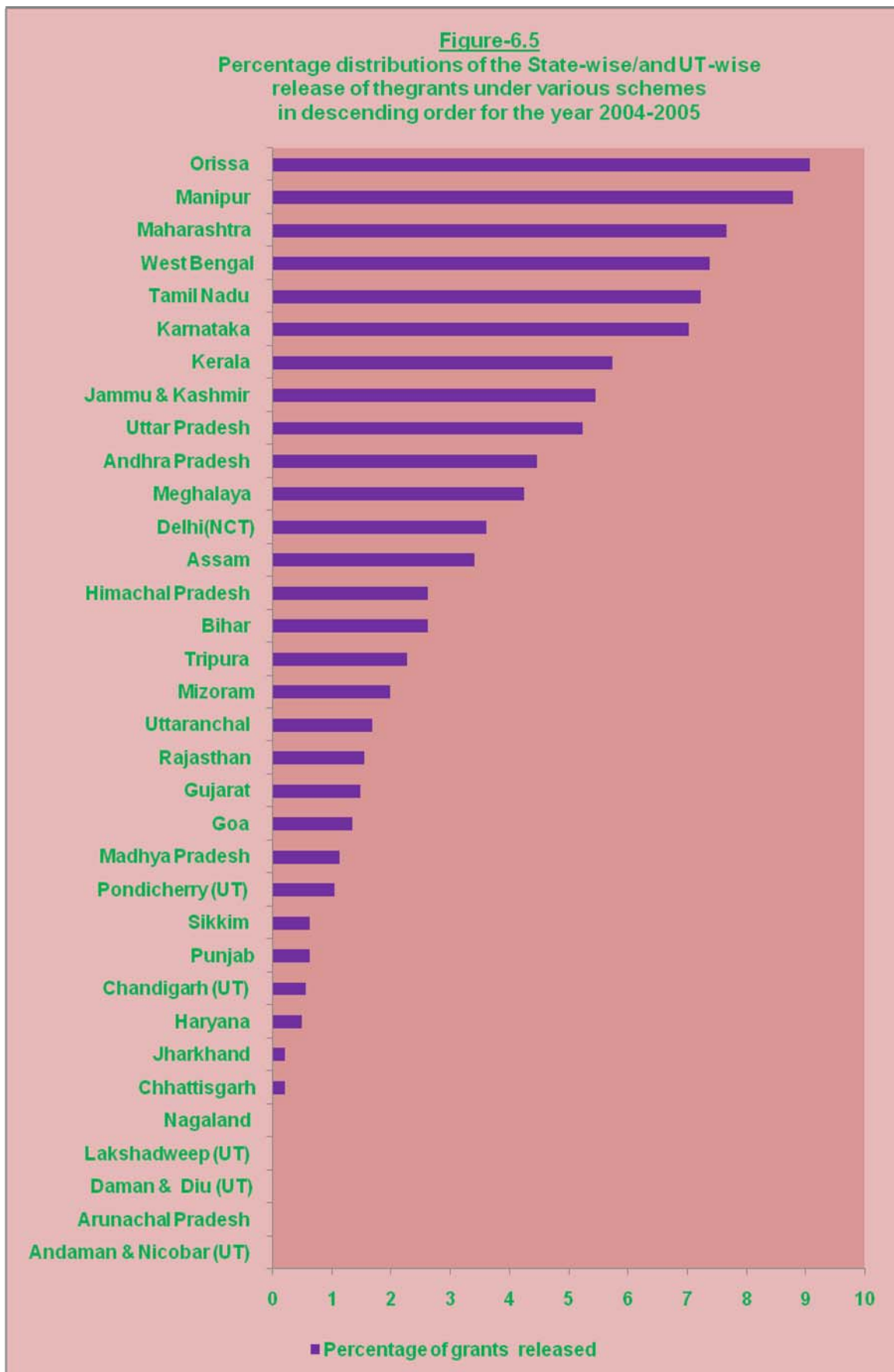


Table-6.8

Percentage distributions of the State-wise/and UT-wise release of the grants under various schemes in descending order for the year 2004-2005

Sl. No.	State(s)/UT(s)	Percentage of grants released
1	Orissa	9.08
2	Manipur	8.80
3	Maharashtra	7.67
4	West Bengal	7.38
5	Tamil Nadu	7.24
6	Karnataka	7.03
7	Kerala	5.75
8	Jammu & Kashmir	5.46
9	Uttar Pradesh	5.25
10	Andhra Pradesh	4.47
11	Meghalaya	4.26
12	Delhi(NCT)	3.62
13	Assam	3.41
14	Bihar	2.63
15	Himachal Pradesh	2.63
16	Tripura	2.27
17	Mizoram	1.99
18	Uttaranchal	1.70
19	Rajasthan	1.56
20	Gujarat	1.49
21	Goa	1.35
22	Madhya Pradesh	1.14
23	Pondicherry (UT)	1.06
24	Punjab	0.64
25	Sikkim	0.64
26	Chandigarh (UT)	0.57
27	Haryana	0.50
28	Chhattisgarh	0.21
29	Jharkhand	0.21
30	Andaman & Nicobar (UT)	0.00
31	Arunachal Pradesh	0.00
32	Daman & Diu (UT)	0.00
33	Lakshadweep (UT)	0.00
34	Nagaland	0.00
Total		100



An analysis of the grants released by the SNA to the States/and UTs through the cultural organisations under various schemes for the years 2006-2007, 2005-2006, and 2004-2005; emphatically indicate that the process is uneven. While some of the States continue to receive larger share of the grants in these three years; most of the States/and UTs have got small shares of the grants. The most disquieting fact is that Andaman & Nicobar (UT), Arunachal Pradesh, Daman & Diu (UT) and Lakshadweep (UT); have remained completely unrepresented under the schemes and grants of the SNA; with all these four UTs; among which three are island regions, which has been receiving special priority by the Government of India for their development; have not received any grants during these three years. Added to this geographical disequilibrium and more appropriately geographical isolation is the exclusion of Dadra and Nagar Haveli (UT) from the official data of the SNA related to schemes and grants for these three years.

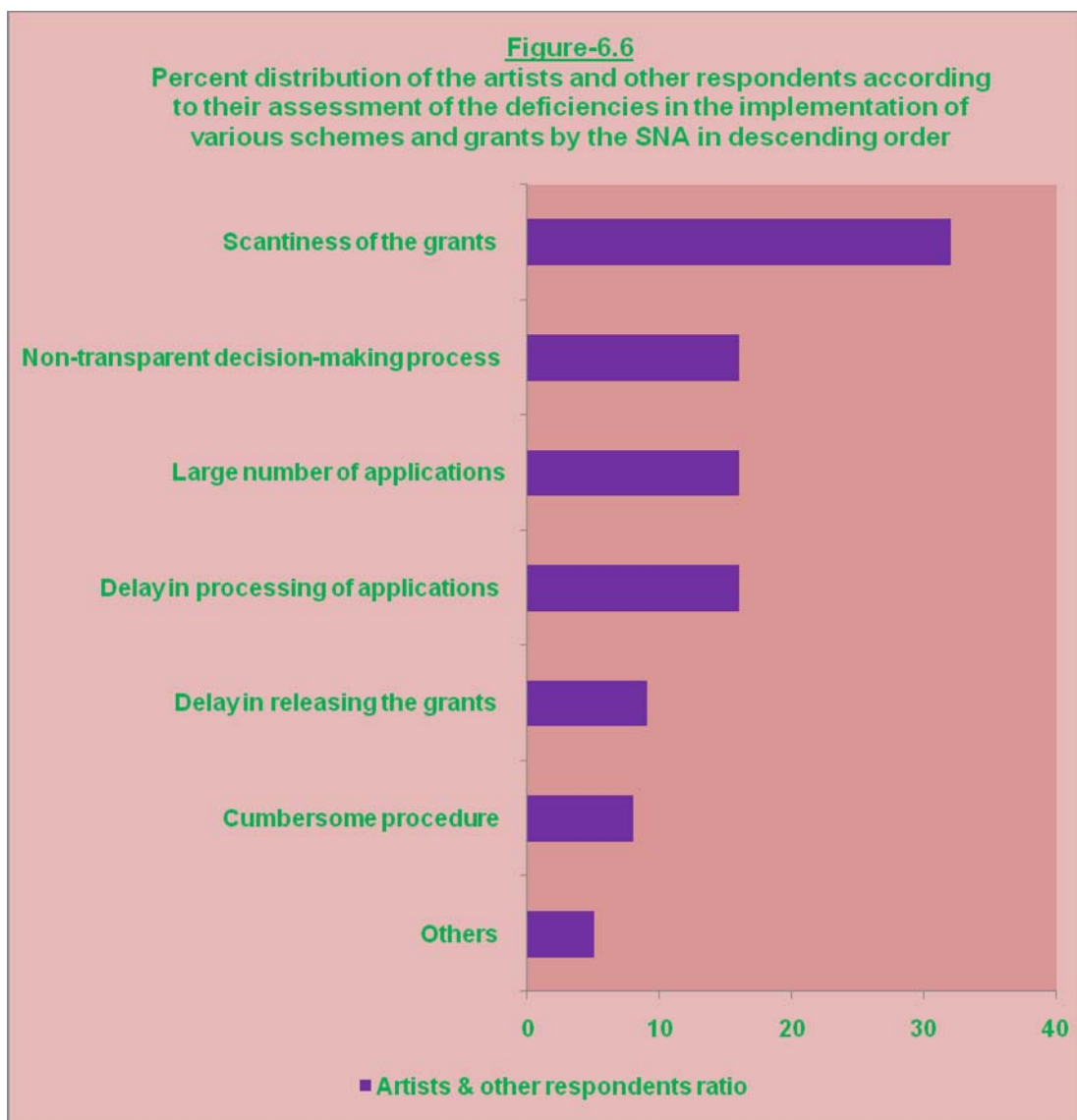
Opinions were sought on the reasons of dissatisfaction on the format and functioning of various schemes and grants from those respondents, who were critical of their implementation. The inadequacy of the grants/ sanctioned amount in meeting the outlined objectives and formats of the schemes, was cited as the prime reason of such discontent by the highest number of the respondents (32%). During the financial years 2004-2005, 2005-2006, and 2006-2007; the lowest grants was Rs. 10,000/- and the highest grant Rs. 1 lakh. The grants, it was decisively felt by the study participants, are too inadequate to meet the outlined objectives and activities,

spelled out under the schemes. They emphasised that such pitiable paltry financial support would be wastage, unless the grantee organisations decided to put additional fund and other artistic and logistic support from their own resources to carry out the outlined/and sanctioned activities. However, a large chunk of the respondents felt that the grantee cultural organisations most often have their own inherent financial constraints in vast majority of the cases; since the governmental patronage to the art organisations, artists and art activities is negligible. The three other shortcomings in the functioning of these schemes and grants were voiced in equal proportions (16%) by the respondents. These were; delay in processing of applications; large number of applications, disproportionate to the availability of fund; and non-transparency in the decision-making process of sanctioning the grants. The other reasons of dissatisfaction regarding the implementation of the schemes and grants were; delay in releasing grants (9%) and the cumbersome procedure of applications (8%). Some of the artists have gone to the extent of highlighting elements of corruption in the sanction of grants under the schemes and they candidly said that the grants in majority of cases are sanctioned not on the basis of the merit and strength of the applications, but on basis of individual personal rapports with the particular officials of the SNA. The percent distribution of the artists and other respondents; according to their assessment of the deficiencies in the implementation of various schemes and grants by the SNA in descending order, is provided in Table-6.9 and Figure-6.6.

Table-6.9

Percent distribution of the artists and other respondents according to their assessment of the deficiencies in the implementation of various schemes and grants by the SNA

Sl. No.	Deficiencies in Implementation of Schemes & Grants	Artists & other respondents ratio
i	Scantiness of the grants	32
ii	Delay in processing of applications	16
iii	Large number of applications	16
iv	Non-transparent decision-making process	16
v	Delay in releasing the grants	9
vi	Cumbersome procedure	8
vii	Others	5



A host of suggestions were provided by the study participants to make the schemes effective, meaningful and viable. Firstly, it was suggested that the minimum individual grants to the cultural organisations should be raised to Rs. 50,000/-, with an upper-limit of Rs. 1.50 lakh. Accordingly, the annual budget estimate of the SNA under the schemes and grants may be proportionately enhanced. There needs to be greater viable support from multiple governmental sources to the art organisations; which are starved of funds to continue with their artistic creations, productions, disseminations and distributions; which are crucial to the safeguarding the intangible cultural heritage of India. Secondly, the implementation of the schemes and grants may be fully entrusted to the Grants-in-Aid Committees (GIACs); comprising of thematic art exponents, art practitioners, art experts, art critics and art promoters. These members may be chosen by an interdisciplinary nodal group of experts; who could recommend a larger list of proposed members to the Government of India (Ministry of Culture)/and the SNA, wherefrom the latter could choose the exact number of members to various GIACs. The GIACs may be both chaired and convened from amongst its members; with the SNA providing the necessary administrative and secretarial support. The tenure of the GIACs may be three years, co-terminus

with the proposed three years tenures for the reconstituted General Council and Executive Board of the SNA. The suggested proposal would ensure democratic, open and transparent functioning of the schemes and grants, wherefrom these are bereft of hitherto. Thirdly, a list of cultural organisations critical to the protection and promotion of the performing arts may be drawn and these organisations may be provided with individual annual financial support of Rs. 1.50 lakh under the appropriate schemes on a regular basis and such organisations may be intimated about the grants in advance at the outset of the financial year. This would ensure sustainability to the creations as well as the creators, practitioners and performers of the intangible cultural heritage in performing arts. Fourthly, the procedure followed in the decision-making process, including the channels of supervision and accountability; may be widely disseminated through various means of communications, including internet. Fifthly, online applications for grants under the schemes may be introduced to enhance the access, participation and outreach. Sixthly and finally, efforts should be made to adhere to the principles of equitable geographical representation; equitable representation of varied performing art forms; principles of equitable access; and principles of openness and balance in the execution of the schemes and grants.

VII | Policy conclusions and recommendations

Conclusions:

Indian history and culture is dynamical and diverse, spanning back to the dawn of human civilisation. The multiple expressions of intangible cultural heritage, manifested in its vibrant varieties of performing arts; constitute one of the fundamental sources of cultural diversities and identities of its peoples, groups and communities as well as integral part of the common heritage of humanity.

India is one of the “States Parties” to three interrelated binding international legal instruments; which provide the policies and programmes frameworks and postulates for the preservation, safeguarding and enhancement of the diversity of cultural expressions. These are; the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Out of these three conventions; the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, provides indispensable and fundamental basis for the protection and promotion of the performing arts.

The creation of the SNA itself, was one of the diversity of cultural expressions par excellence by the architects of the Modern India; who as the great visionaries simultaneously mooted the proposal since the pre-independence years to establish three distinct nodal agencies to safeguard and promote the literary traditions, visual art and performing arts of India.

The SNA was visualised as the apex agency of performing arts; embodied in Indian music, dance and drama and was mandated to take cultural policies and measures for the identification, documentation, research, preservation, protection, promotion, enhancement, transmission and distribution of the vast range of living heritage or dimensions of human heritage; expressed in performing arts.

The SNA was also expected to promote multiculturalism, interculturality and culture of peace; which have vital and perpetual role for India’s society, culture and polity; characterised by the diversity of cultural expressions.

The study has made comprehensive, expansive and inclusive assessment of the adequacy, efficacy, vitality, responsiveness, adaptability, impact and prospects of the policies and measures; undertaken by the SNA in fulfilling its originally mandated fifteen goals.

It has also explored the processes of restructuring, readjustments and rejuvenations; undertaken by the SNA to meet the emerging and constantly-changing needs, demands, opportunities, barriers, risks and challenges; associated with the protection and promotion of the performing arts; and more particularly in encountering the challenges of globalisation processes; integrating and enhancing the role of the young people in intangible cultural heritage protection and promotion; mainstreaming performing arts for ensuring social cohesion and addressing the social issues; and contributing towards protection and promotion of performing arts as an essential component of sustainable development for the benefit of present and future generations.

The study through mixed methods research or methodological pluralism or third research paradigm; has provided practical policy and programme alternatives or well-justified policy recommendations and conclusions and solutions; with clarity, credibility, accuracy, precision, relevance, depth, breadth, logic, fairness and significance.

The relevant findings; along with suitable recommendations; with regard to the SNA's fulfilment of its mandated aims and objectives; its structure and composition; its constituent units as well as its

schemes and grants; have been provided in details in the preceding chapters; Part-III, Part-IV, Part-V and Part-VI respectively.

Policy recommendations:

The study proposes policy recommendations; which could be implemented by the SNA/and the Government of India (Ministry of Culture) concurrently. These recommendations include;

1. Refocusing the role of the SNA to designate it as the principal competent body for the identification, documentation, research, preservation, protection, promotion, enhancement, transmission and distribution of the intangible cultural heritage in India; particularly related to the performing arts; and elevating its role as a regulatory body for this purpose.

2. Redefining the original mandate of the SNA as provided under its Memorandum of Association to exactly specify its role with regard to the protection and promotion of theatre. When the SNA was created in 1952 and thereafter, acquired its autonomous character in 1961 as a registered society, it has been functioning as the apex national body of the performing arts; embodied in Indian music, dance

and drama. However, with the elevation of the National School of Drama (NSD) from its initial status of an affiliated constituent unit of the SNA since 1959 to a full-fledged autonomous agency under the Government of India (Ministry of Culture) in 1975, with full governmental financial support and thereby, having acquired the similar status as that of the SNA; the SNA's mandated role with regard to the protection and promotion of the drama have been rendered redundant. Only areas wherein, the SNA has a role concerning drama is providing grants under its schemes to theatre organisations and to cover the field of theatre, along with those of music and dance under its award programmes. It may be noted that the NSD has acquired international credibility and recognition as a theatre education and training institution. The restructure and readjustment in the SNA's role may ensure necessary amendments in its Memorandum of Association to exclude all those activities relating to theatre, which is being undertaken by the NSD and providing the NSD with more budgetary support to harness its optimal potentials, growth and impact in protection and promotion of living heritage related to drama. This will contribute towards necessary clarity in policies and measures related to the safeguarding and enhancement of drama.

3. Redelineating the role of the SNA with regard to its very fast object, provided under its Memorandum of Association of

the SNA, i.e., “to co-ordinating the activities of the regional or State Academies of music, dance and drama” to forge strategic partnerships with the State Academies for the purpose of co-safeguarding, co-production and co-distribution programmes; with separate annual budgetary provision by the Government of India for the same. The State Academies constitute the crucial links in the protection and promotion of the performing arts at the State/and regional/and local levels. However, the role of the State Academies have been marginalised and their creative capacities have remained unutilised/and underutilised owing to the paucity of funds and lack of meaningful policy initiatives. These Academies may be provided with optimal artistic, financial and logistic blood transfusions to resurrect them from the state of complete inertia.

4. Promotion of critical research and investigation for the identification and safeguarding of the intangible cultural heritage, expressed in the performing arts as well as for synthesis, evaluation, reconstruction and recreation of the exiting theories, techniques and practices of music, dance and drama by the SNA; through identification of the thrust areas of research by a committee of experts, who have done outstanding work in

music, dance and drama; provision for flexible grants for research as well as creation of digitalised archives to preserve the creative growth of the senior exponents or Gurus.

5. Digitalisation of the SNA's library and documentation centre; including the audio-visual archive, research work and paper-based publications; housed at its headquarters at New Delhi to ensure the longevity of imperilled information and core cultural assets as well as to provide extraordinary information by making the remotest assessable and hard-to-see visible as well as ushering in process of creation of "virtual library" or "Library without Walls" in performing arts of India. It may be noted that the digitalisation of print, image and sound collections will empower the users; including researchers to create, compare and shares data. It will not only change the ways the present library and archive has been working; but also more fundamentally the very work that they have been doing. The transformative impact of new technology of digitisation will be intrinsically valuable for preservation of the materials on tangible culture. It would also extend the reach of research and performing arts education; improve the quality of learning; and re-shape the scholarly communication.

6. Extending the digitalisation process to all the memory institutions- libraries, museums and achieves in the country to create an integrated national digitalisation programme of intangible cultural heritage; within a multilingual environment to achieve significant enhancement in access, quality, rapidity, interoperability, security and sustainability of the intangible cultural heritage of India, including performing arts to support the development of the knowledge society.

7. Decentralisation of the SNA's reference library facilities at the zonal level by setting up of such facilities with the seven Zonal Cultural Centres under the Ministry of Culture, Government of India.

8. Setting up of a National School of Cultural Resources, as an autonomous agency under the Ministry of Culture, Government of India to provide a thrust and co-ordination to the digitalised documentation, dissemination and distribution of the intangible cultural heritage.

9. Designating Music Academy, Chennai (which is older than the SNA, being established in 1928) as the

National Centre for Carnatic Music, as a fully-funded autonomous agency under the Ministry of Culture, Government of India for the purpose of education, training, production, dissemination, research and reference work in Carnatic music in recognition of its outstanding contribution in the field of Carnatic music. It

may be noted that the Music Academy has provided best practices in digitalising the collections in Carnatic music. The Music Academy has already made a dent in digitalisation and is in the process of covering 6000 hours of music by February 2009 into digital format. The software allows artist-wise and song-wise search; and provides details of raga, tala, composers and artists. In addition, it allows listeners to manipulate the digital representations of music by selecting a full concert, opting for excerpts from a concert or building a bank of songs from various concerts by different artists and then listening to them, one by one.

10. Expansion of the museum or the gallery of musical instruments maintained by the SNA at its headquarter at New Delhi as well as revitalising the already existing cultural museums in different parts of the country with necessary financial support from the Government of India and establishing new cultural museums in the unrepresented/uncovered regions; as they

embody living vehicles of cultural awareness, appreciation and education; particularly among the young people.

11. Restructuring the policies and measures, being undertaken by the SNA for cooperation with similar Academies like the State Academies and other institutions and associations for the furtherance of its objects by developing collaborative arrangements and partnerships with the public sector and private and non-profit organisations, with thrust and transparency, for enhancing their capacities in the protection and promotion of the performing arts of India; more precisely supporting a group of artists and art organisations, critical for the protection and preservation of the intangible cultural heritage in a regular non-interfering manner, with the involvement of independent experts in such enlisting process.

12. Adopting collaborative arrangements and strategic partnerships with the in programmes, projects and activities for the safeguarding and enhancement of the performing arts in contrast to outright outsourcing; and deciding such outsourcing on a

multiple objective factors in contrast to the subjective (and partial) decisions; and which should include; cost-saving/cost-sharing; workload reduction for the SNA leading to focus on core creative competencies; and accountability in rendering quality outputs. It may be noted that unplanned outsourcing, will be a burdensome and eroding exercise; and in its unrestrained functioning may lead to the disintegration and dismantling of the SNA set-up itself.

13. Reformulating the policies and measures to encourage the ideas and enrichment of techniques between the different regions with regard to performing arts by fostering sharing of knowledge and understanding about the depth and diversity of the performing arts through structural and informal networking of artistic opportunities; enhancing artistic management, promoting technical knowledge and leadership skills, and initiating and following-up the current and anticipated issues and problems affecting the performing arts as well as by improving and diversifying the performing art techniques and their documentations and disseminations. It may be noted that the exchange of ideas needs to involve the interactive cultural dialogues between all the stakeholders involved in

the creative processes-artists, critics, educators, managers, presenters, funders, advocates and audience. The issues may cover; performance and production, creativity and sustainability; education and training; audience development and diversification; and the impact of new technology and leadership development. The exchange of ideas needs to have pan-Indian perspective and cross-cultural (inter-disciplinary) perspective. With a vast array of regional traditions providing plural processes of artistic evolution, artistic growth and artistic assimilation; the exchange of ideas should have been enormously encouraged to have an enhanced ambit, outreach and impact; rather than rendered to redundancy. Multiculturalism/and interculturality, which refer to the equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect; may be the essential elements of enhanced exchange of ideas in performing arts of India. The enhancement of the techniques is also an integral process of creative development. The creative base of performing arts is recreation. Without improved and modified techniques; the growth process of these art forms; would stagnate and fail to meet the contemporary challenges of appropriate artistic adaptations; particularly in integrating the participation of young people as the bearers, disseminators and distributors of the constantly-changing performing art forms.

14. Expanding the publication work on Indian music, dance and drama;, including reference works, such as an illustrated dictionary or handbook of technical terms by greater budgetary support and digitalisation of all the paper-based work, including the reference work within a multilingual framework to substantially enhance their accessibility, visibility, multi-reference, and longevity.

15. Providing sustained safeguarding policies and measures to protect and promote folk music, folk dance and folk drama as well as community music, martial music and other types of music ; which are under grave threats of deterioration, disappearance and destruction; and actively involving the custodians, inheritors and disseminators of such art forms and digitalised preservation of such art forms for the posterity.

16. Providing recognition to the traditional knowledge as a source of intangible and material wealth, and in particular the knowledge system of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion.

17. Reformulating the policies and measures towards sponsoring music, dance and drama festivals at the national and regional levels in eight specific dimensions to optimise their coverage, participation, management, quality and impact. These include;

a) Festival coverage:

Providing as far as possible equitable representation and coverage of various fields and sub-fields by enhancing the number and duration of the festivals as well as by innovatively and flexibly grouping various streams and sub-streams of the performing arts to provide a wider canvas of art forms coverage

b) Participation of senior artists:

➤ Introducing the key elements of expertise, transparency and accountability in the selection of the participating artists by entrusting the selection process to a committee of experts, with the provision that the committee, with a fixed three-year tenure; could draw up the list of participants of senior exponents for annual schedules of the festivals, at least one year in advance, without the shackles of the administrative control of the SNA officials.

➤ encourage excellence in festivals by enlisting the participation of selected groups (as soloists or group choreographers), who have featured nationally and internationally and who are critical for the protection and promotion of performing art heritage;

through a process of transparent selection method; rather than opening up the artistic space too thin to turn the festival performances as a mediocre crowded process. However, to provide a continuity to creativity; new individuals artists/and groups may be added to the existing ones at regular intervals. The modified practice will provide the desired sustainability to the creativity of the senior exponents; who could acquire relevant freedom to create, disseminate and distribute their cultural expressions through the festivals.

c) Participation of young and upcoming artists:

Providing not only adequate artistic space to the young and upcoming artists for participation in the festivals; but also arranging/sponsoring separate festivals (with enhanced number and duration) for them; and making special efforts to integrate and enhance the participation of the young and upcoming artists from the North-Eastern States, Jammu & Kashmir and island regions.

d) Participation of art connoisseurs, art promoters, art managers, art organisers and interested audience:

Raising the standards of the festivals to ensure the participation of the other vital stakeholders engaged in creative processes; who feel demotivated to participate in and contribute towards the festivals, because of a multiple of reasons; including deteriorating programme quality; poor festival management; lack of innovative features; and standardised participation format.

e) Geographical coverage of festivals:

Ensuring equitable geographical representation and rotation to diffuse the epicentres of the festivals from Delhi and other metropolitan cities to other uncovered/and undercovered cities, towns and other important locations to enhance their purpose, outreach and impact.

f) Festivals management:

Substantially improving the festival management from its existing cramped format of an administrative work to the creatively diverse format of professional management of the festivals; with the participation of the all the stakeholders; particularly the State Academies; specialised centres/institutes in performing arts/ and culture; the State Government Departments/Directorates of Culture; the credible long-standing non-governmental/ and private organisations; and even the specialised event management units of corporate houses, which are organising such festivals.

g) Programme quality:

Taking measures to reverse the process of the steady erosion in programme quality of the festivals by maintaining the standards of artistic creations, artistic improvisations, artistic innovations and artistic productions in these festivals; and avoiding the repetitions of well-circulated items/and performances/ and productions as well as shifting of the focus of the planning, execution and management of these festivals from the administrative

decision-making process of the SNA to a group of experts of outstanding calibre.

h) Impact of the festivals:

Enhancing the impact of the festivals by adopting long-term strategic planning; dealing with all important aspects of coverage, format, content, quality, and management; so that these festivals are not reduced to annual artistic rituals.

i) Other focused recommendations:

➤ Integrating professionalism as the cornerstone of these festivals; with emphasis on achievement of professional goal, professional selection, professional quality, professional participation and professional management to attend and maintain professional excellence.

➤ Adopting a permanent mechanism of monitoring, reviewing, assessing and evaluating the performances and impact of these festivals; by a group of experts; and using the findings thereon to further improve the objects, format, content and impact of these festivals in enriching the performing arts of India as well as making public these monitoring-review-evaluation reports for their wider dissemination so as to inspire an environment of healthy and transparent artistic participation and artistic output.

➤ Adopting open, transparent and accountable collaborative arrangements and strategic partnerships with, between and within the public and private sectors and non-governmental organisations for fostering diversity of cultural expressions through these festivals in contrast to outright

outsourcing of these festivals. Such collaborative efforts may range from organising the festivals to co-production and co-distribution arrangements; should specify detailed guidelines/and procedure to be followed in the decision-making process for such collaboration; including channels of supervision and accountability; and should involve sharing of organisational and financial responsibilities.

18. Reformulating the policies and measures towards sponsoring music, dance and drama seminars and conferences at the national level. These include;

a) Seminars/and conference coverage:

Identifying thrust areas in performing arts for seminars/ and conferences; harmonious coverage of various fields/and sub-fields of the performing arts; and emphasis on specialised participation in contrast to repetitions of themes, fields/and sub-fields and particular participants.

b) Participation of senior exponents, senior scholars and senior critics:

Raising the participation of the senior exponents, senior scholars and senior critics in creative presentations, interactions and dialogues in the seminars/and conferences by enhancing their numbers and durations to do justice to varied fields of performing arts.

c) Participation of young and upcoming artists and art experts:

Providing adequate representation to the young and up-coming artists and art experts; including those from the Northern Eastern States, Jammu & Kashmir and island regions to integrate new concepts, new values, new themes, new creations, new productions and new expressions as well as interculturality through the seminars/and conferences.

d) Participation of art connoisseurs:

Ensuring the participation of art connoisseurs through maintaining the standards of thematic coverage, presentations, deliberations and conclusions in the seminars/and conferences in the seminars/and conferences.

e) Geographical coverage:

Integrating the principles of equitable geographical representation and rotation in the hosting/organising/and providing grants for the seminars/and conferences; including diffusing the epicentres of such activities from the National capital, metropolitan cities and other central and mainstream regions to the uncovered geographical locations; particularly the North-Eastern States, Jammu and Kashmir and island regions in order to provide greater scope to inter-regional and inter-arts dialogues; promote the equitable access to rich and diversified range of cultural expressions and regional traditions in performing arts and encourage the process of interculturality, multiculturalism and national integration.

f) Seminar/and conference management:

Rejuvenating the management of seminars/and conferences through the involvement of recognised thematic experts on a regular basis in the design, conduct, deliberation and finalisation of the conclusions of the seminars and workshops.

g) Programme quality:

Raising the quality in design, participation, presentation, deliberation, outputs and impact of the seminars/and conferences.

h) Impact of the seminars/and conferences:

Ensuring that the seminars/and the conferences have the desired results as mechanisms of meaningful interactions and dialogue through concentrate conclusions, suggestions, and recommendations for altered/and alternate policies and measures for the protection and promotion of the performing arts heritage of India.

i) Other focused recommendations:

- designing and planning of the seminars and conferences with adequate preparatory work;
- identifying the key strategic themes and sub-themes;
- balanced participation of the senior and upcoming art exponents and art experts;
- raising the standards of participation and presentation;

- documentation of the deliberations and findings/and recommendations; and
- enhancing the number and duration of the seminars and conferences to provide equitable representation to the artists, art forms and geographical regions, may be on a rotational basis.

19. Comprehensive revamping of the three separate categories of awards Akademi Ratna (Akademi Fellows), Akademi Puraskar (Akademi Awards) and Ustad Bismillah Khan Yuva Puraskar; being conferred by the SNA at different levels of artistic attainments to make these awards transparent, purposive and substantive; beyond symbolic recognitions of artistic accomplishments and beyond controlled selection process.

The recommendations in this regard; include;

- Delegating the entire selection process to the independent experts, with the SNA officials providing the administrative backup; by constituting a Committee of Experts; comprising of eminent practitioners, teachers, scholars and critics of Indian music, dance and theatre; which could invite nominations from all the disciplines through wide dissemination of the restructured guidelines of the Akademi Ratna (Akademi Fellows); Akademi Puraskar (Akademi Awards) and Ustad Bismillah Khan Yuva Puraskar; and assess the nominations on basis of objective

criteria and make final selections of these three groups of awards;

- Adopting a more open, democratic, enlarged and transparent system of nominations/and submission of proposals in these three categories;

➤ Enlarging the prerogative of nominations of Akademi Ratna (Akademi Fellows) from the restricted group of Ratna Sadasya (Akademi Fellows) and the Members of General Council of the SNA to an enlarged group; including the eminent art exponents, art scholars, and art critics; the Heads of the Departments/ and Deans of the Faculties of Music, Dance and Drama of the universities; regional or State Academies; other governmental and non-governmental agencies, associated with performing arts; Government of India (Ministry of Culture); and the State Governments (Departments/ and Directorates of Culture);

- introduction of online process of submission of the proposals;

➤ raising the number of the three categories of awards to at least three times of the present ceilings; with the existing annual upper limit of 40 awards, being conferred under Akademi Ratna (Akademi Fellows) to 120 ; and the existing annual upper limits of Akademi Puraskar (Akademi Awards) and Ustad Bismillah Khan Yuva Puraskar from the present number of 33 each to 99 each to cover the wide variety of fields/ and sub-fields of performing arts in music, dance and drama;

➤ enhancing the honorarium provided under these three award programmes; with the provision of monthly honorarium of Rs. 30,000/-, with annual 10% escalation and annual medical insurance coverage of Rupees three lakh for the existing and future Ratnas/ Fellows under the Akademi Ratna (Akademi Fellows); and extension of the entire financial benefits of the awards (the proposed monthly honorarium and the annual medical insurance coverage) to the spouses of Akademi Ratna (Akademi Fellows), after their demise to provide a greater social and economic security to the families of the Akademi Ratna (Akademi Fellows) and to pay a tribute their life-long contributions as well as raising the present consolidated honorarium of Rs. 50,000/- under the Akademi Puraskar (Akademi Awards) and Rs. 25,000/- under the Ustad Bismillah Khan Yuva Puraskar to Rs. 1.50 lakh and Rs. 75,000/- respectively. The raising of honorarium for Akademi Puraskar (Akademi Awards) and Ustad Bismillah Khan Yuva Puraskar as well as providing a permanent system of financial support to the existing and future Ratnas/ Fellows under the Akademi Ratna (Akademi Fellows) is essential; as in the era of globalisation; unless the original custodians, inheritors and disseminators of the performing arts; are provided with adequate financial support by the Government; the excellence in performing art as an eternal component of the intangible culture heritage; would be difficult to attend, maintain and sustain.

20. Filling up the large gap in the SNA's mandated role in maintaining proper and adequate standards of education and research in music, dance and drama by initiating and implementing multiple synchronised policies and measures. The proposed activities may include;

➤ Reworking the exact role of the SNA in education standard-setting and relevant research; since theatre education and research has been taken over by the NSD; which has emerged as one of the internationally acclaimed premier institutes in theatre, with the similar autonomous status like that of the SNA; with full financial support from the Government of India.

➤ Constituting the National School of Music; National School of Dance; the National School of Traditional/ Folk/ Tribal/Indigenous Arts; and the National School of Cultural Resources; as four separate distinct autonomous agencies under the Ministry of Culture, Government of India, with full governmental funding to attend to the specialised needs of education and training in music and dance and documentation and research; in the same pattern of the National School of Drama (NSD) to fill up the vacuum in this most crucial area of providing quality performing arts education and research.

➤ Providing recognitions and accreditations to the courses; being offered by the Kathak Kendra, Delhi and Jawaharlal Nehru Manipur Dance

Academy (JNMDA), Imphal as well as to the courses, including the research work; which may be conducted by the proposed National School of Music; National School of Dance; the National School of Traditional/ Folk/ Tribal/ Indigenous Arts; and the National School of Cultural Resources as well as their affiliated centres/and units.

21. Revamping of policies and measures, undertaken by the SNA to promote inter-regional cultural contacts in performing arts; by pioneering a process of regular and sustained inter-regional cultural dialogues, cultural disseminations and cultural distributions; with thrust on the protection and promotion of the performing arts as offshoots of regional cultural, linguistic and historical traditions of India; which have been in the process of eternal evolution and enrichment as well as by resisting the process of cultural homogenisation, cultural marginalisation and cultural alienation and working towards multiculturalism and interculturality through strategic partnerships with the State Academies, Zonal Councils, public and private sectors, non-governmental organisations, and civil society to build bridges among

peoples, groups, communities and regions.

22. Redefining the SNA's role in fostering cultural contacts with other countries in performing arts by exploring an advisory and collaborative role of the SNA to the Indian Council for Cultural Relations (ICCR), another autonomous organisation of the Government of India under the Ministry of External Affairs; which has the mandate to foster cultural diplomacy through a wide spectrum of activities; including those related to the performing arts and extending such role for co-organisation and strategic partnership with the ICCR. This reworking in the original mandated aims and objectives of the SNA is essential; since the SNA's role in promoting cultural contacts with other countries in performing arts has remained nominal, marginal and almost non-existent.

23. Initiating and implementing all-inclusive policies and measures to ensure the representative, democratic and transparent character of the structure and composition of the SNA by comprehensively amending the existing frameworks of its General Council and the Executive Board; which as the decision-making bodies of the

SNA; hitherto have disproportionate higher representations of the government officials/and government nominees. Such reconstitution process should follow principles of equitable representation of performing arts fields/and sub-fields and equitable geographical representation (and rotation) to enable these two bodies to function as inclusive entities of living arts and regional variations.

24. Reconstitution of the General Council of the SNA by including in its memberships the representatives of the governmental agencies, which are directly related to the promotion of intangible cultural heritage of India as well as including senior and upcoming artists, art scholars, art critics, art connoisseurs, art promoters, art managers and art organisers; adhering to the principles of equitable representation of the various fields/and sub-fields of performing arts and equitable geographical representation. The members from art fraternity could be chosen by an inter-disciplinary Committee of Experts through an open, democratic and transparent system of selection. The proposed Committee of Experts may suggest 150 names, out of which the

Government of India (Ministry of Culture) may finally choose 121 persons as the members of the General Council. The proposed strength of the General Council will be 180; with the representation of the artists and those from art fraternity as well as the government officials as 121 and 59 respectively at the ratio of 2:1. (see Box-7.1).

25. Restructuring of the Executive Board of the SNA, which is vested with unlimited power and jurisdiction over the governance of not only the SNA, but also its two constituent units-Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal and the Kathak Kendra (National Institute of Kathak Dance), Delhi; with minimal needed presence of the government officials and government nominees and majority representation of the artists and persons from art fraternity in majority. The strength of the Executive Board, may be enhanced to 30 out of which 25 will be artists and others involved in performing arts creative processes and the remaining 5 government officials; the representations being at the ratio of 5:1. The nominations of the artists and other concerned will from among the members of the General Council and who, it has been proposed, will be recommended by an independent inter-disciplinary group of experts.

Box-7.1**Suggested modified composition of the General Council**

- I. Official Members (Ex-officio)– 59**
- i. Chairman, SNA (1);
 - ii. Vice-chairman, SNA (1);
 - iii. The Secretary, Ministry of Culture, Government of India (1);
 - iv. The Secretary, Ministry of Information and Broadcasting, Government of India (1);
 - v. Joint Secretary, in-charge of Academies; including SNA, Ministry of Culture, Government of India (1);
 - vi. Financial Adviser to the Ministry of Culture, Government of India (1);
 - vii. Chairman & Secretary of the Sahitya Akademi (2);
 - viii. Chairman & Secretary of the Lalit Kala Akademi (2);
 - ix. Chairman & Director of the National School of Drama (2);
 - x. Director General, Indian Council for Cultural Relations (ICCR) (1);
 - xi. Directors of all the seven Zonal Cultural Councils (ZCCs), Ministry of Culture, Government of India (7);
 - xii. Director General, Centre for Cultural Resources and Training (CCRT), Ministry of Culture, Government of India (1);
 - xiii. Director, Indira Gandhi National Centre for the Arts (IGNCA), Ministry of Culture, Government of India (1);
 - xiv. Director, Kalakshetra Foundation, Ministry of Culture, Government of India (1);
 - xv. The Secretaries/ Directors of Culture, State Governments/ and Union Territories (35); and
 - xvii. Secretary, SNA (1).

II. Non-officials (121 Members)**Total strength: 180**

duration to three years span; with the provision that two consecutive tenures will not be allowed for the non-official members. The imperative objective of having a reduced tenure of three years is to provide rightful opportunities to the maximum number of artists and other concerned; having highest standards of achievements and excellence in large number of fields/and sub-fields of performing arts as well as ensuring the principles of equitable geographical representation and rotation in the decision-making process and governance of the SNA.

27. The Chairman of the SNA may be an artist of eminence and excellence; who symbolise the highest standards of achievement; who could inspire the young and not-so-young in the protection and promotion of the diversity of cultural expressions; and who could provide a greater thrust, direction, sustenance and leadership to the vast, varied and vibrant performing arts of India; as the Head of the SNA.

26. Reducing the tenure of the General Council and the Executive Board from the presently followed five year

28. The tenure of the Secretary of the SNA as its Chief Executive Officer may be for three years. The post may be contractual one, with

attractive consolidated monthly salary/and emolument package to select and utilise the best and fresh creative performing arts talents, with artistic and administrative exposures. The selection process may be an open and transparent one and may be entrusted to a committee of recognised artists of eminence and excellence.

29. The memberships to the Finance Committee, Grants Committee and Publication Committee as well as Advisory Committees for Music; Dance; Theatre; Documentation and Archive; Puppetry; and Folk and Tribal Arts; may also be decided by the same independent interdisciplinary group of experts; which will be involved in recommending the enlarged list of the non-official members of artists and other concerned to the Government of India (Ministry of Culture) for the General Council of the SNA. A similar enlarged list may be prepared and submitted by the committee to the Government of India (Ministry of Culture); wherefrom the latter may choose the members of various working and thematic committees. These Committees may be both headed and convened by the non-official independently recommended members, with the SNA Secretariat providing the administrative support.

30. Ensuring qualitative transformation of the governance and management of the performing arts; by shifting its epicentre from the SNA administration or more precisely from the SNA officials to the plural professional groups of artists and other concerned. The role of the SNA administration may be confined to rendering necessary administrative support to the decision-making process; rather than being the real decision-makers in the governance and management of the performing arts. The procedure followed in decision-making process; including channels of supervision and accountability, may be widely disseminated to provide accountability in governance and to ensure sustainability to the diversity in creativity in performing arts in India.

31. All-round inclusive revamping of the two constituent units of the SNA; Jawaharlal Nehru Manipur Dance Academy (JNMDA), Imphal and Kathak Kendra National Institute of Kathak Dance), Delhi to make them premier institutes of education, training and research in Manipuri dance and other allied Manipuri art forms as well as in Kathak dance respectively.

32. Granting the autonomous character and status to the JNMDA; replicating the model of

the National School of Drama (NSD), which was initially started like JNMDA as a constituent unit of the SNA and subsequently became an autonomous agency under the Ministry of Culture, Government of India, with full total governmental budgetary support.

The JNMDA may have its own General Council and Executive Board; with majority of the members thereof, may be drawn from the fraternity of arts, particularly Manipuri dance and other allied performing art forms. These members may be chosen by a Committee of Experts, comprising of outstanding recognised artists. The committee may propose a larger list of members to the Government of India (Ministry of Culture), wherefrom the latter could choose the exact number of members for the proposed newly-constituted General Council and Executive Board of the JNMDA.

33. Immediate concurrent implementation of the “Report and Recommendations of the Syllabi Review Committee, 2006, Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; set up by the SNA, New Delhi; which was an unanimously adopted report and which has extolled its recommendations as “epoch-making decision and road-map as well as a holistic vision in the new millennium”; has recommended five different structural variants for the JNMDA; which needs to be implemented in one or more format(s), in order to not only give recognitions to

the hitherto unrecognised certificates/and degrees offered by the JNMDA; but also to ensure its essential rightful structural and functional autonomy. These proposals are;

- Seeking affiliation to the Manipur University or any other university;
- Seeking equivalence of the degrees offered by the JNMDA from University Grants Commission (UGC);
- Seeking Deemed University status under the UGC rules;
- Endeavouring towards gaining the university status by enactment of relevant Act by the Legislative Assembly of Manipur; and
- Getting the status of “Institution of Excellence” from the UGC/and the Ministry of HRD.

34. Strengthening and diversifying the courses offered by the JNMDA, with due recognitions and accreditations; introduction of research, facilities in the JNMDA and adequately enhancing the number; and amount of the scholarships provided to the students in the various courses, offered by the JNMDA to attend higher degrees of retentions and achievements in various existing and proposed courses.

35. Enlarging the academic components of the JNMDA by opening full-fledged Departments in major courses; constitution of a Board of

Research Studies to oversee the proposed research facilities; constitution of various course-course related committees; and expansion of the necessary human development facilities, including more regular and visiting faculties.

36. Expanding the JNMDA's present campus, class rooms, production unit, reference and audio visual facilities; opening of a Centre of the JNMDA at Delhi as well as the implementation of all other proposals for the academic and administrative development of the JNMDA, suggested by the Syllabi Review Committee, 2006.

37. Granting optimal autonomy to the Kathak Kendra in its structure and functioning; raising its status to an autonomous agency in the similar growth pattern of the NSD in contrast to its present status of an administrative auxiliary of the SNA in order to prohibit its stagnation and to ensure its sustainability as the premier institute of education and training in Kathak dance.

38. Entrusting the management of the Kathak Kendra to the democratically and transparently constituted General Council and Executive Board. These two bodies should have the majority of the artists, scholars, teachers and critics; particularly those associated with Kathak dance and Hindustani music;

with minimal representation of the government officials. Excluding the nominated government officials, it was suggested; the other members, comprising of artists and their fraternity; should be chosen by a panel of experts, primarily associated with Kathak dance and Hindustani music. The panel could recommend a larger list of members for proposed independent General Council and Executive Board of the Kathak Kendra; wherefrom the SNA/and the Government of India (Ministry of Culture) may choose the exact number.

39. Expanding the academic, performing and administrative components of the Kathak Kendra; including broadening and diversifying the existing courses of study to make them inter-disciplinary; with the thrust on excellence in theoretical foundations and practices/and performances; introduction of research courses; consolidating of the existing training programmes and workshops; expanding the regular and visiting faculties; strengthening the production, administrative and main campus facilities; and opening sub-centres/zonal centres of the Kathak Kendra in various parts of the country to cater to the needs of quality education and training in Kathak dance.

40. Replicating/and appropriately adapting the relevant recommendations provided by the

JNMDA Syllabi Committee Report, 2006 for the Kathak Kendra. The report has sought for affiliation of the JNMDA to an university or seeking Deemed University status under the UGC rules or gaining the university status by appropriate legislation or obtaining the status of “Institution of Excellence” to be granted by the UGC/and the Ministry of HRD, Government of India. **The recommendations may also be applied for the Kathak Kendra to provide greater legitimacy and recognition to its courses, and more importantly to provide it with the necessary structural and functional autonomy.**

41. Restructuring of the schemes and grants of the SNA under which grants are provided to the cultural organisations under 14 identified schemes to make those as effective tools to promote the diversity of cultural expressions, embodied in the performing arts of India. The recommendations include;

➤ The minimum individual grants to the cultural organisations may be raised to Rs. 50,000/-, with an upper-limit of Rs. 1.50 lakh. Accordingly, the annual budget estimate of the SNA under the schemes and grants may be proportionately enhanced. There needs to be greater viable support from multiple governmental sources to the art organisations; which are starved of funds to continue with their

artistic creations, productions, disseminations and distributions; which are crucial to the safeguarding the intangible cultural heritage of India.

➤ The implementation of the schemes and grants may be fully entrusted to the Grants-in-Aid Committees (GIACs); comprising of thematic art exponents, art practitioners, art experts, art critics and art promoters. These members may be chosen by an interdisciplinary nodal group of experts; who could recommend a larger list of proposed members to the Government of India (Ministry of Culture)/and the SNA, wherefrom the latter could choose the exact number of members to various GIACs. The GIACs may be both chaired and convened from amongst its members; with the SNA providing the necessary administrative and secretarial support. The tenure of the GIACs may be three years, co-terminus with the proposed three years tenures for the reconstituted General Council and Executive Board of the SNA. The suggested proposal would ensure democratic, open and transparent functioning of the schemes and grants, wherefrom these are bereft of hitherto.

➤ A list of cultural organisations critical to the protection and promotion of the performing arts may be drawn and these organisations may be provided with individual annual financial support of Rs. 1.50 lakh under the appropriate schemes on a regular

basis and such organisations may be intimated about the grants in advance at the outset of the financial year. This would ensure sustainability to the creations as well as the creators, practitioners and performers of the intangible cultural heritage in performing arts.

➤ The procedure followed in the decision-making process, including the channels of supervision and accountability; may be widely disseminated through various means of communications, including internet.

➤ Online applications for grants under the schemes may be introduced to enhance the access, participation and outreach.

➤ Efforts should be made to adhere to the principles of equitable geographical representation; equitable representation of varied performing art forms; principles of equitable access; and principles of openness and balance in the execution of the schemes and grants.

The SNA needs redefinitions of its original mandated aims and objectives as well as fundamental change in its structure and functions-a strategic restructuring, rejuvenation and revitalisation to perform its role as the India's apex body of the performing arts; manifested in Indian music, dance and

drama. As already stated in this and other preceding chapters, the SNA's role with regard to drama, which has been enumerated in its five (exactly one-third) out of fifteen stipulated aims and objectives; has been taken over by the National School of Drama (NSD); which was set up initially as a constituent unit of the SNA; but acquired the status of a full-fledged autonomous agency under the Ministry of Culture, Government of India in 1975; with the similar status that of the SNA. The NSD has already created an established niche for itself as a premier international organisation in theatre education and training. Consequently, the SNA is left with the protection and promotion of only Indian music and dance; although its award programmes and schemes and grants cover the field of drama. The NSD model, which is a best practice in the protection and promotion of the intangible cultural heritage, may be adopted for music and dance; with the creations of two separate autonomous agencies for music and dance, which may be fully funded by the Government of India

(Ministry of Culture). These two autonomous agencies could further provide decentralised and democratic (may be autonomous) frameworks for the varied art forms under the broad performing art forms of music and dance for their optimal creative growth. Additionally, the creation of another specialised autonomous agency for the identification and documentation of the various elements of intangible cultural heritage of India is also absolutely essential; as it holds key to systematic and sustainable safeguarding of the intangible cultural heritage of India.

The SNA has left considerable vacuum in its role in ensuring organic integration of the State Academies of music, dance and drama on a sustainable basis; as the partnerships with the State Academies is vitally crucial for the protection and promotion of the performing arts heritage; keeping in view the vastness of India's geographical entity as well as the variedness of its regional cultural and linguistic traditions. "To co-ordinate the activities of regional or State

Academies of music, dance and drama"; has been spelled out as the very first object of the SNA in its Memorandum of Association. This has been a large-scale responsibility, entrusted to the SNA. However, without the provision of regular/ annual budgetary support to the State Academies by the SNA/and the Government of India; along with well-planned programmes, projects and activities; the potentials of the State Academies as the crucial links to the diversity of cultural expressions at the regional /and State and local levels have remained under-utilised and unutilised. These State Academies; which could have been the most fertile grounds for diffusion, dissemination and distribution of performing arts; have been relapsed to strangulated stagnation.

The inadequacy of the policies and measures undertaken by the SNA to protect and promote the performing arts as well as the adaptability of these policies and measures to the changes of time and space; have been highlighted in the preceding chapters. Policy recommendations to

meet the uncovered space in the policies and measures have been provided in the preceding paras of the present chapter.

The challenges of the globalisation processes; the integration of the role of the young people as the catalyst carriers, disseminators and distributors of cultural diversities; the importance of culture for social cohesion in general and for the enhancement of the status and role of women in society in particular as well as the vital role of cultural interactions, inter-cultural dialogues, diversities in creativity and mutual respect in promoting multiculturalism and interculturality, which are the bedrocks of Indian democracy and Indian Constitution; have provided ever-expanding and ever-changing areas of cultural activities; with the need for formulation and reformulations/ adaptations and re-adaptations of cultural policies and measures; which could not be adequately met by the SNA, with its standardised format and pattern of structural, functional

and schematic settings and responses.

The SNA's role may be elevated as the regulator /and co-ordinator of the newly-created agencies, with a non-unitary and federal set up and democratic governance as its key principle. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage to which India is a State Party, and which forms the indispensable and fundamental basis for the protection and promotion of the performing arts as an integral component of intangible cultural heritage; has provided for designating or establishing "one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory" as one of the measures to be taken by each State Party. The Government of India (Ministry of Culture) may designate the SNA as the principal competent body for safeguarding the intangible cultural heritage of India; with redefined objects for the SNA.

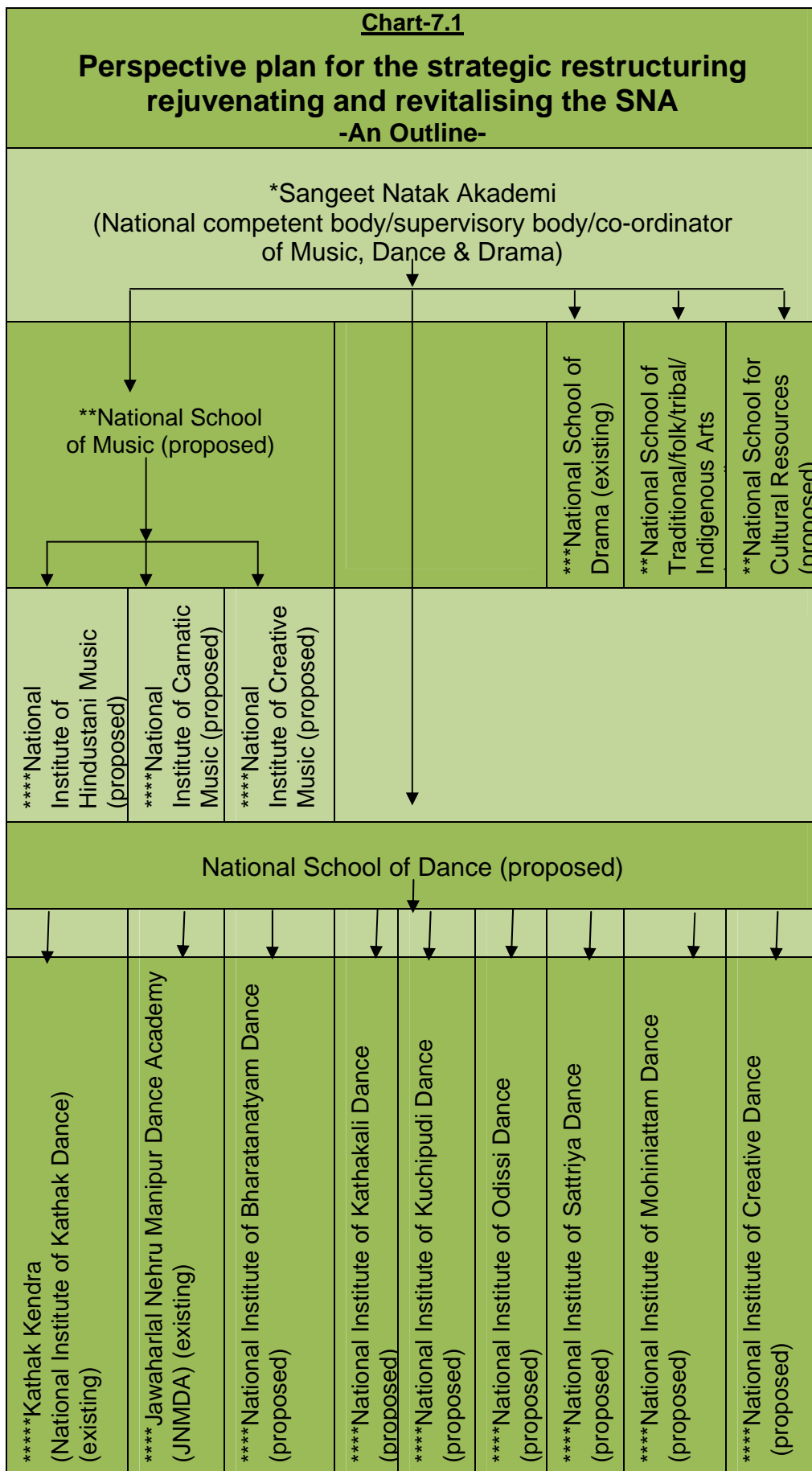
Under the proposed rejuvenated structure and role;

the SNA may function as an umbrella organisation; under which four proposed Schools of Music, Dance, Traditional/Folk/ /Indigenous Arts and Cultural Resources as well as the existing National School of Drama; could function in a decentralised manner in a federal set up; without infringing upon the respective acquired or already-granted autonomy intact. While each of the four Schools may be headed by its Director; with its own General Council and Executive Board; the Headship of the restructured SNA (may be with the designation of Director General) may go to the Directors of these four Schools on a rotational basis for a tenure of three years. The restructured SNA will have its own General Council and Executive Board; with proportional representation of the members to both the bodies from the General Councils and the Executive Boards of the four Schools.

The present officers and the employees of the SNA would remain intact and may be suitably expanded to accommodate the newly-

generated administrative needs. The Secretary of the SNA, will be the Chief Executive Officer or the administrative head of the reconstituted SNA. S/he may function under the control of the Head of the reconstituted SNA and may have the derivative powers and functions to be decided by the reconstituted General Council and Executive Board of the restructured SNA from time to time. As already mentioned, the tenure of the Secretary may be for three years. The post may be contractual one, with attractive consolidated monthly salary/and emolument package to select and utilise the best and fresh creative performing arts talents, with artistic and administrative exposures. The selection process may be an open and transparent one and may be entrusted to a committee of recognised artists of eminence and excellence.

An outline of the perspective plan for the strategic restructuring, rejuvenating and revitalising the SNA; has been provided in Chart-7.1.



* The SNA's role may be elevated as the regulator /and co-ordinator/and competent body, with suitable designation for the safeguarding of performing arts of India, with a non-unitary and federal set up, integrating democratic governance as its key principle in consonance with the relevant provisions of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage to which India is a State Party. The Convention forms the indispensable and fundamental basis for the protection and promotion of the performing arts as an essential component of intangible cultural heritage; and has provided for designating or establishing "one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory" as one of the measures to be taken by each State Party.

Under the proposed rejuvenated structure and role; the SNA may function as an umbrella organisation; under which four proposed Schools of Music, Dance, Traditional/ Folk/ Tribal/Indigenous Arts and Cultural Resources as well as the existing National School of Drama; could function in a decentralised manner in a federal set up; without infringing upon the respective acquired or already-granted autonomy. While each of the five Schools may be headed by its Director; with its own General Council and Executive Board; the Headship of the restructured SNA (may be with the designation of Director General) may go to the Directors of these five Schools on a rotational basis for a tenure of three years. The restructured SNA will have its own General Council and Executive Board; with proportional representation of the members to both the bodies from the General Councils and the Executive Boards of the five Schools. The tenure of the proposed General Councils and the Executive Boards may be for a duration of three years, with the provision that two consecutive tenures may not be allowed for the non-official members.

The present officers and the employees of the SNA would remain intact and may be suitably expanded to accommodate the newly-generated administrative needs. The Secretary of the SNA, will be the Chief Executive Officer or the administrative head of the reconstituted SNA. S/he may function under the control of the Head of the reconstituted SNA and may have the derivative powers and functions to be decided by the reconstituted General Council and Executive Board of the restructured SNA from time to time. The tenure of the Secretary may be for three years. The post may be contractual one, with attractive consolidated monthly salary/and emolument package to select and utilise the best and fresh creative performing arts talents, with artistic and administrative exposures. The selection process may be an open and transparent one and may be entrusted to a committee of recognised artists of eminence and excellence.

** Creation of four separate Schools of Music, Dance, Traditional/ Folk/ Tribal/Indigenous Arts and Cultural Resources and Cultural Resources as autonomous agencies under the Government of India (Ministry of Culture) in the same pattern of the National School of Drama (NSD) to provide equality and justice to the Music and Dance for their optimal diversified development. Additionally, the constitution of a separate autonomous agency-the National School for Cultural Resources has been proposed for the identification and documentation of the various elements of the intangible cultural heritage of India, including those related to the performing arts.

The proposed four Schools may have their own General Councils and Executive Boards as their decision-making bodies; and which may scrupulously adhere to openness, transparency and accountability in their composition and functioning. These two bodies may rightfully represent the artists and others concerned with creative processes in majority and may have the minimal presence of the government officials/and government nominees. Such reconstitution process may follow principles of equitable representation of the performing arts field/and sub-fields and equitable geographical representation (and rotation) to enable these two bodies to function as inclusive entities of living arts and regional variations. The non-officials members from art fraternity could be chosen by inter-disciplinary Committee(s) of Experts through an open, democratic and transparent system of selection. The proposed Committee(s) of Experts may suggest larger list(s) of members to the Government of India/and the reconstituted SNA, wherefrom the exact numbers of members may be selected as the members of the respective General Councils and the Executive Boards. The tenure of the proposed General Councils and the Executive Boards may be for a duration of three years, with the provision that two consecutive tenures may not be allowed for the non-official members.

*** The proposed perspective plan in no way infringes upon the autonomous character of the NSD. In fact, it has provided a recognition to the credibility and contribution of the NSD as a premier International organisation of theatre education, training and research as a best practice for the safeguarding of intangible cultural heritage for its replication and adaptation in the fields of music and dance.

**** Three separate full-fledged Institutes for Hindustani Music, Carnatic Music and Creative Music may be set up under the proposed National School of Music; with independent General Councils and Executive Boards; with the full structural and functional decentralisation (may be autonomy). The memberships to the General Councils and the Executive Boards may be selected in the same manner as proposed for the suggested Schools by inter-disciplinary Committee(s) of Experts through an open, democratic and transparent system. The tenure of the proposed General Councils and the Executive Boards, like that of the Schools, may be for a duration of three years, with the provision that two consecutive tenures may not be allowed for the non-official members.

Possibility may be explored to designate the existing governmental/and non-governmental/and private organisations; with credible contributions as the proposed Institutes in Hindustani Music, Carnatic Music and Creative Music; with suitable upgradation of academic, logistics and administrative facilities therein. The Music Academy, Chennai (which is older than the SNA, being established in 1928) may be designated as the National Institute for Carnatic Music for its outstanding contribution in the field of Carnatic music.

The recommendations on according recognitions and accreditations to the courses, being offered by the Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; as unanimously suggested by the SNA-appointed Syllabi Review Committee, 2006, may be adopted for the proposed three Institutes for Music. These proposals are; seeking affiliation to an University; seeking equivalence of the degrees from the University Grants Commission (UGC); seeking Deemed University status under the UGC rules; endeavouring towards gaining the university status by enactment of relevant Act by the Legislative Assembly; and getting the status of “Institution of Excellence” from the UGC/and the Ministry of HRD.

***** Besides the existing Institutes for Kathak Dance and Manipuri Dance-the Kathak Kendra, Delhi and the Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; it is proposed to have seven more such Institutes to cover the other seven uncovered dance forms; Bharatanatyam Dance, Kathakali Dance, Kuchipudi Dance, Odissi Dance, Sattriya Dance, Mohiniattam Dance and Creative Dance.

All these nine Institutes may have independent General Councils and Executive Boards; with the full structural and functional decentralisation (may be autonomy). The memberships to the General Councils and the Executive Boards may be selected in the same manner as proposed for the suggested Schools by interdisciplinary Committee(s) of Experts through an open, democratic and transparent system. The tenure of the proposed General Councils and the Executive Boards, like that of the Schools, may be for a duration of three years, with the provision that two consecutive tenures may not be allowed for the non-official members.

Possibility may be explored to designate the existing governmental/and non-governmental/and private organisations; with credible contributions as the proposed Institutes in seven uncovered dance forms; with suitable upgradation of academic, logistics and administrative facilities therein. Kalakshetra, Chennai, which is an autonomous agency under the Government of India (Ministry of Culture), may be designated as the National Institute for Bharatnatyam.

The recommendations on according recognitions and accreditations to the courses, being offered by the Jawaharlal Nehru Manipur Dance Academy, (JNMDA) Imphal; as unanimously suggested by the SNA-appointed Syllabi Review Committee, 2006, may be adopted for the Kathak Kendra and the other proposed seven Institutes for Dance. These proposals are; seeking affiliation to an University; seeking equivalence of the degrees from the University Grants Commission (UGC); seeking Deemed University status under the UGC rules; endeavouring towards gaining the university status by enactment of relevant Act by the Legislative Assembly; and getting the status of “Institution of Excellence” from the UGC/and the Ministry of HRD.

The policy recommendations are not intended to be exhaustive or exclusionary. They provide a set of concrete, practical and sustained policies and measures for the strategic restructuring, rejuvenation and revitalisation of the SNA as the apex body for protecting and promoting India's performing arts. The Government of India may adopt appropriate legal, technical, administrative and financial measures to implement these recommendations. It may enlarge the domain of the new suggestions and proposals.

The multiple expressions of performing arts heritage constitute fundamental sources of cultural identity, cultural plurality and cultural vitality of the peoples, groups and communities of India as well as a common wealth of mankind. Performing arts also have important role in fostering the role of young people to carry on and enrich cultural diversity and human creativity as essential requirement for sustainable development for the benefit of present and future generations; promoting social cohesion and resisting the process of cultural homogenisation, cultural marginalisation and cultural alienation through

multiculturalism, interculturality, shared cultural expressions, dialogues, reconciliation and mutual respect.

India has an international obligation towards the protection and promotion of performing arts as a State Party to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage; as performing arts has been recognised as one of the integral part of intangible cultural heritage by the 2003 Convention. The commitment further stretches, India being also a State Party to two other Conventions of significance for the preservation, safeguarding and enhancement of the diversity of cultural expressions; the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Government of India is yet to make any headway in adopting policies and measures to implement particularly the 2003 Convention and the 2005 Convention.

The international agreements, recommendations and resolutions have been emphasising on integrated participatory development of

the intangible cultural heritage; with the widest possible participation of the peoples, communities, groups, public sector and private organisations and non-governmental organisations as well as all the stakeholders-artists and other concerned with the creation, maintenance and transmission of such heritage; with formulation and implementation of cultural policies and adoption of multiplicity of measures.

The policy recommendations, which provide a holistic new

perspective, may be accorded utmost priority by the Government of India for reformulating the existing policies and measures and adopting new policies, programmes and activities towards the identification, documentation, research, preservation, protection, promotion, enrichment, enhancement, transmission, dissemination and distribution of the living heritage or human dimensions of heritage; manifested in the performing arts of India.

6	Whether you have served as the chairman (chairperson) /vice-chairman (vice-chairperson)/ executive board member/general council member of the SNA or presently serving it as its executive board member/ general council member?	Yes No	1 2	→ 9
7	If yes, the position(s) held/being held by you (multiple options may be provided, in case you have been nominated/and co-opted more than once for different positions)	Formerly, Chairman/ chairperson Formerly, Vice-chairman / Vice- chairperson Former Executive Board Member Former General Council Member Presently, Executive Board Member Presently, General Council Member	1 2 3 4 5 6	
8	In case you are not serving presently, the duration(s) for which you held such position(s)			
III	Your valued opinion on the role of the SNA in fulfilment of its own mandate/stipulated aims and objectives, as envisaged in its Memorandum of Association			
9	Whether to your knowledge, any major step has been undertaken by the SNA to coordinate and promote the activities of regional or State Academies of music, dance & drama?	Yes No Can't say	1 2 3	→ 12 → 12
10	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
11	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-1.			
12	Whether to your knowledge, any major research work, has been undertaken by the SNA in the fields of music, dance & drama?	Yes No Can't say	1 2 3	→ 15 → 15
13	If yes, whether are you satisfied with such research work?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
14	Would you like to elaborate the details of such research work and if yes, the same may be enclosed as			

	Annexure-2.			
15	Whether to your knowledge, any major step has been undertaken by the SNA to coordinate and collaborate with similar Academies as there may be & other institutions and associations (besides the regional or State Academies) for the furtherance of its objects and for the enrichment of Indian culture as a whole?	Yes No Can't say	1 2 3	→ 18 → 18
16	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
17	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-3.			
18	Whether to your knowledge, any major step has been undertaken by the SNA to encourage the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama?	Yes No Can't say	1 2 3	→ 21 → 21
19	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
20	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-4.			
21	Do you think there is a need to establish theatre centre(s) on the basis of regional languages, as enshrined in the Memorandum of Association & Rules and Regulations of the SNA?	Yes No Can't say	1 2 3	
22	Whether to your knowledge, any major step has been undertaken by the SNA to establish any theatre centre on the basis of regional languages?	Yes No Can't say	1 2 3	→ 25 → 25
23	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
24	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-5.			

25	Whether to your knowledge, any major step has been undertaken by the SNA for encouraging cooperation among different theatre centres?	Yes No Can't say	1 2 3	→ 28 → 28
26	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
27	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-6.			
28	Do you think there is a need to set up any institution; providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of plays?	Yes No Can't say	1 2 3	
29	Whether to your knowledge, any major step has been undertaken by the SNA to set up such institution(s)?	Yes No Can't say	1 2 3	→ 32 → 32
30	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
31	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-7.			
32	Whether to your knowledge, any major step has been undertaken by the SNA to encourage and assist production of new plays by awarding prizes and distinctions?	Yes No Can't say	1 2 3	→ 35 → 35
33	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
34	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-8.			
35	Whether to your knowledge, the SNA has responded to the need for publishing literature on Indian music, dance and drama, including reference works, such as an illustrated dictionary or handbook of technical terms?	Yes No Can't say	1 2 3	→ 38 → 38
36	If yes, whether are you satisfied with such efforts?	Fully satisfied Partly satisfied Not satisfied	1 2 3	

37	Would you like to elaborate the details of such efforts and if yes, the same may be enclosed as Annexure-9.			
38	Whether to your knowledge, any major step has been undertaken by the SNA to give recognition to and otherwise assist meritorious theatrical organisations?	Yes No Can't say	1 2 3	→ 41 → 41
39	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
40	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-10.			
41	Whether to your knowledge, any major step has been undertaken by the SNA to encourage the development of amateur dramatic activity?	Yes No Can't say	1 2 3	→ 44 → 44
42	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
43	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-11.			
44	Whether to your knowledge, any major step has been undertaken by the SNA to promote children theatre?	Yes No Can't say	1 2 3	→ 47 → 47
45	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
46	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-12.			
47	Whether to your knowledge, any major step has been undertaken by the SNA to promote open-air theatre?	Yes No Can't say	1 2 3	→ 50 → 50
48	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
49	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-13.			

50	Whether to your knowledge, any major step has been undertaken by the SNA to promote the rural theatre in its various forms?	Yes No Can't say	1 2 3	→ 53 → 53
51	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
52	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-14.			
53	Whether to your knowledge, any major step has been undertaken by the SNA to revive and preserve folk music, folk dance and folk drama in different regions of the country and to encourage the development of community music, martial music and other types of music?	Yes No Can't say	1 2 3	→ 56 → 56
54	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
55	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-15.			
56	Have you ever participated in/ associated with/viewed any <u>music (classical/ and folk music) festival</u> , organised by the SNA?	Participated/associated/ viewed Never participated/associated/ viewed	1 2	→ 59
57	What are your valued opinion on the various dimensions of the <u>music festivals</u> , organised by the SNA; particularly on the following aspects;			
	i. Festival coverage(harmonious representation of different streams of classical music/and folk music)	Very good Good Average Below average Can't say	1 2 3 4 5	
	ii. Participation of senior artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iii. Participation of young and up-coming artists	Very good Good Average Below average Can't say	1 2 3 4 5	

	iv. Participation of art lovers and interested audience	Very good Good Average Below average Can't say	1 2 3 4 5	
	v. Geographical coverage of the festivals, with harmonious coverage of different parts/regions of the country in terms of hosting the festivals and participation of artists from different regions therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	vi. Festival management (degree of organisational excellence, demonstrated by the SNA in conducting the festivals)	Very good Good Average Below average Can't say	1 2 3 4 5	
	vii. Programme quality (standards of the artistic creations, artistic improvisations, artistic innovations and artistic productions; being staged in the music festival)	Very good Good Average Below average Can't say	1 2 3 4 5	
	viii. Impact of the festivals (in terms of preserving and promoting the vast and varied intangible heritage of India's diverse culture)	Very good Good Average Below average Can't say	1 2 3 4 5	
58	Would you like to provide any <u>suggestion</u> to further improve the format, content, coverage, quality and impact of the <u>music festivals</u> , being organised by the SNA and if yes, the same may be enclosed as Annexure-16.			
59	Have you ever participated in/ associated with/and viewed any <u>dance (classical/and folk dance) festival</u> , organised by the SNA?	Participated/associated/ viewed Never participated/associated/ viewed	1 2	→ 62
60	What are your valued opinion on the various dimensions of the <u>dance festivals</u> , organised by the SNA; particularly on the following aspects;			
	i. Festival coverage(harmonious representation of different streams of classical/and folk dance)	Very good Good Average Below average Can't say	1 2 3 4 5	

	ii. Participation of senior artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iii. Participation of young and up-coming artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iv. Participation of art lovers and interested audience	Very good Good Average Below average Can't say	1 2 3 4 5	
	v. Geographical coverage of the festivals, with harmonious coverage of different parts/regions of the country in terms of hosting the festivals and participation of artists from different regions therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	vi. Festival management (degree of organisational excellence, demonstrated by the SNA in conducting the festivals)	Very good Good Average Below average Can't say	1 2 3 4 5	
	vii. Programme quality (standards of the artistic creations, artistic improvisations, artistic innovations and artistic productions; being staged in the dance festival)	Very good Good Average Below average Can't say	1 2 3 4 5	
	viii. Impact of the festivals (in terms of preserving and promoting the vast and varied intangible heritage of India's diverse culture)	Very good Good Average Below average Can't say	1 2 3 4 5	
61	Would you like to provide any <u>suggestion</u> to further improve the format, content, coverage, quality and impact of the <u>dance festivals</u> , being organised by the SNA and if yes, the same may be enclosed as Annexure-17.			
62	Have you ever participated in/ associated with/and viewed any <u>drama (including, folk drama) festival</u> , organised by the SNA?	Participated/associated/ viewed Never participated/associated/ viewed	1 2	→ 65

63	What are your valued opinion on the various dimensions of the <u>drama festivals</u> , organised by the SNA; particularly on the following aspects;			
	i. Festival coverage(harmonious representation of different streams of drama, including folk drama)	Very good Good Average Below average Can't say	1 2 3 4 5	
	ii. Participation of senior artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iii. Participation of young and up-coming artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iv. Participation of art lovers and interested audience	Very good Good Average Below average Can't say	1 2 3 4 5	
	v. Geographical coverage of the festivals, with harmonious coverage of different parts/regions of the country in terms of hosting the festivals and participation of artists from different regions therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	vi. Festival management (degree of organisational excellence, demonstrated by the SNA in conducting the festivals)	Very good Good Average Below average Can't say	1 2 3 4 5	
	vii. Programme quality (standards of the artistic creations, artistic improvisations, artistic innovations and artistic productions; being staged in the drama festival)	Very good Good Average Below average Can't say	1 2 3 4 5	
	viii. Impact of the festivals (in terms of preserving and promoting the vast and varied intangible heritage of India's diverse culture)	Very good Good Average Below average Can't say	1 2 3 4 5	

64	Would you like to provide any <u>suggestion</u> to further improve the format, content, coverage, quality and impact of the <u>drama festivals</u> , being organised by the SNA and if yes, the same may be enclosed as Annexure-18.			
65	Have you ever participated in/ associated with any <u>seminar and conference</u> on All-India basis, organised by the SNA?	Participated/associated Never participated/associated	1 2	→ 68
66	What are your valued opinion on the various dimensions of the <u>seminars and conferences</u> on All-India basis, organised by the SNA; particularly on the following aspects;			
	i. Seminar/and conference coverage (harmonious thematic coverage of music, dance and drama or different aspects of one of these streams)	Very good Good Average Below average Can't say	1 2 3 4 5	
	ii. Participation of senior exponents and senior experts from different streams/and sub-streams as per the need of the thematic coverage of the seminars and conferences	Very good Good Average Below average Can't say	1 2 3 4 5	
	iii. Participation of young and up-coming artists and art experts therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	iv. Participation of art critics, art connoisseurs and interested audience	Very good Good Average Below average Can't say	1 2 3 4 5	
	v. Geographical coverage of the seminars and conferences, with harmonious coverage of different parts/regions of the country in terms of hosting the seminars and conferences as well as the participation of artists, art experts and art critics from different regions therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	vi. Seminar/conference management (degree of organisational excellence, demonstrated by the SNA in conducting the seminars	Very good Good Average	1 2 3	

	and conferences)	Below average	4	
		Can't say	5	
	vii. Programme quality (standards of the thematic artistic presentations)	Very good	1	
		Good	2	
		Average	3	
		Below average	4	
		Can't say	5	
	viii. Impact of the seminars and conferences (in terms of coming out with conclusions, suggestions and recommendations; not only to further improve the process of propagation, promotion and dissemination of the vast intangible heritage of India's diverse culture; as expressed in the forms of music, dance and drama; but also in ushering in futuristic/perspective programme and policy frameworks thereon)	Very good	1	
		Good	2	
		Average	3	
		Below average	4	
		Can't say	5	
67	Would you like to provide any <u>suggestion</u> to further improve the format, content, coverage, quality and impact of the <u>seminars/conferences</u> , being organised by the SNA and if yes, the same may be enclosed as Annexure-19.			
68	Are you honoured with Akademi Ratna (Akademi Fellow) by the SNA?	Yes No	1 2	→ 71
69	If yes, in which year?			
70	Do you think that you should have been awarded the Akademi Ratna (Akademi Fellow) earlier than the year; you were honoured with it?	Yes No	1 2	
71	If you are not honoured with the Akademi Ratna (Akademi Fellow), do you think that you should have been honoured with the same; because of your outstanding contributions to the cause of music/dance/drama and also because of the fact that the artist(s) of your calibre and excellence have already been honoured with the same?	Yes, because of my outstanding contributions to performing art Yes, because the artist(s) of my calibre and excellence have already honoured with Akademi Ratna (Akademi Fellows) Both of the above No, not at this stage Can't say	1 2 3 4 5	

72	Do you agree with the view point, put forward by the artists and art lovers in general and the senior artists in particular that the honour of the Akademi Ratna (Akademi Fellow) is conferred quite late, when the artists are in their much advanced age and thereby diluting or defeating the very purpose of the Akademi Ratna (Akademi Fellows)?	Yes No Can't say	1 2 3	
73	Do you think that the guidelines for the election of Akademi Ratna (Akademi Fellows) need to be more artist-friendly in terms of honouring more artists with Akademi Ratna (Akademi Fellows), keeping in view the large canvas of contributions by a good number of senior artists in the diverse fields of music, dance and drama?	Yes, more artists need to be honoured with Akademi Ratna (Akademi Fellows) No, the present practice may continue Can't say	1 2 3	
74	Do you agree to the recommendation of the General Council of the SNA made on March 25 th , 2003 that the number of Akademi Ratna (Akademi Fellows) may be restricted to 40 living persons, if not 60 at any given time, subject to the approval of the Ministry of Culture, Government of India?	Yes No Can't say	1 2 3	→ 76 → 76
75	If no, total number of Akademi Ratna (Akademi Fellows) would you like to suggest?	In nos. _____ Should be open-ended	1	
76	Do think that the present procedure of the election of the artists of outstanding merit in the fields of music, dance and drama as Akademi Ratna (Akademi Fellows) by a majority of at least three-fourth of the members of the General Council of the SNA present and voting, is fair?	Fair/just Sometime/to a degree biased Mostly/very often biased Can't say	1 2 3 4	
77	Do think that the present procedure of the election of Akademi Ratna (Akademi Fellows) need to be modified to make it more democratic and supportive to the causes of the artists of outstanding merit in the fields of music, dance and drama?	Yes No Can't say	1 2 3	→ 79 → 79
78	If yes, would you like to suggest any alternative method to the present practice of the election of Akademi Ratna (Akademi Fellows) and, the			

	same may be briefly stated here or may be enclosed as Annexure-20.			
79	Do you think that the monthly honorarium of Rs. 10,000/-, with 10% escalation in every 3 years, which Akademi Ratna (Akademi Fellows) are provided, is adequate?	Adequate Not-adequate	1 2	→ 81
80	If not adequate, how much monthly honorarium, you would like to suggest?	In Rs. _____		
81	Do you think that at least the spouses of the Akademi Ratna (Akademi Fellows) should be eligible for the benefits of monthly pension to provide a greater social and economic security to the families of the Akademi Ratna (Akademi Fellows)?	Yes No Can't say	1 2 3	
82	Are you honoured with Akademi Puraskar (Akademi Awards) by the SNA?	Yes No	1 2	→ 85
83	If yes, in which year?			
84	Do you think that you should have been conferred with the Akademi Puraskar (Akademi Awards) earlier than the year; you were honoured with it?	Yes No	1 2	
85	If you are not honoured with the Akademi Puraskar (Akademi Awards), do you think that you should have been honoured with the same; because of your sustained individual achievement of high professional order as an eminent practitioner, guru and scholar of music/dance/theatre and also because of the fact that the artist(s) of your calibre and excellence have already been honoured with the same?	Yes, because of my sustained individual achievement of high professional order as an eminent practitioner, guru and scholar of music/dance/theatre Yes, because the artists of my calibre and excellence have already honoured with the same Akademi Puraskar (Akademi Awards) Both of the above No, not at this stage Can't say	1 2 3 4 5	
86	Do you agree with the view point, put forward by the artists and art lovers in general and the senior artists in particular that the honour of the Akademi Puraskar (Akademi Awards) is conferred in an uneven manner, with the seniormost	Yes No Can't say	1 2 3	

	exponents are being denied of or getting the Akademi Puraskar (Akademi Awards) quite late and thereby diluting or defeating the very purpose of the Akademi Puraskar (Akademi Awards)?			
87	Do you think that the guidelines for the selection of the Akademi Puraskar (Akademi Awards) need to be more artist-friendly in terms of honouring more artists with the Akademi Puraskar (Akademi Awards), keeping in view the large canvas of contributions by a good number of senior artists in the diverse fields of music, dance and drama?	Yes, more artists need to be honoured with Akademi Puraskar (Akademi Awards) No, the present practice may continue Can't say	1 2 3	
88	Do you think that the upper annual limit of 30 Akademi Puraskar (Akademi Awards) should be raised to do justice to the varied fields/sub-fields of music, dance and drama, wherein a good number of eminent practitioners, gurus and scholars; with sustained individual achievement of high professional order; have not been accommodated under the Akademi Puraskar (Akademi Awards) programme ?	Yes No Can't say	1 2 3	→ 90 → 90
89	If yes, total annual number of Akademi Puraskar (Akademi Awards) would you like to suggest?	In nos. _____ Should be open-ended	1	
90	Do think that the present procedure of the selection of eminent practitioners, gurus and scholars of music, dance and theatre; with sustained individual achievement of high professional order as Akademi Puraskar (Akademi Awards); is fair?	Fair/just Sometime/to a degree biased Mostly/very often biased Can't say	1 2 3 4	
91	Do think that the present procedure of the selection of Akademi Puraskar (Akademi Awards) need to be modified to make it more democratic and supportive to the causes of eminent practitioners, gurus and scholars of music, dance and theatre; with sustained individual achievement of high professional order?	Yes No Can't say	1 2 3	→ 92 → 92

92	If yes, would you like to suggest any alternative method to the present practice of the selection of Akademi Puraskar (Akademi Awards) and, the same may be briefly stated here or may be enclosed as Annexure-21.			
93	Do you think that the one-time consolidated award money of Rs. 50,000/-, which each Akademi Puraskar (Akademi Awards) carries, is adequate?	Adequate Not-adequate	1 2	→ 95
94	If not adequate, how much consolidated award money, you would like to suggest?	In Rs. _____		
95	What is your opinion about the adequacy of Ustad Bismillah Khan Yuva Puraskar, instituted from 2006 for conferring awards(with annual upper limit of 33 awards) to the young outstanding practitioners in the fields of music, dance and drama in meeting the needs of conferring recognitions to the young talents from various fields/and sub-fields?	Adequate to provide recognitions to the exceptionally talented young artists Not-adequate and the number of total annual awards may be raised Can't say	1 2 3	
96	Do you think that the one-time consolidated award money of Rs. 25,000/-, which each Ustad Bismillah Khan Yuva Puraskar carries, is adequate?	Adequate Not-adequate	1 2	→ 98
97	If not adequate, how much consolidated award money, you would like to suggest?	In Rs. _____		
98	Do you think that such an award for the young outstanding artists should have been introduced by the SNA much earlier to give artistic encouragement and recognition to the exceptionally talented young practitioners?	Yes No	1 2	
99	Whether to your knowledge, any major step has been undertaken by the SNA for the maintenance of proper and adequate standards of education in music, dance and drama and with that object has organised any research in the teaching of the said subjects?	Yes No Can't say	1 2 3	→ 102 → 102

100	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
101	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-22.			
102	Whether to your knowledge, any major step has been undertaken by the SNA for fostering cultural contacts between the different regions of the country in the fields of music, dance and drama?	Yes No Can't say	1 2 3	→ 105 → 105
103	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
104	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-23.			
105	Whether to your knowledge, any major step has been undertaken by the SNA to promote cultural contacts with other countries in the fields of music, dance & drama?	Yes No Can't say	1 2 3	→ 108 → 108
106	If yes, whether are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
107	Would you like to elaborate the details of such step(s) and if yes, the same may be enclosed as Annexure-24.			
IV	Composition			
108	Do you think that the composition/structure of the General Council of the SNA is representative and democratic in character?	Yes No Can't say	1 2 3	→ 110 → 110
109	If no, would you like to provide any specific suggestion for further democratisation of the composition/structure of the General Council of the SNA and enclose the same as Annexure-25.			
110	Do you think that the composition/structure of the Executive Board of the SNA is representative and democratic in character?	Yes No Can't say	1 2 3	→ 112 → 112

111	If no, would you like to provide any specific suggestion for further democratisation of the composition/ structure of the Executive Board of the SNA and enclose the same as Annexure-26.			
V	Constituent Units			
112	Are you associated with/participated in the activities of Jawaharlal Nehru Manipur Dance Academy, Imphal, one of the constituent units of the SNA?	Yes No	1 2	→ 117
113	If yes, are you satisfied with the structure and composition of Jawaharlal Nehru Manipur Dance Academy, Imphal?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 115 → 115
114	If not fully satisfied, would you like to provide any specific suggestion for further democratisation of the composition/ structure of Jawaharlal Nehru Manipur Dance Academy, Imphal and enclose the same as Annexure-27.			
115	Are you satisfied with the functioning of Jawaharlal Nehru Manipur Dance Academy, Imphal, particularly as a training institution in Manipuri dance?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 117 → 117
116	If not fully satisfied, would you like to provide any specific suggestion for further improvement in the functioning of Jawaharlal Nehru Manipur Dance Academy, Imphal & enclose the same as Annexure-28.			
117	Are you associated with/participated in the activities of Kathak Kendra, Delhi, one of the constituent units of the SNA?	Yes No	1 2	→ 122
118	If yes, are you satisfied with the structure and composition of Kathak Kendra, Delhi?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 120 → 120
119	If not fully satisfied, would you like to provide any specific suggestion for further democratisation of the composition/structure of Kathak Kendra, Delhi and enclose the same as Annexure-29.			
120	Are you satisfied with the functioning of Kathak Kendra, Delhi particularly	Fully satisfied	1	

	as a training institution in Kathak dance?	Partly satisfied Not satisfied	2 3	→ 122 → 122
121	If not fully satisfied, would you like to provide any specific suggestion for further improvement in the functioning of Kathak Kendra, Delhi & enclose the same as Annexure-30.			
VI	Schemes and Grants			
122	Are you aware of the various schemes and grants of the SNA?	Yes No	1 2	→ 124
123	If yes, which are the schemes and grants, which you are aware of? <u>(multiple options may be provided)</u>	i. Seminar, Workshop on Music, Dance & Theatre ii. Sponsorship of Young Talents - (Music & Dance) iii. Promotion & Preservation of Puppetry iv. Assistance to Young Theatre Workers v. Assistance to Playwrights in different Indian Languages vi. Scheme of Assistance & Support to Contemporary Choreographers & Composers vii. Training & Preservation of Traditional Performing Arts viii. Grants to Cultural Institutions ix. Project Grants to Individuals for Research in Performing Arts x. Financial Assistance for Publication xi. Studies in Tribal Culture xii. Inter-State Cultural Exchange Programme xiii. Indo-Foreign Cultural Exchange Programme-Delegates & Gifts	1 2 3 4 5 6 7 8 9 10 11 12 13	

124	Have you/your organisation have/has ever applied and availed of grants under the stipulated schemes of the SNA?	Yes No	1 2	→ 128
125	If yes, in which of the scheme(s) you have/have been availing of financial assistance from the SNA?(multiple options may be provided)	i. Seminar, Workshop on Music, Dance & Theatre ii. Sponsorship of Young Talents - (Music & Dance) iii. Promotion & Preservation of Puppetry iv. Assistance to Young Theatre Workers v. Assistance to Playwrights in different Indian Languages vi. Scheme of Assistance & Support to Contemporary Choreographers & Composers vii. Training & Preservation of Traditional Performing Arts viii. Grants to Cultural Institutions ix. Project Grants to Individuals for Research in Performing Arts x. Financial Assistance for Publication xi. Studies in Tribal Culture xii. Inter-State Cultural Exchange Programme xiii. Indo-Foreign Cultural Exchange Programme-Delegates & Gifts	1 2 3 4 5 6 7 8 9 10 11 12 13	
126	How much grant approximately till date you have received from the SNA under its scheme(s) of financial assistance?	In Rs. _____		
127	Are you satisfied with the objective, format, content and the financial component of the scheme(s) under which you have availed of the grant(s) from the SNA?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 129 → 129

128	If you are not fully satisfied, what is/are your area(s) of dissatisfaction, wherein you think further improvement(s) of the scheme(s) is/are needed?(<u>multiple options may be provided</u>)	<p>Cumbersome procedure of application(s) 1</p> <p>Delay in processing of application(s) 2</p> <p>Delay in releasing the grant(s) 3</p> <p>Grant(s) is/are not adequate to meet the needs of the outlined objectives and format(s) of the scheme(s) 4</p> <p>Possibility of getting grant is difficult, because of reverse ratio of demand and supply (huge number of applications & lesser/highly disproportionate availability of fund) 5</p> <p>Decision-making process for sanctioning grants is not fair and democratic 6</p> <p>Any other, please specify 7</p> <p>_____</p> <p>_____</p> <p>_____</p>		
129	If you/your organisation have/has not availed of the grants under various schemes of the SNA, the reasons thereof?(<u>multiple options may be provided</u>)	<p>Not aware of the existence of the relevant scheme(s) under the SNA 1</p> <p>Cumbersome procedure of application(s) 2</p> <p>Delay in processing of application(s) 3</p> <p>Delay in releasing the grant(s) 4</p> <p>Grant(s) is/are not adequate to meet the needs of the outlined objectives and format(s) of the scheme(s) 5</p> <p>Possibility of getting grant is difficult, because of reverse ratio of demand and supply (huge number of applications & lesser/highly disproportionate availability of fund) 6</p>		

		Decision-making process for sanctioning grants is not fair and democratic	7	
		Any other, please specify _____ _____	8	
130	Your suggestions for further improvements in the schemes and grants of the SNA?(multiple options may be provided)	Adequate publicity of the schemes and grants	1	
		Simplification of the application procedure	2	
		Speedy processing of the applications	3	
		Timely release of the sanctioned grants/and instalment(s) thereof	4	
		Appropriate individual enhancements in the grants under different schemes	5	
		Enhancements of the total annual funding/ Budget Estimate(BE) of the schemes to accommodate more applications	6	
		Introduction of new schemes to cover the uncovered areas of performing arts activities	7	
		Further democratisation and transparency in the decision-making process in the sanction of the grants	8	
		Any other, please specify _____ _____ _____	9	
VII	Regional or State Academies of music, dance & drama			
131	Have you ever participated in/ associated with the activities of any regional or State Academy, functioning under the supervision or control of/in coordination with the SNA?	Participated/associated	1	
		Never participated/associated	2	→ 138

132	If yes, which regional or State Academy/Academies?			
133	The nature of your participation in/ and association with such regional or State Academy/Academies (multiple options may be provided)	<p>Is/was an office-bearer of the regional or State Academy</p> <p>Is/was a member of the governing/ decision-making body(executive board/ executive committee/council etc.) of the regional or State Academy</p> <p>Is/was a member of one or more of the expert committees of the regional or State Academy</p> <p>Participated in the festival(s), organised by the regional or State Academy</p> <p>Participated in the seminar/workshop, organised by the regional or State Academy</p> <p>Participated in other programmes, organised by the regional or State Academy</p> <p>Received grants from the regional or State Academy</p> <p>Received award from the regional or State Academy</p> <p>Any other, please specify</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7</p> <p>8</p> <p>9</p>	
134	Are you satisfied with the structure and composition of the regional or State Academy/Academies	<p>Fully satisfied</p> <p>Partly satisfied</p> <p>Not satisfied</p>	<p>1</p> <p>2</p> <p>3</p>	→ 136
135	If not fully satisfied, would you like to provide any specific suggestion for further democratisation of the composition/ structure of the regional or State Academy and enclose the same as Annexure-31.			
136	Are you satisfied with the functioning of the regional or State Academy, particularly as a nodal body of music, dance and drama at the State/regional level?	<p>Fully satisfied</p> <p>Partly satisfied</p> <p>Not satisfied</p>	<p>1</p> <p>2</p> <p>3</p>	→ 138

137	If not fully satisfied, would you like to provide any specific suggestion for further improvement in the functioning of the regional or State Academy and enclose the same as Annexure-32.			
VIII	SNA in Retrospective & Perspective			
138	Whether to your knowledge, during your present tenure as the executive board member/general council member or your earlier tenure(s) as the chairman (chairperson)/vice-chairman (vice-chairperson)/ executive board member/general council member of the SNA; any review/assessment/evaluation of any aspect of the structural, functional and schematic settings and patterns of the <u>SNA as the parent body</u> ; including in-house ones or conducted by the Ministry or by any independent agency has / have been undertaken?	Yes No Can't say	1 2 3	→ 140 → 140
139	If yes, could you please elaborate the details of such review/assessment/evaluation and enclose the same as Annexure-33.			
140	Whether to your knowledge, any review/assessment/evaluation of any aspect of the structural, functional and schematic settings and patterns of the <u>Constituent Units of the SNA</u> , including in-house ones or conducted by the Ministry or by any independent agency has / have been undertaken?	Yes No Can't say	1 2 3	→ 142 → 142
141	If yes, could you please elaborate the details of such review/assessment/evaluation and enclose the same as Annexure-34.			
142	Whether to your knowledge, any review / assessment / evaluation of any aspect of the structural, functional and schematic settings and patterns of the <u>regional or State Academies</u> of music, dance and drama; which are functioning under the supervision or control of/in coordination with the SNA, including in-house ones or conducted by the Ministry or by any independent agency; has / have been undertaken?	Yes No Can't say	1 2 3	→ 144 → 144

143	If yes, could you please elaborate the details of such review/assessment/evaluation and enclose the same as Annexure-35.			
144	In your valued opinion, what are the major constraints, being faced by the <u>SNA as the parent body</u> in the fulfilment of its stipulated aims and objectives? (multiple options may be provided)?	Constraint of staff Fund shortage Lack of official support Lack of organisational support Lack of programmes Lack of policy initiatives Lack of support from the artists All the above None of the above Others (pl. specify)----- ----- ----- -----	1 2 3 4 5 6 7 8 9 10	
145	In your valued opinion, what are the major constraints, being faced by the <u>Constituent Units</u> in the fulfilment of their stipulated aims and objectives? (multiple options may be provided)?	Constraint of staff Fund shortage Lack of official support Lack of organisational support Lack of programmes Lack of policy initiatives Lack of support from the artists All the above None of the above Others (pl. specify)----- ----- ----- -----	1 2 3 4 5 6 7 8 9 10	
146	In your valued opinion, what are the major constraints, being faced by the <u>regional or State Academies</u> of music, dance and drama; which are functioning under the supervision or control of/in coordination with the SNA in the fulfilment of their	Constraint of staff Fund shortage Lack of official support Lack of organisational support Lack of programmes	1 2 3 4 5	

	stipulated aims and objectives? (multiple options may be provided)	Lack of policy initiatives Lack of support from the artists All the above None of the above Others (pl. specify)----- ----- ----- -----	6 7 8 9 10	
147	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion from any other artist /and art organisation for further <u>democratisation</u> of its <u>General Council</u> ?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	 → 151 → 151
148	If yes, could you please elaborate the details of such suggestions or specify certain aspects thereof, and enclose the same as Annexure-36.			
149	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	 → 151 → 151
150	If yes, could you please elaborate the details of such actions and enclose the same as Annexure-37.			
151	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion from any other artist /and art organisation for further <u>democratisation</u> of its <u>Executive Board</u> ?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	 → 155 → 155
152	If yes, could you please elaborate the details of such suggestions or specify certain aspects thereof, and enclose the same as Annexure-38.			
153	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	 → 155 → 155

154	If yes, could you please elaborate the details of such actions and enclose the same as Annexure-39.			
155	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for further <u>improving</u> the programme of <u>Akademi Ratna (Akademi Fellows)</u> ; including revising its guidelines, number of awards and the award amount?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	→ 159 → 159
156	If yes, could you please elaborate the details of such suggestions or specify certain aspects thereof, and enclose the same as Annexure-40.			
157	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	→ 159 → 159
158	If yes, could you please elaborate the details of such actions and enclose the same as Annexure-41.			
159	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for further <u>improving</u> the programme of <u>Akademi Puraskar (Akademi Awards)</u> ; including revising its guidelines, number of awards and the award amount?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	→ 163 → 163
160	If yes, could you please elaborate the details of such suggestions or specify certain aspects thereof, and enclose the same as Annexure-42.			
161	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	→ 163 → 163
162	If yes, could you please elaborate the details of such actions and enclose the same as Annexure-43.			
163	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for further <u>improving</u> programme of <u>scholarships</u> ; including revising its guidelines, number of fellows and the fellowship amount?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above	1 2 3	

		None of the above	4	→ 167
		Can't say	5	→ 167
164	If yes, could you please elaborate the details of such suggestions or specify certain aspects thereof, and enclose the same as Annexure-44.			
165	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	→ 167 → 167
166	If yes, could you please elaborate the details of such actions and enclose the same as Annexure-45.			
167	Do you think that the SNA should open more Constituent Units, besides the present ones; Jawaharlal Nehru Manipur Dance Academy, Imphal and Kathak Kendra, Delhi to meet the needs of credible training institutions in the fields/and sub-fields of /under music, dance and drama?	Yes No Can't say	1 2 3	→ 169 → 169
168	If yes, which stream(s) such training institution(s) may cover?(the theatre field has not been suggested as the National School of Drama has been catering to the diverse artistic needs of theatre) Multiple options may be provided	Hindustani Vocal Hindustani Instrumental Carnatic Vocal Carnatic Instrumental Creative & Experimental Music Other major Traditions of Music Bharatanatyam Kathakali Kuchipudi Odissi Sattriya Mohiniattam Chhau Creative & Experimental dance Other major traditions of dance and dance theatre Music for dance Traditional / Folk / Tribal Dance/ Music/ Theatre and Puppetry	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	
169	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for <u>improving</u> the structural, functional	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art	1	

	and schematic settings and patterns of its <u>Constituent Units</u> ?	organisation(s) Both of the above None of the above Can't say	2 3 4 5	 → 173 → 173
170	If yes, could you please elaborate the details of such suggestions or specify certain aspects thereof, and enclose the same as Annexure-46.			
171	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	 → 173 → 173
172	If yes, could you please elaborate the details of such actions and enclose the same as Annexure-47.			
173	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for <u>improving its schemes and grants</u> ; including the nature, duration and quantum of financial support?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	 → 177 → 177
174	If yes, could you please elaborate the details of such suggestions or specify certain aspects thereof, and enclose the same as Annexure-48.			
175	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	 → 177 → 177
176	If yes, could you please elaborate the details of such actions and enclose the same as Annexure-49.			
177	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for <u>improving the structural, functional and schematic settings and patterns of the regional or State Academies of music, dance and drama</u> ; which are functioning under the supervision or control of/in coordination with the SNA?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /& art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	 → 181 → 181
178	If yes, could you please elaborate the details of such suggestions or specify certain aspects thereof, and enclose the same as Annexure-50.			

179	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	→ 181 → 181
180	If yes, could you please elaborate the details of such actions and enclose the same as Annexure-51.			
181	Since your association with the SNA, how will you assess/judge the <u>overall physical achievements</u> of the SNA in terms of; i. Fulfilment of its aims & objectives; ii. Democratic and representative nature of its structure; iii. Functioning of the Constituent Units; iv. Optimisation of the benefits under the schemes and grants; and v. Functioning of the regional or State Academies.	Very good Good Average Below average Can't say	1 2 3 4 5	
182	Since your association with the SNA, how will you assess/judge the <u>overall financial achievements</u> of the SNA in terms of the utilisation of the budget/budget estimate(BE), provided by the Government of India?	Very good Good Average Below average Can't say	1 2 3 4 5	
183	Whether to your knowledge the SNA has formulated any new/and revised plan/ proposal / programme and policy for Eleventh Five Year Plan?	Yes No Can't say	1 2 3	→ 187 → 187
184	If yes, whether such plan(s)/ proposal(s)/ programme(s) & policy/policies, outlined in the Eleventh Five Year Plan; are quantitatively and qualitatively different and advantageous from/ over the Tenth Five year Plan?	Quantitatively improved ones Qualitatively improved ones Continuation of the same policies and programmes Can't say, because not aware of the details	1 2 3 4	
185	Have you been directly associated with the formulation of the plans / proposals / programmes and policies of the SNA for the Eleventh Five Year Plan?	Yes No	1 2	→ 187
186	If yes, could you please provide in details about your association and contributions and enclose the same as Annexure-52.			
187	If you are not aware of the formulation of the plans / proposals /	Yes No	1 2	

	programmes and policies of the SNA for the Eleventh Five Year Plan; do you think that the SNA would have gone for such detailed exercise to improve its structural, functional and schematic settings and role?	Can't say	3	
188	Do you think that a long-term perspective plan is essential for the SNA to achieve its outlined aims and objectives optimally as well as to further expand the span of its structural and functional role to meet the ever-growing emerging artistic needs as the apex body of the performing arts in the country?	Yes No Can't say	1 2 3	→ 190 → 190
189	If yes, do you think that in absence of such a perspective plan, the SNA role is going to stagnant?	Stagnant Deteriorate Unaffected	1 2 3	
190	<p>Your valued overall critical assessment on the structural, functional and schematic settings and role of the SNA in fulfilling its stipulated aims and objectives as well as in accommodating the emerging and ever-growing diverse artistic and cultural needs as the apex body of the performing arts in the country as well as your valuable specific suggestions to further improve the structure and functions of the SNA to optimise its role.</p> <p>While your responses to all the relevant questions provided in this schedule will be vital for the study; the pertinent parts of the most appropriate overall critical assessments/and specific suggestions, provided in this column by you and other senior artists/and art critics, will be incorporated in the evaluation report to be submitted to the Planning Commission, Government of India.</p>			
Date:		Signature		

Annexures to the Schedule-2(Questionnaire for senior artists & art critics)

- Annexure -1: The details of the steps, undertaken by the SNA to coordinate and promote the activities of regional or State Academies of music, dance & drama
- Annexure -2: The details of the major research work, undertaken by the SNA in the fields of music, dance & drama
- Annexure -3: The details of the steps, undertaken by the SNA to coordinate and collaborate with similar Academies as there may be & other institutions and associations (besides the regional or State Academies) for the furtherance of its objects and for the enrichment of Indian culture as a whole
- Annexure -4: The details of the steps, undertaken by the SNA to encourage the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama
- Annexure -5: The details of the steps, undertaken by the SNA to establish any theatre centre on the basis of regional languages
- Annexure -6: The details of the steps, undertaken by the SNA for encouraging cooperation among different theatre centres
- Annexure -7: The details of the steps, undertaken by the SNA to set up any institution; providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of plays
- Annexure -8: The details of the steps, undertaken by the SNA to encourage and assist production of new plays by awarding prizes and distinctions
- Annexure -9: The details of the steps, undertaken by the SNA to meet the needs of publishing literature on Indian music, dance and drama, including reference works, such as an illustrated dictionary or handbook of technical terms
- Annexure -10: The details of the steps, undertaken by the SNA to give recognition to and otherwise assist meritorious theatrical organisations
- Annexure -11: The details of the steps, undertaken by the SNA to encourage the development of amateur dramatic activity
- Annexure -12: The details of the steps, undertaken by the SNA to promote children theatre
- Annexure -13: The details of the steps, undertaken by the SNA to promote open-air theatre
- Annexure -14: The details of the steps, undertaken by the SNA to promote the rural theatre in its various forms
- Annexure -15: The details of the steps, undertaken by the SNA to revive and preserve folk music, folk dance and folk drama in different regions of the country and to encourage the development of community music, martial music and other types of music
- Annexure -16: The details of your suggestion(s) to further improve the format, content, coverage, quality and impact of the music festivals, being organised by the SNA
- Annexure -17: The details of your suggestion(s) to further improve the format, content, coverage, quality and impact of the dance festivals, being organised by the SNA

- Annexure -18: The details of your suggestion(s) to further improve the format, content, coverage, quality and impact of the drama festivals, being organised by the SNA
- Annexure -19: The details of your suggestion(s) to further improve the format, content, coverage, quality and impact of the seminars/ conferences, being organised by the SNA
- Annexure -20: The details of suggested alternative method(s) to the present practice of the election of Akademi Ratna (Akademi Fellows)
- Annexure -21: The details of suggested alternative method(s) to the present practice of the selection of Akademi Puraskar (Akademi Awards)
- Annexure -22: The details of the steps, undertaken by the SNA for the maintenance of proper and adequate standards of education in music, dance and drama and with that object any research in the teaching of the said subjects, being organised
- Annexure -23: The details of the steps, undertaken by the SNA for fostering cultural contacts between the different regions of the country in the fields of music, dance and drama
- Annexure -24: The details of the steps, undertaken by the SNA to promote cultural contacts with other countries in the fields of music, dance & drama
- Annexure-25: The details of your suggestion(s) for further democratisation of the composition/ structure of the General Council of the SNA
- Annexure-26: The details of your suggestion(s) for further democratisation of the composition/ structure of the Executive Board of the SNA
- Annexure -27: The details of your suggestion(s) for further democratisation of the composition/ structure of Jawaharlal Nehru Manipur Dance Academy, Imphal
- Annexure -28: The details of your suggestion(s) for further improvement in the functioning of Jawaharlal Nehru Manipur Dance Academy, Imphal
- Annexure -29: The details of your suggestion(s) for further democratisation of the composition/ structure of Kathak Kendra, Delhi
- Annexure-30: The details of the suggestion(s) for further improvement in the functioning of Kathak Kendra, Delhi
- Annexure-31: The details of your suggestion(s) for further democratisation of the composition/ structure of the regional or State Academy
- Annexure -32: The details of your suggestion(s) for further improvement in the functioning of the regional or State Academy
- Annexure -33: The details of review(s) / assessment(s) /evaluation(s) of any aspect of the structural, functional and schematic settings and patterns of the SNA as the parent body; including in-house ones or conducted by the Ministry or by any independent agency; which may have come to your knowledge during your present tenure as the executive board member/general council member or your earlier tenure(s) as the chairman (chairperson)/ vice-chairman (vice-chairperson)/ executive board member/general council member of the SNA
- Annexure -34: The details of review(s) / assessment(s) /evaluation(s) of any aspect of the structural, functional and schematic settings and patterns of Constituent Units of the SNA
- Annexure-35: The details of review(s) / assessment(s) /evaluation(s) of any aspect

- of the structural, functional and schematic settings and patterns of regional or State Academies
- Annexure-36: The details of the suggestion(s), given by you or to your knowledge by any other artist /and art organisation to the SNA for further democratisation of its General Council
- Annexure -37: The details of the action(s), taken by the SNA on the suggestion(s), given by you or to your knowledge by any other artist /and art organisation, for further democratisation of its General Council
- Annexure -38: The details of the suggestion(s), given by you or to your knowledge by any other artist /and art organisation to the SNA for further democratisation of its Executive Board
- Annexure -39: The details of the action(s), taken by the SNA on the suggestion(s), given by you or to your knowledge by any other artist /and art organisation, for further democratisation of its Executive Board
- Annexure-40: The details of the suggestion(s), given by you or to your knowledge by any other artist /and art organisation to the SNA for further improving the programme of Akademi Ratna (Akademi Fellows); including revising its guidelines, number of awards and the award amount
- Annexure-41: The details of the action(s), taken by the SNA on the suggestion(s), given by you or to your knowledge by any other artist /and art organisation for further improving the programme of Akademi Ratna (Akademi Fellows); including revising its guidelines, number of awards and the award amount
- Annexure-42: The details of the suggestion(s), given by you or to your knowledge by any other artist /and art organisation to the SNA for further improving the programme of Akademi Puraskar (Akademi Awards); including revising its guidelines, number of awards and the award amount
- Annexure-43: The details of the action(s), taken by the SNA on the suggestion(s), given by you or to your knowledge by any other artist /and art organisation for further improving the programme of Akademi Puraskar (Akademi Awards); including revising its guidelines, number of awards and the award amount
- Annexure-44: The details of the suggestion(s), given by you or to your knowledge by any other artist /and art organisation to the SNA for further improving the programme of scholarships; including revising its guidelines, number of awards and the award amount
- Annexure-45: The details of the action(s), taken by the SNA on the suggestion(s), given by you or to your knowledge by any other artist /and art organisation for further improving the programme of scholarships; including revising its guidelines, number of awards and the award amount
- Annexure-46: The details of the suggestion(s), given by you or to your knowledge by any other artist /and art organisation to the SNA for improving the structural, functional and schematic settings and patterns of its Constituent Units
- Annexure-47: The details of the action(s), taken by the SNA on the suggestion(s), given by you or to your knowledge by any other artist /and art organisation for improving the structural, functional and schematic

- settings and patterns of its Constituent Units
- Annexure-48: The details of the suggestion(s), given by you or to your knowledge by any other artist /and art organisation to the SNA for improving its schemes and grants; including the nature, duration and quantum of financial support
- Annexure-49: The details of the action(s), taken by the SNA on the suggestion(s), given by you or to your knowledge by any other artist /and art organisation for improving its schemes and grants; including the nature, duration and quantum of financial support
- Annexure-50: The details of the suggestion(s), given by you or to your knowledge by any other artist /and art organisation to the SNA for improving the structural, functional and schematic settings and patterns of the regional or State Academies of music, dance and drama; which are functioning under the supervision or control of/in coordination with the SNA
- Annexure-51: The details of the action(s), taken by the SNA on the suggestion(s), given by you or to your knowledge by any other artist /and art organisation for improving the structural, functional and schematic settings and patterns of the regional or State Academies of music, dance and drama; which are functioning under the supervision or control of/in coordination with the SNA
- Annexure-52: The details of your involvement with the formulation of the plans / proposals / programmes and policies of the SNA for the Eleventh Five Year Plan

Note: The above-mentioned Annexures are optional. The respondent senior artist/art critic, if s/he desires, may provide the details of the information, sought in the questionnaire as one or more of the specified Annexures, as the same may help in classification of relevant data. However, the Annexures may be ignored, in case the respondent feels that the desired information have been provided in nutshell in the particular columns.

		of music, dance & drama	2	
		Availed of grants under the scheme(s) of the SNA	3	
		Any other, please specify _____ _____ _____	4	
8	Which of the work of the SNA has interested you the most?(multiple options may be provided)	Coordination and promotion of the activities of the regional or State Academy of music, dance and drama	1	
		Research work, undertaken by the SNA	2	
		Coordination and collaboration with similar Academies and other institutions and associations(besides the regional or State Academies) for the enrichment of Indian culture	3	
		Exchange of ideas and enrichment of techniques between the different regions in regard to the performing arts of music, dance and drama	4	
		Efforts to establish theatre centre(s) on the basis of regional languages	5	
		Encouraging cooperation among different theatre centres	6	
		Setting up institution(s); providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of place	7	
		Encouraging and assisting production of new place by awarding prizes and distinction	8	
		Publishing literature on Indian music, dance and drama; including reference works, such as illustrated dictionary or handbook of technical terms	9	

		Giving recognition to and otherwise assist meritorious theatrical organisations	10	
		Encourage the development of amateur dramatic activity	11	
		Promotion of children theatre	12	
		Promotion of open-air theatre	13	
		Promotion of rural theatre	14	
		Revival and preservation of folk music, folk dance and folk drama in different regions of the country and encouraging the development of community music, martial music and other types of music	15	
		None of the above	16	
		Any other, please specify _____		
		_____	17	
		_____	18	
		Can't say		
9	Have you ever participated in/ associated with/viewed any <u>music (classical/ and folk music) festival</u> , organised by the SNA?	Participated/associated/ viewed	1	→ 13
		Never participated/associated/ viewed	2	
10	What are your opinion on the various dimensions of the <u>music festivals</u> , organised by the SNA; particularly on the following aspects;			
	i. Festival coverage(harmonious representation of different streams of classical music/and folk music)	Very good	1	
		Good	2	
		Average	3	
		Below average	4	
		Can't say	5	
	ii. Participation of senior artists	Very good	1	
		Good	2	
		Average	3	
		Below average	4	
		Can't say	5	
	iii. Participation of young and up-coming artists	Very good	1	
		Good	2	
		Average	3	
		Below average	4	
		Can't say	5	
	iv. Participation of art lovers and	Very good	1	

	interested audience	Good Average Below average Can't say	2 3 4 5	
	v. Geographical coverage of the festivals, with harmonious coverage of different parts/regions of the country in terms of hosting the festivals and participation of artists from different regions therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	vi. Festival management (degree of organisational excellence, demonstrated by the SNA in conducting the festivals)	Very good Good Average Below average Can't say	1 2 3 4 5	
	vii. Programme quality (standards of the artistic creations, artistic improvisations, artistic innovations and artistic productions; being staged in the music festival)	Very good Good Average Below average Can't say	1 2 3 4 5	
	viii. Impact of the festivals (in terms of preserving and promoting the vast and varied intangible heritage of India's diverse culture)	Very good Good Average Below average Can't say	1 2 3 4 5	
11	Would you like to provide any <u>suggestion</u> to further improve the format, content, coverage, quality and impact of the <u>music festivals</u> , being organised by the SNA ?	Yes No	1 2	→ 13
12	If yes, what are your suggestion(s)			
13	Have you ever participated in/ associated with/and viewed any <u>dance (classical/and folk dance) festival</u> , organised by the SNA?	Participated/associated/ viewed Never participated/associated/ viewed	1 2	→ 17
14	What are your opinion on the various dimensions of the <u>dance festivals</u> , organised by the SNA; particularly on the following aspects;			

	i. Festival coverage(harmonious representation of different streams of classical/and folk dance)	Very good Good Average Below average Can't say	1 2 3 4 5	
	ii. Participation of senior artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iii. Participation of young and up-coming artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iv. Participation of art lovers and interested audience	Very good Good Average Below average Can't say	1 2 3 4 5	
	v. Geographical coverage of the festivals, with harmonious coverage of different parts/regions of the country in terms of hosting the festivals and participation of artists from different regions therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	vi. Festival management (degree of organisational excellence, demonstrated by the SNA in conducting the festivals)	Very good Good Average Below average Can't say	1 2 3 4 5	
	vii. Programme quality (standards of the artistic creations, artistic improvisations, artistic innovations and artistic productions; being staged in the dance festival)	Very good Good Average Below average Can't say	1 2 3 4 5	
	viii. Impact of the festivals (in terms of preserving and promoting the vast and varied intangible heritage of India's diverse culture)	Very good Good Average Below average Can't say	1 2 3 4 5	
15	Would you like to provide any <u>suggestion</u> to further improve the format, content, coverage, quality and impact of the <u>dance festivals</u> ,	Yes No	1 2	→ 17

	being organised by the SNA ?			
16	If yes, what are your suggestion(s)			
17	Have you ever participated in/ associated with/and viewed any <u>drama (including, folk drama) festival</u> , organised by the SNA?	Participated/associated/ viewed Never participated/associated/ viewed	1 2	→ 21
18	What are your opinion on the various dimensions of the <u>drama festivals</u> , organised by the SNA; particularly on the following aspects;			
	i. Festival coverage(harmonious representation of different streams of drama, including folk drama)	Very good Good Average Below average Can't say	1 2 3 4 5	
	ii. Participation of senior artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iii. Participation of young and up-coming artists	Very good Good Average Below average Can't say	1 2 3 4 5	
	iv. Participation of art lovers and interested audience	Very good Good Average Below average Can't say	1 2 3 4 5	
	v. Geographical coverage of the festivals, with harmonious coverage of different parts/regions of the country in terms of hosting the festivals and participation of artists from different regions therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	vi. Festival management (degree of organisational excellence, demonstrated by the SNA in	Very good Good	1 2	

	conducting the festivals)	Average Below average Can't say	3 4 5	
	vii. Programme quality (standards of the artistic creations, artistic improvisations, artistic innovations and artistic productions; being staged in the drama festival)	Very good Good Average Below average Can't say	1 2 3 4 5	
	viii. Impact of the festivals (in terms of preserving and promoting the vast and varied intangible heritage of India's diverse culture)	Very good Good Average Below average Can't say	1 2 3 4 5	
19	Would you like to provide any <u>suggestion</u> to further improve the format, content, coverage, quality and impact of the <u>drama festivals</u> , being organised by the SNA ?	Yes No	1 2	→ 21
20	If yes, what are your suggestion(s)			
21	Have you ever participated in/ associated with any <u>seminar and conference</u> on All-India basis, organised by the SNA?	Participated/associated Never participated/associated	1 2	→ 25
22	What are your opinion on the various dimensions of the <u>seminars and conferences</u> on All-India basis, organised by the SNA; particularly on the following aspects;			
	i. Seminar/and conference coverage (harmonious thematic coverage of music, dance and drama or different aspects of one of these streams)	Very good Good Average Below average Can't say	1 2 3 4 5	
	ii. Participation of senior exponents and senior experts from different streams/and sub-streams as per the need of the thematic coverage of the seminars and conferences	Very good Good Average Below average Can't say	1 2 3 4 5	

	iii. Participation of young and up-coming artists and art experts therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	iv. Participation of art critics, art connoisseurs and interested audience	Very good Good Average Below average Can't say	1 2 3 4 5	
	v. Geographical coverage of the seminars and conferences, with harmonious coverage of different parts/regions of the country in terms of hosting the seminars and conferences as well as the participation of artists, art experts and art critics from different regions therein	Very good Good Average Below average Can't say	1 2 3 4 5	
	vi. Seminar/conference management (degree of organisational excellence, demonstrated by the SNA in conducting the seminars and conferences)	Very good Good Average Below average Can't say	1 2 3 4 5	
	vii. Programme quality (standards of the thematic artistic presentations)	Very good Good Average Below average Can't say	1 2 3 4 5	
	viii. Impact of the seminars and conferences (in terms of coming out with conclusions, suggestions and recommendations; not only to further improve the process of propagation, promotion and dissemination of the vast intangible heritage of India's diverse culture; as expressed in the forms of music, dance and drama; but also in ushering in futuristic/perspective programme and policy frameworks thereon)	Very good Good Average Below average Can't say	1 2 3 4 5	
23	Would you like to provide any <u>suggestion</u> to further improve the format, content, coverage, quality and impact of the <u>seminars/conferences</u> , being organised by the SNA ?	Yes No	1 2	→ 25

24	If yes, what are your suggestion(s)			
25	Are you aware of or heard of Akademi Ratna (Akademi Fellow), being conferred by the SNA?	Yes, aware of Yes, heard of No, not aware of/never heard of	1 2 3	→ 28
26	If yes, do you know any Akademi Ratna (Akademi Fellow) awardee?	Yes No	1 2	→ 28
27	If yes, could you please name one or more Akademi Ratna (Akademi Fellow) awardees?			
28	Do you know the detailed guidelines/procedures for nomination and selection of Akademi Puraskar (Akademi Awards) being conferred by the SNA?	Yes No	1 2	
29	Could you name one or more artist(s), who has/have been conferred Akademi Puraskar (Akademi Awards)?	Yes No	1 2	→ 31
30	If yes, the artist(s) is/are:			
31	In case you are an eminent practitioner, Guru and scholar of music/dance/theatre, with sustained individual achievement of high professional order and 35 plus in age; do you think that you should have been conferred with the Akademi Puraskar (Akademi Awards) and also because of the fact that the artist(s) of your calibre and excellence have already been honoured with the same?	Yes, because of my sustained individual achievement of high professional order as an eminent practitioner, guru and scholar of music/dance/theatre Yes, because the artists of my calibre and excellence have already honoured with the same Akademi Puraskar (Akademi Awards) Both of the above No, not at this stage Can't say	1 2 3 4 5	
32	Do you agree with the view point, put forward by the artists and art	Yes	1	

	lovers in general that the honour of the Akademi Puraskar (Akademi Awards) is conferred in an uneven manner, with the seniormost exponents are being denied of or getting the Akademi Puraskar (Akademi Awards) quite late and thereby diluting or defeating the very purpose of the Akademi Puraskar (Akademi Awards)?	No Can't say	2 3	
33	Do you think that the guidelines for the selection of the Akademi Puraskar (Akademi Awards) need to be more artist-friendly in terms of honouring more artists with the Akademi Puraskar (Akademi Awards), keeping in view the large canvas of contributions by a good number of senior artists in the diverse fields of music, dance and drama?	Yes, more artists need to be honoured with Akademi Puraskar (Akademi Awards) No, the present practice may continue Can't say	1 2 3	
34	Do you think that the upper annual limit of 30 Akademi Puraskar (Akademi Awards) should be raised to do justice to the varied fields/sub-fields of music, dance and drama, wherein a good number of eminent practitioners, gurus and scholars; with sustained individual achievement of high professional order; have not been accommodated under the Akademi Puraskar (Akademi Awards) programme ?	Yes No Can't say	1 2 3	→ 36 →36
35	If yes, total annual number of Akademi Puraskar (Akademi Awards) would you like to suggest?	In nos. _____ Should be open-ended	1	
36	Do you think that the present procedure of the selection of eminent practitioners, gurus and scholars of music, dance and theatre; with sustained individual achievement of high professional order as Akademi Puraskar (Akademi Awards); is fair?	Fair/just Sometime/to a degree biased Mostly/very often biased Can't say	1 2 3 4	
37	Do you think that the present procedure of the selection of Akademi Puraskar (Akademi Awards) need to be modified to make it more democratic and supportive to the causes of eminent practitioners, gurus and scholars of music, dance and theatre; with	Yes No Can't say	1 2 3	→ 40 → 40

	sustained individual achievement of high professional order?			
38	If yes, would you like to suggest any alternative method to the present practice of the selection of Akademi Puraskar (Akademi Awards) ?	Yes No	1 2	
39	If yes, what are your suggestion(s)			
40	Do you think that the one-time consolidated award money of Rs. 50,000/-, which each Akademi Puraskar (Akademi Awards) carries, is adequate?	Adequate Not-adequate	1 2	→ 42
41	If not adequate, how much consolidated award money, you would like to suggest?	In Rs. _____		
42	What is your opinion about the adequacy of Ustad Bismillah Khan Yuva Puraskar, instituted from 2006 for conferring awards(with annual upper limit of 33 awards) to the young outstanding practitioners in the fields of music, dance and drama in meeting the needs of conferring recognitions to the young talents from various fields/and sub-fields?	Adequate to provide recognitions to the exceptionally talented young artists Not-adequate and the number of total annual awards may be raised Can't say	1 2 3	
43	Are you a recipient of Ustad Bismillah Khan Yuva Puraskar?	Yes No	1 2	
44	Do you think that the one-time consolidated award money of Rs. 25,000/-, which each Ustad Bismillah Khan Yuva Puraskar carries, is adequate?	Adequate Not-adequate	1 2	→ 46
45	If not adequate, how much consolidated award money, you would like to suggest?	In Rs. _____		
46	Do you think that such an award for the young outstanding artists should have been introduced by the SNA much earlier to give artistic encouragement and recognition to the exceptionally talented young	Yes No	1 2	

	practitioners?			
47	Are you aware of any major step, which has been undertaken by the SNA for the maintenance of proper and adequate standards of education in music, dance and drama and with that object has organised any research in the teaching of the said subjects?	Yes No Can't say	1 2 3	→ 51 → 51
48	If yes, are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
49	Would you like to specify any such step?	Yes No	1 2	→ 51
50	If yes, the highlights of such step(s)			
51	Are you aware of any major step, which has been undertaken by the SNA for fostering cultural contacts between the different regions of the country in the fields of music, dance and drama?	Yes No Can't say	1 2 3	→ 55 → 55
52	If yes, are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	
53	Would you like to specify any such step?	Yes No	1 2	→ 55
54	If yes, the highlights of such step(s)			
55	Are you aware of any major step, which has been undertaken by the SNA to promote cultural contacts with other countries in the fields of music, dance & drama?	Yes No Can't say	1 2 3	→ 59 → 59
56	If yes, are you satisfied with such step(s)?	Fully satisfied Partly satisfied Not satisfied	1 2 3	

57	Would you like to specify any such step?	Yes No	1 2	→ 59
58	If yes, the highlights of such step(s)			
III	Composition of the SNA			
59	Are you aware of the procedure of the composition/ structure of the General Council of the SNA?	Yes No	1 2	→ 63
60	If yes, do you think that the composition/ structure of the General Council of the SNA is representative and democratic in character?	Yes No Can't say	1 2 3	→ 63 → 63
61	If no, would you like to provide any specific suggestion for further democratisation of the composition/ structure of the General Council of the SNA?			
62	If yes, what are the suggestion(s)?			
63	Are you aware of the procedure of the composition/ structure of the Executive Board of the SNA?	Yes No	1 2	→ 67
64	Do you think that the composition/ structure of the Executive Board of the SNA is representative and democratic in character?	Yes No Can't say	1 2 3	→ 67 → 67
65	If no, would you like to provide any specific suggestion for further democratisation of the composition/ structure of the Executive Board of the SNA?			
66	If yes, what are the suggestion(s)?			

IV	Constituent Units of the SNA			
67	Are you associated with/participated in the activities of Jawaharlal Nehru Manipur Dance Academy, Imphal, one of the constituent units of the SNA?	Yes No	1 2	→ 74
68	If yes, are you satisfied with the <u>structure and composition</u> of Jawaharlal Nehru Manipur Dance Academy, Imphal?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 71 → 71
69	If not fully satisfied, would you like to provide any specific suggestion for further democratisation of the composition/ structure of Jawaharlal Nehru Manipur Dance Academy, Imphal ?			
70	If yes, what are the suggestion(s)?			
71	Are you satisfied with the <u>functioning</u> of Jawaharlal Nehru Manipur Dance Academy, Imphal, particularly as a training institution in Manipuri dance?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 74 → 74
72	If not fully satisfied, would you like to provide any specific suggestion for further improvement in the functioning of Jawaharlal Nehru Manipur Dance Academy, Imphal?			
73	If yes, what are the suggestion(s)?			

74	Are you associated with/participated in the activities of Kathak Kendra, Delhi, one of the constituent units of the SNA?	Yes No	1 2	→ 81
75	If yes, are you satisfied with the structure and composition of Kathak Kendra, Delhi?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 78 → 78
76	If not fully satisfied, would you like to provide any specific suggestion for further democratisation of the <u>composition/structure</u> of Kathak Kendra, Delhi?			
77	If yes, what are the suggestion(s)?			
78	Are you satisfied with the <u>functioning</u> of Kathak Kendra, Delhi particularly as a training institution in Kathak dance?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 81 → 81
79	If not fully satisfied, would you like to provide any specific suggestion for further improvement in the functioning of Kathak Kendra, Delhi?			
80	If yes, what are your suggestion(s)?			
V	Schemes and Grants			
81	Are you aware of the various schemes and grants of the SNA?	Yes No	1 2	→ 83
82	If yes, which are the schemes and grants, which you are aware of? (<u>multiple options may be provided</u>)	i. Seminar, Workshop on Music, Dance & Theatre ii. Sponsorship of Young Talents - (Music & Dance)	1 2	

		iii. Promotion & Preservation of Puppetry	3	
		iv. Assistance to Young Theatre Workers	4	
		v. Assistance to Playwrights in different Indian Languages	5	
		vi. Scheme of Assistance & Support to Contemporary Choreographers & Composers	6	
		vii. Training & Preservation of Traditional Performing Arts	7	
		viii. Grants to Cultural Institutions	8	
		ix. Project Grants to Individuals for Research in Performing Arts	9	
		x. Financial Assistance for Publication	10	
		xi. Studies in Tribal Culture	11	
		xii. Inter-State Cultural Exchange Programme	12	
		xiii. Indo-Foreign Cultural Exchange Programme-Delegates & Gifts	13	
83	Have you/your organisation have/has ever applied and availed of grants under the stipulated schemes of the SNA?	Yes No	1 2	→ 88
84	If yes, in which of the scheme(s) you have/have been availing of financial assistance from the SNA?(<u>multiple options may be provided</u>)	i. Seminar, Workshop on Music, Dance & Theatre ii. Sponsorship of Young Talents - (Music & Dance) iii. Promotion & Preservation of Puppetry iv. Assistance to Young Theatre Workers v. Assistance to Playwrights in different Indian	1 2 3 4	

		Languages	5	
		vi. Scheme of Assistance & Support to Contemporary Choreographers & Composers	6	
		vii. Training & Preservation of Traditional Performing Arts	7	
		viii. Grants to Cultural Institutions	8	
		ix. Project Grants to Individuals for Research in Performing Arts	9	
		x. Financial Assistance for Publication	10	
		xi. Studies in Tribal Culture	11	
		xii. Inter-State Cultural Exchange Programme	12	
		xiii. Indo-Foreign Cultural Exchange Programme-Delegates & Gifts	13	
85	How much grant approximately till date you have received from the SNA under its scheme(s) of financial assistance?	In Rs. _____		
86	Are you satisfied with the objective, format, content and the financial component of the scheme(s) under which you have availed of the grant(s) from the SNA?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 129 → 129
87	If you are not fully satisfied, what is/are your area(s) of dissatisfaction, wherein you think further improvement(s) of the scheme(s) is/are needed?(multiple options may be provided)	Cumbersome procedure of application(s) Delay in processing of application(s) Delay in releasing the grant(s) Grant(s) is/are not adequate to meet the needs of the outlined objectives and format(s) of the scheme(s) Possibility of getting grant is difficult, because of reverse ratio of demand and supply (huge number of applications)	1 2 3 4	

		& lesser/highly disproportionate availability of fund)	5	
		Decision-making process for sanctioning grants is not fair and democratic	6	
		Any other, please specify _____ _____	7	
88	If you/your organisation have/has not availed of the grants under various schemes of the SNA, the reasons thereof?(multiple options may be provided)	Not aware of the existence of the relevant scheme(s) under the SNA	1	
		Cumbersome procedure of application(s)	2	
		Delay in processing of application(s)	3 4	
		Delay in releasing the grant(s)		
		Grant(s) is/are not adequate to meet the needs of the outlined objectives and format(s) of the scheme(s)	5	
		Possibility of getting grant is difficult, because of reverse ratio of demand and supply (huge number of applications & lesser/highly disproportionate availability of fund)	6 7	
		Decision-making process for sanctioning grants is not fair and democratic	8	
		Any other, please specify _____ _____		
89	Your suggestions for further improvements in the schemes and grants of the SNA?(multiple options may be provided)	Adequate publicity of the schemes and grants	1	
		Simplification of the application procedure	2	

		Speedy processing of the applications	3	
		Timely release of the sanctioned grants/and instalment(s) thereof	4	
		Appropriate individual enhancements in the grants under different schemes	5	
		Enhancements of the total annual funding/ Budget Estimate(BE) of the schemes to accommodate more applications	6	
		Introduction of new schemes to cover the uncovered areas of performing arts activities	7	
		Further democratisation and transparency in the decision-making process in the sanction of the grants	8	
		Any other, please specify	9	

VI	Regional or State Academies of music, dance & drama			
90	Have you ever participated in/ associated with the activities of any regional or State Academy, functioning under the supervision or control of/in coordination with the SNA?	Participated/associated Never participated/associated	1 2	→ 99
91	If yes, which regional or State Academy/Academies?			
92	The nature of your participation in/ and association with such regional or State Academy/Academies <u>(multiple options may be provided)</u>	Is/was an office-bearer of the regional or State Academy Is/was a member of the governing/ decision-making body(executive board/ executive	1	

		committee/council etc.) of the regional or State Academy	2	
		Is/was a member of one or more of the expert committees of the regional or State Academy	3	
		Participated in the festival(s), organised by the regional or State Academy	4	
		Participated in the seminar/workshop, organised by the regional or State Academy	5	
		Participated in other programmes, organised by the regional or State Academy	6	
		Received grants from the regional or State Academy	7	
		Received award from the regional or State Academy	8	
		Any other, please specify	9	

93	Are you satisfied with the <u>structure and composition</u> of the regional or State Academy/Academies	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 96
94	If not fully satisfied, would you like to provide any specific suggestion for further democratisation of the composition/ structure of the regional or State Academy?			
95	If yes, what are the suggestion(s)?			
96	Are you satisfied with the <u>functioning</u> of the regional or State Academy, particularly as a nodal body of music, dance and drama at the State/regional level?	Fully satisfied Partly satisfied Not satisfied	1 2 3	→ 99

		Lack of support from the artists	6	
		All the above	7	
		None of the above	8	
		Others (pl. specify)-----	9	

		Can't say	10	
			11	
101	In your valued opinion, what are the major constraints, being faced by the <u>regional or State Academies</u> of music, dance and drama; which are functioning under the supervision or control of/in coordination with the SNA in the fulfilment of their stipulated aims and objectives? (multiple options may be provided)	Constraint of staff	1	
		Fund shortage	2	
		Lack of official support	3	
		Lack of organisational support	4	
		Lack of programmes	5	
		Lack of policy initiatives	6	
		Lack of support from the artists	7	
		All the above	8	
		None of the above	9	
		Others (pl. specify)-----	10	

		Can't say	11	
102	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion from any other artist /and art organisation for further <u>democratisation</u> of its <u>General Council</u> ?	Suggestion(s) given by the self	1	
		Suggestion(s) given by other artist(s) /and art organisation(s)	2	
		Both of the above	3	
		None of the above	4	→ 106
		Can't say	5	→ 106

103	If yes, what are the highlights of your suggestions?			
104	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	→ 106 → 106
105	If yes, what are the highlights of your suggestions?			
106	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion from any other artist /and art organisation for further <u>democratisation</u> of its <u>Executive Board</u> ?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	→ 108 → 108
107	If yes, what are the highlights of your suggestions?			
108	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	→ 110 → 110
109	If yes, what are the highlights of your suggestions?			
110	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for further <u>improving</u> the programme of	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art	1	

	<u>Akademi Puraskar (Akademi Awards)</u> ; including revising its guidelines, number of awards and the award amount?	organisation(s) Both of the above None of the above Can't say	2 3 4 5	 → 114 → 114
111	If yes, what are the highlights of your suggestions?			
112	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	 → 114 → 114
113	If yes, what are the highlights of your suggestions?			
114	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for further <u>improving</u> programme of <u>scholarships</u> ; including revising its guidelines, number of fellows and the fellowship amount?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	 → 118 → 118
115	If yes, what are the highlights of your suggestions?			
116	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	 → 118 → 118
117	If yes, what are the highlights of your suggestions?			

118	Do you think that the SNA should open more Constituent Units, besides the present ones; Jawaharlal Nehru Manipur Dance Academy, Imphal and Kathak Kendra, Delhi to meet the needs of credible training institutions in the fields/and sub-fields of /under music, dance and drama?	Yes No Can't say	1 2 3	→ 120 → 120
119	If yes, which stream(s) such training institution(s) may cover?(the theatre field has not been suggested as the National School of Drama has been catering to the diverse artistic needs of theatre) Multiple options may be provided	Hindustani Vocal Hindustani Instrumental Carnatic Vocal Carnatic Instrumental Creative & Experimental Music Other major Traditions of Music Bharatanatyam Kathakali Kuchipudi Odissi Sattriya Mohiniattam Chhau Creative & Experimental dance Other major traditions of dance and dance theatre Music for dance Traditional / Folk / Tribal Dance/ Music/ Theatre and Puppetry	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	
120	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for <u>improving</u> the structural, functional and schematic settings and patterns of its <u>Constituent Units</u> ?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	→ 124 → 124
121	If yes, what are the highlights of your suggestions?			

122	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	→ 124 → 124
123	If yes, what are the highlights of your suggestions?			
124	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for <u>improving its schemes and grants</u> ; including the nature, duration and quantum of financial support?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /and art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	→ 128 → 128
125	If yes, what are the highlights of your suggestions?			
126	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	→ 128 → 128
127	If yes, what are the highlights of your suggestions?			
128	Whether you have given any suggestion on your own to the SNA or to your knowledge the SNA has received any suggestion for <u>improving the structural, functional and schematic settings and patterns of the regional or State Academies of music, dance and drama</u> ; which are functioning under the supervision or control of/in coordination with the SNA?	Suggestion(s) given by the self Suggestion(s) given by other artist(s) /& art organisation(s) Both of the above None of the above Can't say	1 2 3 4 5	→ 132 → 132
129	If yes, what are the highlights of your suggestions?			

130	Whether to your knowledge, the SNA has acted on these suggestions?	Yes No Can't say	1 2 3	 → 132 → 132
131	If yes, what are the highlights of your suggestions?			
132	Since your association with the SNA, how will you assess/judge the <u>overall physical achievements</u> of the SNA in terms of; i. Fulfilment of its aims & objectives; ii. Democratic and representative nature of its structure; iii. Functioning of the Constituent Units; iv. Optimisation of the benefits under the schemes and grants; and v. Functioning of the regional or State Academies.	Very good Good Average Below average Can't say	1 2 3 4 5	
133	Since your association with the SNA, how will you assess/judge the <u>overall financial achievements</u> of the SNA in terms of the utilisation of the budget/budget estimate(BE), provided by the Government of India?	Very good Good Average Below average Can't say	1 2 3 4 5	
134	Do you think that a long-term perspective plan is essential for the SNA to achieve its outlined aims and objectives optimally as well as to further expand the span of its structural and functional role to meet the ever-growing emerging artistic needs as the apex body of the performing arts in the country?	Yes No Can't say	1 2 3	 → 136 → 136

135	If yes, do you think that in absence of such a perspective plan, the SNA role is going to stagnant?	Stagnant Deteriorate Unaffected	1 2 3	
136	Your overall critical assessment on the structural, functional and schematic settings and role of the SNA in fulfilling its stipulated aims and objectives as well as in accommodating the emerging and ever-growing diverse artistic and cultural needs as the apex body of the performing arts in the country as well as your specific suggestions to further improve the structure and functions of the SNA to optimise its role.			

Date:

Signature

**Research Study on “Promotion of Diversity of India’s Cultural Expressions
- An Impact Assessment Study of Central Sangeet Natak Akademi (SNA)”
A Planning Commission (Government of India) Evaluation, entrusted to SANKALP**

Q No.	Questions and Filters	Coding Categories		Skip to
I	Fulfilment of Aims & Objectives			
1	When the Jawaharlal Nehru Manipur Dance Academy (JNMDA) was set up?			
2	Whether there is any Memorandum of Association /and Rules and Regulations, governing the structure and functioning of the JNMDA?	Yes No	1 2	→ 6
3	If yes, a copy of the original Memorandum of Association /and Rules and Regulations may be enclosed.			
4	Whether the Original Memorandum of Association /and Rules and Regulations has/have been amended?	Yes No	1 2	→ 6
5	If yes, the details of such amendment(s) may be enclosed.			
6	What are the major steps, which have been undertaken by the JNMDA to coordinate and promote Manipuri dance (please provide the highlights of such steps in separate sheets/enclosure)?			
7	Whether the JNMDA has undertaken any research activity in the field of Manipuri dance?	Yes No	1 2	→ 10
8	If yes, the details thereof may be enclosed.			
9	Whether the JNMDA has coordinated with similar Academies and other institutions and associations for the furtherance of its objects and for the enrichment of Manipuri dance?	Yes No	1 2	→ 11
10	If yes, the details of such coordinated and collaborative efforts may be enclosed.			
11	Whether the JNMDA has undertaken any activity to encourage the exchange of ideas and enrichment of techniques of	Yes No	1 2	→ 13

	Manipuri dance?			
12	If yes, the details of such activities may be enclosed.			
13	Whether the JNMDA has brought out any publication or reference work to disseminate Manipuri dance?	Yes No	1 2	→ 15
14	If yes, the details of the titles.			
15	Whether the JNMDA has been organising any festival or major annual programme to promote Manipuri dance?	Yes No	1 2	→ 17
16	If yes, the details thereof.			
17	Whether the JNMDA has been organising seminars and conferences on various aspects of Manipuri dance?	Yes No	1 2	→ 19
18	If yes, the details thereof may be enclosed.		1	
19	Whether the JNMDA has undertaken any major step for the maintenance of proper and adequate standards of education in Manipuri dance and with that object has organised any research or plan of action?	Yes No	1 2	→ 21
20	If yes, the details thereof may be enclosed.			
II	Composition			
21	What has been the structure and composition of the JNMDA?			
22	Whether the original structure and composition has been continuing or there has/have been modification(s) in such composition?	Yes No	1 2	→ 24
23	If yes, the details thereof may be enclosed.			
III	Courses & Training			
24	What are the courses/ and training programmes being offered by the JNMDA?			
25	The details of such courses and training programmes; including the year-wise and field-wise enrolment,			

	retention, and achievements in these courses/ and trainings since their inception may be enclosed.			
26	What are the major problems being faced by the JNMDA in running such courses/ and trainings?			
IV	Schemes & Grants			
27	Whether the JNMDA has been providing any grant to the individual/ and institutions for the promotion of the Manipuri dance?	Yes No	1 2	→ 28
28	If yes, the details thereof may be enclosed.			
V	JNMDA in Retrospective & Perspective			
29	Whether any review / assessment / evaluation of any aspect of the structural, functional and schematic settings and patterns of the JNMDA as the constituent body of the SNA; including in-house ones or conducted by the SNA or by the Ministry or by any independent agency has / have been undertaken?	Yes No	1 2	→ 31
30	If yes, the copy / copies of such review / assessment / evaluation report(s) may be enclosed.			
31	What are the major constraints, being faced by the JNMDA as the constituent body of the SNA in the fulfilment of its stipulated aims and objectives? (multiple options may be provided)	Constraint of staff Fund shortage Lack of official support Lack of organisational support Lack of programmes Lack of policy initiatives Lack of support from the artists All the above None of the above Others (Pl. specify)----- ----- -----	1 2 3 4 5 6 7 8 9 10	
32	Whether the JNMDA has received any suggestion for the further improvement in/and democratisation of its structure and composition?	Yes No	1 2	→ 37

33	If yes, the details of such suggestions may be enclosed.			
34	Whether the JNMDA has acted on these suggestions?	Yes No	1 2	→ 36
35	If yes, the details of the actions taken thereon may be enclosed.			
36	If no, the reasons for not taking any action thereon may be enclosed.			
37	Whether the JNMDA has received any suggestion for further improving its functioning?	Yes No	1 2	→ 42
38	If yes, the details of such suggestions may be enclosed.			
39	Whether the JNMDA has acted on the suggestion(s)?	Yes No	1 2	→ 41
40	If yes, the details of the actions taken thereon may be enclosed.			
41	If no, the reasons for not taking any action thereon may be enclosed.			
42	Whether the JNMDA has received any suggestion for further improving its courses/ and training?	Yes No	1 2	→ 47
43	If yes, the details of such suggestions may be enclosed.	Yes No	1 2	
44	Whether the JNMDA has acted on the suggestion(s)?	Yes No	1 2	→ 46
45	If yes, the details of the actions taken thereon may be enclosed.			
46	If no, the reasons for not taking any action thereon may be enclosed.			
47	Whether the JNMDA has received any other suggestion for further improving one or more of its objectives?	Yes No	1 2	→ 52
48	If yes, the details of such suggestions may be enclosed.			
49	Whether the JNMDA has acted on the suggestion(s)?	Yes No	1 2	→ 51
50	If yes, the details of the actions taken thereon may be enclosed.			

51	If no, the reasons for not taking any action thereon may be enclosed.			
52	What are the financial outlays and financial achievements of the JNMDA since its inception till date? The financial year-wise and programme-wise Budget Estimate (BE), Revised Estimate (RE) and Actual Expenses may be provided and enclosed. The data is essential to provide a comparative study/trend of the financial outlays and financial achievements of the JNMDA, and offer the financial growth of the JNMDA.			
53	What are the physical achievements of the JNMDA since its inceptions till date? The year-wise and the programme-wise distribution of the quantitative achievements may be provided. The data is essential to provide a comparative study/trend of the physical growth of the JNMDA.	Yes No	1 2	→ 99
54	What are the plans / proposals / programmes and policies, outlined by the JNMDA for Eleventh Five Year Plan?			
55	How far these plans / programmes / proposals and policies are quantitatively and qualitatively different and advantageous from / over the Tenth Five Year Plan?			
56	Whether the JNMDA has any perspective plan to achieve its aims and objectives as the nodal body to promote, propagate and disseminate Manipuri dance within and outside the country?	Yes No	1 2	→ 58
57	If yes, the details, including the plan report on (if prepared) may be provided.			
58	Any other point of view or suggestion that the JNMDA would like to share to further improve its structural, functional and schematic settings and role? If yes, the details thereof may be provided.			

