



PARLIAMENT OF INDIA
RAJYA SABHA

DEPARTMENT-RELATED PARLIAMENTARY STANDING COMMITTEE
ON EDUCATION, WOMEN, CHILDREN, YOUTH AND SPORTS

THREE HUNDRED AND THIRTY FIFTH REPORT
ON
REFORMS IN THE EDUCATION OF PERFORMING AND
FINE ARTS

(Presented to the Rajya Sabha on 9th February, 2022)
(Laid on the Table of Lok Sabha on 9th February, 2022)



Rajya Sabha Secretariat, New Delhi
February 2022/ Magha, 1943 (Saka)

Hindi version of this publication is also available

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DEPARTMENT-RELATED PARLIAMENTARY STANDING
COMMITTEE ON EDUCATION, WOMEN, CHILDREN, YOUTH &
SPORTS

(Constituted w.e.f. 13th September, 2021)

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RAJYA SABHA

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30. Shri S. Venkatesan
31. **Shri Ashok Kumar Yadav
31. *** Smt. Pratibha Singh

* Ms. Sushmita Dev nominated as Member *w.e.f.* 27.09.2021

** Shri Ashok Kumar Yadav ceased to be the Member of the Committee *w.e.f.* 07.02.2022

*** Smt. Pratibha Singh nominated as Member *w.e.f.* 07.02.2022

SECRETARIAT

Shri S. D. Nautiyal, Joint Secretary (LR)

Shri. A.K. Mallick, Director

Shri Har Prateek Arya, Deputy Secretary

Smt. Oindrila Roy, Deputy Secretary

Shri Arun Bakshi, Under Secretary

PREFACE

I, the Chairman of the Department-Related Parliamentary Standing Committee on Education, Women, Children, Youth and Sports, having been authorised by the Committee to present the Report on its behalf, do hereby present this Three Hundred and Thirty Fifth Report of the Committee on the subject "Reforms in the Education of Performing and Fine Arts".

2. Arts and Culture are the two important ingredients that shape the characteristics of any civilisation. India is not just a country, it is a civilisation with a history of many millennia. As rightly described by Pt Deendayal Upadhyay our civilisational journey has always been through continuity with change as it always has been 'From the past, through the present and to the future'! In this endless journey, Arts and Culture play the role of a vehicle. Mahatma Gandhi had once observed that "*All true art must help the soul to realize its inner self*". Combining the ethos these thoughts espouse and the way our educational system is undergoing the change envisaged by the National Education Policy 2020 which affirms that "The curriculum must include basic arts, crafts, humanities, games, sports and fitness, languages, literature, culture, and values, in addition to science and mathematics, to develop all aspects and capabilities of learners; and make education more well-rounded, useful, and fulfilling to the learner", the Committee had taken up this subject for examination and to make its observations/ recommendations which can help further the cause of adding more value to education of Performing and Fine arts in our country through a slew of reforms.

3. During the course of its deliberations on the subject, the Committee interacted with representatives of the Ministry of Culture, Department of School Education & Literacy and Department of Higher Education of the Ministry of Education and the representatives of Centre for Culture Resources and Training, Lalit Kala Akademi, Sangeet Natak Akademi, Indira Gandhi National Centre for the Arts, NCERT, CBSE, UGC, KVS, NIOS, NCTE, School of Performing & Visual Arts, IGNOU and Faculty of Fine Arts, Jamia Millia Islamia. The Committee also visited and interacted with stakeholders from several institutes and prominent personalities in order to have a first hand, in-depth and better understanding of the issues which are impacting Performing, Fine and Visual art education. The Institutes/ personalities which were visited/ interacted with are National School of Drama and National Gallery of Modern Art and Kathak Kendra; New Delhi; Kalakshetra Foundation, Chennai; Film and Television Institute of India and Bhandarkar Oriental Research Institute, Pune;

Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Sir J.J. School of Arts, Vrindaban Gurukul, (Institute established by Pandit Hariprasad Chaurasia) and Whistling Woods International (Film School), Mumbai; and Dr. Padma Subrahmanyam, President, Nrityodaya, Chennai.

4. The Draft Report was circulated to the Members of the Committee in its meeting held on 1st February, 2022 and also through emails dated 1st and 5th February, 2022 seeking their suggestions.

5. The Committee considered the Draft Report and the Observations/ Recommendations contained therein in its meeting held on 7th February, 2022 and adopted the Report in the same meeting.

6. The Committee expresses its sincere gratitude to the representatives of the Ministries/Departments and various organizations, and prominent personalities for placing before it their valuable suggestions, materials and information required in connection with the examination of the subject.

NEW DELHI
7thFebruary,2022
Magha 18, 1943 (Saka)

Dr. Vinay P. Sahasrabuddhe
Chairman
Department-related Parliamentary
Standing Committee on Education, Women,
Children, Youth and Sports

ABBREVIATION

AICTE	All India Council of Technical Education
AIL	Art Integrated Learning
AISHE	All India Survey on Higher Education
AVI	Accredited Vocational Institutes
BORI	Bhandarkar Oriental Research Institute
CBCS	Choice Based Credit System
CCERT	Council of Computer Education Research and Training
CCRT	Centre for Cultural Resources and Training
CEC	Consortium of Educational Communication
CFOL	Centre for Open Learning
CTSSS	Cultural Talent Search Scholarship Scheme
DoHE	Department of Higher Education
DoSEL	Department of School Education & Literacy
DIET	District Institute of Education and Training
FTII	Film and Television Institute of India
IGNCA	Indira Gandhi National Centre for the Arts
IGNOU	Indira Gandhi National Open University
IIH	Indian Institute of Heritage and Conservation
JMI	Jamia Millia Islamia
KF	Kalakshetra Foundation
KVS	Kendriya Vidyalaya Sangathan
LOCF	Learning Outcome based Curriculum Framework

MERU	Multidisciplinary Education and Research University
MOOCs	Massive Open Online Courses
NAI	National Archives of India
NCERT	National Council of Educational Research and Training
NCFSE	National Curriculum Framework for Secondary Education
NCF	National Curriculum Framework
NCTE	National Council for Teacher Education
NEP	National Education Policy
NET	National Eligibility Test
NGMA	National Gallery of Modern Art, New Delhi
NIOS	National Institute of Open Schooling
NISHTHA	National Initiative for School Heads' and Teachers' Holistic Advancement
NME-ICT	National Mission on Education through Information and Communication Technology
NMICHM	National Museum Institute of History of Art, Conservation and Museology
NRLC	National Research Laboratory for Conservation of Cultural Property
NSD	National School of Drama
NVS	Navodaya Vidyalaya Samiti
SCERT	State Council of Educational Research and Training
SNA	Sangeet Natak Akademi
SOPVA	School of Performing and Visual Arts
SPIC MACAY	Society for the Promotion of Indian Classical Music And Culture Amongst Youth
STRIDE	Scheme for Trans-Disciplinary Research for India's Developing Economy

SWAYAMP	Study Webs of Active Learning for Young Aspiring Minds
SYA	Scholarship to Young Artistes
TIE	Theatre in Education
TGT	Trained Graduate Teacher
UGC	University Grants Commission
UNESCO	United Nations Educational, Scientific and Cultural Organization

REPORT

“Art awakens a sense of real by establishing an intimate relationship between our inner being and the universe at large, bringing us a consciousness of deep joy.”---Gurudev Rabindranath Tagore

1. INTRODUCTION

1.1 Since time immemorial, India has been the land of art and culture where it has thrived in one form or the other. The art of telling stories, transmitting values and norms from generation to generation has been deep rooted and have got expressed through many unique/ creative ways. At a time when no modern means of recording or capturing these cultural art forms and artifacts were available, the only way it got transmitted over the years was through various forms of Art like Performing arts, Fine arts, Visual arts and Folk arts, by ways of rehearsing and replicating through generations. Similarly, traditional dance forms from across the country have been passed on to the next generations through ‘Guru-Shishya parampara’. Such examples abound in India which has a vast and diverse cultural heritage. Thus, Art become an important tool in the preservation of our culture, tradition, norms, values, customs and ethos. These art forms also acted as a bridge between the past and the present and enable continuity and perpetuate harmony in the social life.

1.2 Any art form is a reflection of creative expressions of the society. The finer expressions like Music, Dance, Architecture, Literature, Theatre, Drawings, Murals, Sculpture etc. portray the life of people, geographical surroundings, religious themes, historical facts etc. Hence, when education is imparted by amalgamating the different art forms and in different contexts, it becomes enriching, enjoyable and interesting. It inculcates values and aesthetics of life for a positive future. The mediums and forms of Art allow children to develop both a playful as well as a disciplined exploration of themselves and diverse materials and also facilitate them to experiment with many forms of expression. Fine arts, music, dance and theatre all contribute to the development of self, both cognitive and social. Language, exploration of nature and an understanding of self and others can all be experientially learnt and understood by children through various art forms. Every teacher has to practise integration of arts and culture with own subjects and disciplines and incorporate education of arts in their pedagogy.

1.3 Quality education requires motivated students and teachers, appropriate curricula and inclusive, accessible environments free from any form of discrimination. It involves addressing complex challenges in today’s knowledge societies and increasingly knowledge-based economies. The prevalent education system in the country needs to instil in students a sense of community and an appreciation for its cultural diversity; build students’ self-esteem and confidence; provide them with the creative,

innovative abilities and flexibility---as skills required for meaningful employment in the modern workplace thereby contributing positively to the country's socio-economic development.

1.4 Education in arts and culture is as necessary as any other subjects for the overall (cognitive, affective and psychomotor) development of every student. It helps in development of imagination, expression, communication, visualization, creativity, innovation, scenario building, creative problem solving, and divergent, critical and reflective thinking. Education in arts and culture enhances student's ability to understand their cultural heritage as a national treasure and conserve and preserve it. Experiencing arts and its explorations during the school years give them avenues to nurture creativity which helps in the holistic development and makes them contributing citizens. Education in arts and culture also provides opportunity for experiential learning, space for joyful experience through exploring, appreciating, creating, imagining and expressing. A learning environment and creative content which would enable children learn freely and grow on their own with teachers as facilitators. Art education is also helpful to the sensory and other skills in *divyang* children leading to their quicker inclusion into the mainstream of the process of learning. It further helps in the development of multiple perspectives and other points of view to foster qualities such as respect, empathy, open mindedness and compassion, self-esteem and confidence, individuality, sense of self and self-identity including personal identity and social identity, humane values of peaceful co-existence with nature and other human beings and development of holistic and well-rounded individuals equipped with the key 21st century skills.

1.5 The terms categorizing various art forms can be succinctly defined as under:

- **Fine Art:** art form practised mainly for its aesthetic value and its beauty rather than its functional value. Fine arts is a creative art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content. Fine arts mainly consist of seven disciplines which are Music, Dance, Painting, Sculpture, Architecture, Poetry and Literature.
- **Performing Art:** art form or skill of music (vocal, instrumental, percussion), dance and theatre, which includes classical, semi classical and traditional art form. Performing arts as a discipline of education was taught since ancient times in our Vishwavidyapeeths like the Takshashila, Vikramshila, Nalanda etc., and are performed in front of audience. This includes Music, Dance, Theatre or Drama, Opera etc. These are expressions of human beings through body movement, hand gestures, music, facial expressions, costumes, etc. used for communication.
- **Visual Art:** creative art whose products are to be appreciated by sight. There are five purposes for visual art: Ceremonial, Artistic Expression, Narrative, Functional and Persuasive. Visual Arts include painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts and architecture.

- **Traditional Art:** art that is part of a culture of a certain group of people, with skills and knowledge passed down through generations from masters to apprentices. Traditional Arts include literature (including poetry, drama, story, and so on), the Visual Arts (painting, drawing, sculpture, etc.), the graphic arts (painting, drawing, design etc), the Artificial arts (sculpture, clay modeling), the decorative arts (enamelwork, furniture design, mosaic, etc.), the Performing arts (theatre, dance, music), music (as composition), and architecture (often including interior design).
- **Indigenous Art:** arts created by the original people who are inhabitants of a land wherein different traditions, culture and region exist to preserve their identity and existence through their language, culture, folktales, arts, crafts etc. These Arts provide a means of cultural expression and are a vehicle for the maintenance and transmission of culture. These are the indigenous forms of art, based on the traditional knowledge system. Indigenous arts include all art forms such as paintings, metal crafts, pottery and terracotta, weaving, textile, dance, songs, instruments and drama.

1.6 Involvement in the Arts is associated with reform and improvement in motivation, concentration, confidence and teamwork. Education in Arts is seen as crucial, if the social, cultural and economic benefits of the Arts are to be fully realized. The promotion of the study of Fine arts and Performing arts can be seen in three contexts, namely as a means to build an appreciative and informed audience, as a means to develop the professional Arts practitioner and to prepare students to engage in a creative, cultural life. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, mentions that the performing arts is one of the domains that are *inter alia* manifested as part of “intangible cultural heritage” while also defining “Safeguarding” them as measures including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage. Also, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions recognizes the sovereign right of States to maintain, adopt and implement policies to protect and promote the diversity of cultural expression, both nationally and internationally. India has ratified both the UNESCO conventions and as such is committed to implement them. In fact, our Constitution also prescribes that it shall be the fundamental duty of every citizen to value and preserve the rich heritage of our composite culture. UNESCO has also designated April 15 every year as the World Art Day, which is a celebration to promote the development, diffusion and enjoyment of art noting that Art nurtures creativity, innovation and cultural diversity for all peoples across the globe and plays an important role in sharing knowledge and encouraging curiosity and dialogue. Further, it has

been stated that these are qualities that art has always had, and will always have if we continue to support environments where artists and artistic freedom are promoted and protected and in this way, furthering the development of art also furthers our means to achieve a free and peaceful world.

1.7 The National Education Policy 2020 (NEP) is a huge step forward in providing universal access to quality education rooted in Indian ethos and at par with global standards. Promotion of Indian Arts & Culture has been prioritised in the NEP-2020. The Policy observes that it is necessary to introduce students to their culture to have a sense of belongingness and identity and to help them value their culture and traditions. The students must develop a strong sense of their own cultural history, languages, arts, and traditions to boost their self-esteem and benefit the society as a whole. A chapter exclusively focuses on this aspect (chapter 22). Besides this, the chapter on Curriculum and Pedagogy in Schools (Chapter 4) has highlighted integration of these aspects throughout the curriculum. The NEP 2020 has recommended that curriculum must include basic arts, crafts, humanities, games, sports and fitness, languages, literature, culture, and values. Inclusion of the rich heritage of ancient and eternal Indian knowledge and thought has been a guiding principle of this Policy.

1.8 NEP, 2020 also mentions that Fine arts, Indian culture and philosophy have had a strong influence on the world. These rich legacies must not only be nurtured and preserved for posterity and heritage but also researched, enhanced, and put to new uses through our education system. This implies they need to be integrated in a holistic, multidisciplinary educational framework to facilitate development of creativity and originality of students and to encourage them to innovate. This would promote a student's holistic development besides academic performance; diffusing hard boundaries between arts and sciences, curricular and extra-curricular activities, vocational and academic streams, and so on.

1.9 Keeping in view the emerging educational scenario in the context of provisions of NEP, 2020 and its thrust on Art education, the Committee had felt that examination of the subject of "Reforms in the Education of Performing and Fine Arts" would be topical in the current context. The Committee had also noted that such a subject has not been examined in detail from the perspective of what issues bog down Art education in our country and what can be done to give it a fillip. The Report is an endeavor in this direction.

2. INPUTS RECEIVED FROM STAKEHOLDER MINISTRIES/ DEPARTMENTS / BODIES

2.1 MINISTRY OF CULTURE

2.1.1 The Ministry has informed that it is broadly working on the protection, development and promotion of the country's tangible and intangible heritage and has a comprehensive knowledge domain which would be imperative in supporting the cause of reforms in Fine arts and Performing arts

education. All the autonomous institutions under the aegis of the Ministry have opined that there is a need of inclusive curriculum starting from the primary level schooling as the ability to appreciate arts and aesthetics would indirectly transform the growth of a student positively in the long run. It is felt that many of the art and cultural forms have been neglected because they lack an audience informed of its content and form. In other words, the ability to appreciate the finer aspects and nuances of a Performing art or Fine arts need to be addressed beyond the traditional notions of ‘upbringing, circumstantial advantages, hereditary entitlements etc’. Thus, it is important to extend opportunity to get trained in gaining qualities of ‘appreciation, critique, analysis, creativity, discussion and dissemination’ especially in the field of art and culture, and the curriculum of school and college education should reflect such a qualitative turn. It could be in the line of Science education per se whereby the elementary, high school and the graduate courses deal with a basic and essential requirement in the field of Science which is good enough to make the student capable to appear for a specialized profession. In arts and culture, it could be done through basic introduction of an art form/ painting /sculpture /cultural practices etc. and then leading to the finer aspects of appreciating the techniques and global practices around such form of art in higher classes / courses. It has been submitted that with a developing economy the country would be better positioned to cater to the need and requirements of art and cultural institutions and thereby promoting career opportunities of those endowed with aesthetic qualities; however it requires a market that would attract the students after their education for which more infrastructure and resources are required. The Ministry has stated that Autonomous bodies under the Ministry of Culture play a pivotal role in the dissemination of arts and cultural education in the country.

2.1.2 Centre for Cultural Resources and Training (CCRT):It was informed that CCRT functions as an autonomous organization under the aegis of Ministry of Culture, Govt. of India and is one of the premier institutions working in the field of disseminating arts education and linking culture with education. Over the years, CCRT has conducted action research and worked out methodologies for providing art and cultural components in teaching, learning processes and thereby to some extent, achieving the objectives of the integrated approach to arts education using culture bases to understand the various school disciplines.

2.1.2.1 It has been further informed that CCRT has been conducting a variety of in-service school teachers and teacher-educators training programmes throughout the years, which are held in different parts of the country. The CCRT is keenly interested in implementing the reforms promoting Fine Arts and Performing Arts education, which is within its mandate and its mission for the past 40 years.

2.1.2.2 On the aspect of issues and challenges in the field of Arts Education, CCRT states them as under:

- CCRT is executing Training Programmes for large number of Teachers / Teacher Educators every year. But during Covid-19 pandemic outbreak, the offline and on campus training forms have been transformed into online mode. In the year 2020-21, the CCRT organized 24 e-learning workshops, and 2501 teachers were trained from all parts of the country. However, it has been observed and experienced that performing and practical aspects of programmes of Fine Arts such as learning of traditional arts & crafts etc. are not taught as effectively in online/ virtual mode as they used to be conducted in offline / physical mode.
- It has also been noted that after obtaining training from the CCRT on Fine Arts, when CCRT Trained Teachers wish to implement the teaching – learning activities in the school, they face administrative problems such as non-cooperation and ‘no permission’ of the school heads. As Fine Arts teaching is still considered as secondary and co-curricular subject, therefore, it has not been taken on priority basis.
- As a unified syllabus inclusive of art is not recommended by Education Departments to schools, consequently, availability of resource materials at grass root level is also a genuine problem in Fine Arts Education.

2.1.2.3 CCRT further informed that the impact of Fine Arts and Performing Arts education cannot be measured in percentages or marks obtained by students, but it can be gauged by the way in which they react to real life situations. Aspects of “Culture” that are expected to be included in the reforms promoting Fine arts and Performing arts education, and should form part of Arts education and the syllabus are creative element, eternal values of truth, goodness and beauty as they will generate development of character and awareness of local cultural manifestations. Their integration with curriculum and pedagogical practices in schools and colleges is required. It has also been submitted that the role of Arts education should be to provide school students with an opportunity to develop sensitivity and creativity through learning of Fine Arts and Performing Arts, as this prepares the youth not only for participation in the cultural life, but as a recognized fact by educationists, such creative activities sharpen the intellect and lengthen the concentration span of the child, thus improving all-round standards, including in academics.

2.1.3 Lalit Kala Akademi, New Delhi: It has been informed that the prime motive of the Akademi is propagation and promotion of Visual Arts and the Akademi consistently supports the skill development and skill enhancement of Visual artists and their allied traits. The Akademi through its various regional centres provides studio facilities in different fields of Visual Arts and these work for the enhancement of skills in the fields of graphics, sculpting, painting, ceramics etc.

2.1.3.1 Admissions are given to artists to work in these studios and these studios are equipped with basic facilities of Etching Machines, Printing Machines, Furnaces, Kiln. Every year admissions are given whereby young upcoming and senior artists work in these studios and upgrade their skills. The studios are run under the professional supervision of skilled supervisors who provides skill and guidance in making use of studio space and in making the artworks efficiently. For developing the skills of patrons of visual arts, the Akademi provides scholarship to 40 young and budding artists in the field of Visual Arts.

2.1.3.2 It has also been informed that the Akademi provides space for exhibitions of different artists, art groups and different institutions to showcase their talent and promote Visual Arts, and it gives Scholarship, Financial Assistance to artists, and organizes Exhibitions, Workshops, Seminars, Triennale to encourage & promote study and research in art. The National Exhibition of Art and Print Biennale are some of the major events for the promotion of Arts.

2.1.3.3 Some of the issues highlighted by Lalit Kala Akademi in their inputs are as under:

- Lack of quality research and publications on the Art works preserved in the collection of the Government and Privation organizations.
- Inadequate manpower, infrastructure and art scholars.
- Unavailability of information about art works of Indian masters.
- Insensitivity towards digitalization and preservation of art works.
- Outdated Arts education system and unavailability of bilingual publications.

2.1.3.4 The Akademi has made the following suggestions for reforming the Arts Education System:

- Uniformity in syllabus of all Fine Art Colleges and Universities.
- Bilingual publications of eminent Art Historians as course material.
- Visits to Museums, Art Organizations, Academies and historical sites and workshops in the field of Performing and Fine Arts must form a part of curriculum.

2.1.4 National Gallery of Modern Art, New Delhi (NGMA): NGMA has submitted that Arts Education is structured through three complementary pedagogical streams, which are study of artistic works; direct contact with artistic works (such as concerts, exhibitions, books, and films); and engaging in arts practices. It has also been mentioned that there are three dimensions to Arts Education, which are the student gaining knowledge in interaction with the artistic object or performance, with the artist and with his or her teacher; through his or her own artistic practice; and through research and study (of an art form, and of the relationship of art to history).

2.1.4.1 NGMA has highlighted the issues of urgent need for research in this area and for updating the Fine Arts education curriculum and its implementation, ensuring the availability of Resource persons (highly skilled professional art teachers in schools, colleges & universities) and Infrastructure Facilities as most of the Fine Arts educational institutions require proper infrastructure and availability and accessibility of Instructional Media, since classrooms lack basic educational aids - materials, tools and equipment.

2.1.4.2 NGMA has suggested that the roadmap for effecting a change in Arts education should aim to communicate a vision and develop a consensus on the importance of Arts Education for building a creative and culturally aware society; encourage collaborative reflection and action; and garner the necessary financial and human resources to ensure integration of Arts Education into education systems and schools. It has also been suggested that 'Learning in and through the arts' (Arts Education and Arts-in-Education) would enhance active learning; locally relevant curriculum that captures the interest and enthusiasm of learners and respect for, and engagement with, local communities and cultures; and trained and motivated teachers. NGMA suggests that educational content and structure should not only reflect the characteristics of each art form but also provide the artistic means to practice communication and to interact within various cultural, social and historical contexts.

2.1.4.3 Further suggestions on Arts education mention:

- Forms of arts can be taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students' artistic skills, sensitivity, and appreciation of the arts, and must be seen as a method of teaching and learning in which artistic and cultural dimensions are included in all curriculum subjects.
- Art institutions should develop and adopt applied and integrated curriculum which can strengthen vocational, academic and workplace skills that will facilitate self-actualization, sustainability, employment generation.
- Policies should be designed for national and regional research in the area of Arts Education, taking into account the specificities of ancestral cultures as well as vulnerable population groups.
- Development of strategies for implementation and monitoring should be encouraged, so as to ensure the quality of Arts Education.
- Arts Education should be given a permanent central place in the educational curriculum, funded appropriately, and staffed by teachers of appropriate quality and skill.

- Participation by local arts practitioners / Indigenous art practices in learning contexts and the inclusion of local art forms / Indigenous art forms and techniques in learning processes should be facilitated in order to strengthen local cultures and identity.

2.1.5 Kalakshetra Foundation (KF), Sangeet Natak Akademi(SNA) and Indira Gandhi National Centre for the Arts (IGNCA): : In respect of these bodies, it has been stated that Kalakshetra Foundation (KF) is recognized as an Institution of National Importance by an Act of Parliament and is now functioning as an autonomous body under the Ministry of Culture. The Foundation is awarding 4 year Diploma in Bharatanatyam / Music / Visual Arts and Post Graduate Diploma in Bharatanatyam / Music / Visual Arts for 2 years for the Diploma holders. Also, through Sangeet Natak Akademi, the Ministry has created several schemes and implements policies to provide sustenance to art and culture both at the community level in rural India and professional work throughout the country, and constant efforts are being made to make these schemes relevant to the present times both in actual and virtual modes. The IGNCA offers seven one-year Post Graduate Diploma courses and four short-term Certificate courses to attract the people towards Indian art and to nurture trained manpower in the related fields.

2.1.6 National School of Drama (NSD) :Besides offering the present three-year diploma course in Acting, Design & Direction, the innovations/reforms required at National School of Drama state that the School is planning to offer more courses in theatre and allied arts. Also, the Repertory Company is the regular performing wing of the school, which besides staging 3-4 new plays every year, undertakes performance of all old plays in Delhi and different parts of the country and abroad. Over the years Repertory Company has produced a variety of plays ranging from stylised musicals to realistic contemporary works of Indian drama to translations and adaptations of foreign language plays. TIE Co. has been exploring and implementing the application of Theatre and Drama in the service of education for the last 30 years. The company has been conducting Summer Workshops, Online Workshops and Sunday Club with children. The Summer workshop aims at the social integration of children from various backgrounds to sensitize them towards themselves and their surroundings through theatre activities in a play way method. The workshop is divided in to 4 weeks, during which children explore Self, Family, Education and Society.

2.1.7 Centralization of Cultural Centres: It has been informed that the Government has proposed to establish an Indian Institute of Heritage and Conservation(IIH) under Ministry of Culture with the status of a deemed University. This Institute shall be set up by integrating Institute of Archaeology (Pt. Deendayal Upadhyaya Institute of Archaeology), School of Archival Studies under National Archives of India, New Delhi, the National Research Laboratory for Conservation of Cultural Property (NRLC),

Lucknow, National Museum Institute of History of Art, Conservation and Museology (NMICHM) and Academic Wing of Indira Gandhi National Centre for the Arts (IGNCA), New Delhi and these partner institutes are to become various schools of IIH. It has been further informed that following are the issues for which approval of UGC for starting of new Schools and new Courses under IIH is required:-

- Preparation of University ordinance and other guidelines
- Constitution of new Society of IIH as per revised MOA
- Calling for meeting of the new Society *i.e.*, Society of IIH, for constitution of Board of Management and other University authorities
- Appointment of Chancellor, VC, PVC, Dean & Directors and other office bearers
- Constitution of new Academic Council, Executive Committee and Finance Committee of the IIH
- Constitution of Board of Studies of various schools
- Approval of the Courses by the University authorities like Board of Studies and Academic Council
- Proposal to be submitted to UGC for approval of new schools and new courses
- Announcement of Admission process
- Starting of Academic Session of IIH

2.1.7.1 On the issue of starting of First Session of Indian Institute of Heritage (IIH) PG Courses, the Ministry has informed that it has been decided that till the approval of the UGC to the IIH is granted, courses conducted by the National Archives of India (NAI) may be continued under current name. After the name change approval from Ministry of Education, the PG Diploma courses and short term courses of IGNCA, ASI and NAI may also be launched under IIH. Once the UGC approval is received, all courses presently conducted by various cultural institutions as well as new courses will be started under IIH.

2.1.8 In respect of career/job opportunities currently available for artists passing out from the various Arts institutions across the country, and the efforts towards the promotion of Arts, the Ministry has informed as under:

- Centre for Cultural Resources and Training (CCRT) is implementing the Cultural Talent Search Scholarship Scheme (CTSSS) for the students in the age group of 10 to 14 years. Along with this CCRT is also partially implementing two more schemes namely Scholarship to Young Artistes (SYA) in the age group of 18 to 25 years for advance training and Junior and Senior Fellowship

under the “Scheme for the Award of Fellowships to Outstanding Persons in the field of Culture” for the age group of 25 years and above to carry out research in the field of Indian Art & Culture. These Schemes of Scholarship & Fellowship help them to pursue their training and take up the art forms as sustainable and gainful employment by the student/society.

- Fine Arts graduates develop a range of practical and creative skills and gain valuable experience of entering exhibitions, competitions and building up a portfolio of work, and the career options that emerge are Advertising Art Director, Art Therapist, Commercial Art Gallery Manager, Community Arts Worker, Conservator, Exhibition Designer, Fine Artist, Graphic Designer, Illustrator, Museum/gallery Exhibitions Officer, Printmaker, Secondary School Teacher, Faculty Members in Arts College, Animator, Arts Administrator, Concept Artist, Estates Manager, Interior and Spatial Designer, Jewellery Designer, Multimedia Programmer, Museum/gallery Curator, Special effects Technician.
- The students/ artists passing out from NSD may have the possibilities of recruitment to superior posts and services under the Central Government where specialization in the field of Dramatics is required. They also get the opportunity to work with State Academies, Song & Drama Divisions, Sangeet NatakAkademi, Doordarshan, faculty members in Drama Deptt. of universities etc. Besides, the students can work with Film Industry, Entertainment Industry, as freelancers, researchers, art directors, artistes in the repertory of NSD & T.I.E. Co., direct plays, act in plays/movies/web series/short films or be facilitators, teachers, theatre workshop conductors etc.

2.2 DEPARTMENT OF SCHOOL EDUCATION & LITERACY, MINISTRY OF EDUCATION

2.2.1 The Department has informed that the National Educational Policy, 2020 has recommended several initiatives for the integration of Arts and Culture in school curriculum. Curriculum and pedagogy in schools should be holistic, integrated, enjoyable and engaging. It must include basic arts, crafts, humanities, games, sports and fitness, languages, literature, culture, and values, in addition to science and mathematics, to develop all aspects and capabilities of learners; and make education more well-rounded, useful, and fulfilling to the learner.

2.2.2 As a follow up action, it has been stated that CBSE has been initiating the following:

- CBSE offers a compulsory subject called Arts Education in classes IX-X

- CBSE has prepared and released the guidelines/Handbook on Art Integrated Learning to promote the integration of all kinds of Arts (Visual and/or Performing). Schools have been advised and encouraged to use Art as a medium to explain difficult concepts of various subjects like Mathematics, Science etc. Specific guidelines for Principals and Teachers for implementing/using Art as the basis for learning have been given in this Handbook.
- CSBE organizes Expression Series in which students submit their Drawings/Paintings/ Creative Writing on various topics.
- CBSE has mandated Art Integrated Project for classes 1 to 10, as part of Subject Enrichment and Internal assessment. Indigenous art forms are to be used while doing the project. CBSE has also advocated that ‘Ek Bharat Shreshtha Bharat’ pairing is to be followed for the Art Integrated project. This enables students to research and learn about all art forms and culture of the Indian states and Union Territories.
- An online Art Integrated Exemplar Lessons Competition was organized for CBSE Teachers.
- In order to develop capacity of teachers to undertake Art Integrated learning, 401 training sessions have been conducted during the session 2020-21.
- CBSE organizes online Storytelling Competition. Syllabus-based concepts/ Topics are narrated by students as stories and the best stories are uploaded on DIKSHA platform.
- CBSE is preparing a Handbook on Storytelling for using the art of Storytelling for teaching-learning.

2.2.3 In view of the mandate of the NEP, 2020, the following Implementation/Action Points and development of Resources have been laid down:

- NCERT may prepare position papers, one on integration of arts education in school, and another Knowledge of India. Working papers on these two themes have been prepared and will be finalized soon, as part of the NCFSE.
- NCERT may prepare guidelines on age/class/stage-wise pedagogical interventions to be adopted by different agencies on how to promote arts and culture among learners.
- Various academic and vocational courses of different traditional arts and crafts targeting potential sectors like tourism and culture, handicrafts, etc. need to be introduced at the secondary stage to expose the students with their world.
- Subjects like Performing Arts of Music, Dance, Drama, Film, Visual Arts, introduced at different stages/classes.

- Guidelines for Project Based multi-disciplinary and experiential learning in groups, to promote local languages, arts and culture will also be prepared. This can also be a part of the training module.
- Fun Based Learning (Student Appropriate) Tools in Multiple Languages to Promote and Popularize Indian Languages, Arts and Culture will be developed.
- Series of monographs on Indian art forms, architecture, crafts (both in print as well as electronic version), training module, films, other textual and visual materials, etc. to be prepared.
- Guidelines, Teachers' Handbooks and Exemplars on Art Integrated Learning for Foundational as well as Secondary stage (on the lines of primary and upper primary) to be prepared.
- Capacity building of all teachers of all stages on Art Integrated Learning for experiential and competency-based learning.
- Capacity building of all teacher educators of all DIETs and SCERTs on Art Integrated Learning can be done.
- *Kala Utsav* and India Toy Fair can be organized annually for giving teachers and students an opportunity to explore and experience indigenous art and craft forms of India and to promote EBSB.

2.2.4 NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING (NCERT): It has been informed that NCERT has been working in the area of Arts Education since the beginning. Every National Education Policy and the National Curriculum Framework has recommended Arts Education as an essential aspect of School Education from Class I to Class XII. Keeping in view the importance of arts in education, in 1967 K.G. Sadayeen Committee was set up to review the status of arts education in the country. A major recommendation of the Committee was to set up a separate unit in NCERT for promotion of arts and culture in schools. In 2005, a separate Department of Education in Arts & Aesthetics had been created in NCERT “*to promote all forms of arts in schools by bringing it into the mainstream of country’s education system through various activities as development, training, research, orientation and to unfold the aesthetic potentialities of children for enabling them to become contributing citizens.*”

2.2.4.1 In school education there have been three approaches to teaching-learning of Arts which NCERT promotes, namely Art as a Curricular area (as a subject) to learn skills of different Visual and Performing Arts, as pedagogy to learn different subjects/concepts more effectively through music, dance/movement, drama, painting, sculpture, traditional crafts, etc. and to sensitize students about various traditional arts as art forms. It has been informed that the efforts of NCERT towards promotion

of art and culture have brought an enormous impact upon the school education and teacher education scenario of the country and now the NEP, 2020 has laid a well-defined path to meet the challenge.

2.2.4.1 NCERT has informed that the following materials have been developed towards Art education:

- **Textbooks:** The following textbooks have been prepared for Classes XI and XII.
 - **Visual/Fine Arts:** An Introduction of Indian Art – Part 1 & 2 (Textbook for Classes XI and XII). The Textbooks are prepared with a number of visuals (with QR code) to provide an idea about the country's rich and diverse heritage of around 5000 years.
 - **Heritage crafts:** i. Living Craft Traditions of India, Textbook for Class XI, ii. Exploring the Craft Traditions of India, Field Study and Application in Heritage Crafts for Classes XI & XII, and, iii. Craft Traditions of India: Past, Present and Future, Textbook for Class XII.
 - **Graphic Design:** i. Story of Graphic Design, Class XI, and, ii. Towards a New Age Graphic Design, Textbook for Class XII.
 - **Music:** (under preparation) i. Hindustani Music, ii. Karnatak/Carnatic Music, iii. Tabla/Pakhawaj, and, iv. Mridangam.
- **Teachers' Handbooks:** A series of Handbooks for Primary Classes, Classes VI, VII & VIII, In Theatre and Music for Classes VI-VIII, Teachers' Resource Book, Class IX Multi-media CD on Indian Arts (in collaboration with IGNCA), E-contents in all areas of arts/education.
- **Content on Art as Pedagogy - Training Modules/Package:** A training package for Elementary school teachers (2 Volumes) for Art Integrated Learning, Art Integrated Learning Guidelines for Elementary School Education, Art Integrated Learning module for the training programme NISHTHA, Training package for Continuous In-service Teacher Professional Development in Arts Education for secondary stage under RMSA. Learning Outcomes in Arts Education (Classes IX-XII).
- **Training:**
 - Capacity Building programmes of the Master Trainers in Art Integrated Learning(AIL) in different parts of the country; a pool of Master Trainers (more than 200) has been created so far who have been engaged by the States for training of teachers on AIL and many states have replicated NCERT model.
 - Professional Development programmes for Master Trainers of Kendriya Vidyalayas and Navodaya Vidyalaya, NIOS in Arts Education – Music and Visual Arts, and, in different states as per their requirement.

- Training all primary teachers of Demonstration Multi-purpose Schools, Regional Institutes of Education, NCERT on Art Integrated Learning.
- Extension Programmes : National Seminars on ‘Status of Arts Education in India: Practices, Issues and Challenges’, ‘Practices of Art Integrated Learning’ and a number of workshops were held in collaboration with organizations of Ministry of Culture, National Bal Bhavan and other private organizations working in areas of art, education and culture to sensitize students, teachers and teacher educators of the country under the Resource Centre for Arts and Crafts, Department of Education in Arts & Aesthetics, NCERT.
- **Kala Utsav:** Kala Utsav is a flagship programme of the Ministry to promote arts in education, by nurturing and showcasing the artistic talents of school students in the country, recognizing the importance of aesthetics and artistic experiences for secondary-level students which plays a major role in creating awareness about India’s rich cultural heritage and its vibrant diversity. Kala Utsav is a festival of India’s diverse cultural heritage celebrated as Ek Bharat Shreshtha Bharat.

2.2.5 KENDRIYA VIDYALAYA SANGATHAN(KVS): KVS has informed that it has taken following steps to Promote Fine Arts, Performing Arts and Culture Education in Kendriya Vidyalayas :-

- Each Kendriya Vidyalaya has a regular post of trained graduate teacher in Arts Education to hone the skills of students in Fine Arts. Competitions in drawing and painting are organized at Vidyalayas, Regional and National level to promote the skills of the students.
- There is provision of engaging services of Vocational Teachers on Contractual Basis for imparting skills in craft, dance, music during school hours and after school hours as per need of the Vidyalaya. Further, in order to utilize services of the regular TGT Arts Education is positioned in the Vidyalaya optimally, vocational instructors with specialization in areas/fields other than those of regular teachers are engaged. Emphasis is laid on identification of the interest of students and sensitizing them to the local Art, Craft, Culture and to train them to make use of locally available material for creative expression.
- It encourages the institutions and Foundations like CCERT, SPIC MACAY and Routes 2 Roots to impart awareness, education and knowledge on Indian culture and Performing Arts including classical music, dance and drama among students. Inter school art exhibitions are organized to widen the interaction and horizon among students. Students are encouraged to participate in study visits to museums, art galleries and art institutions, etc., for greater awareness of the environment and cultural variations. Various days and festivals are observed in Kendriya Vidyalayas to develop appreciation for customs and traditions of different States.

- **Ek Bharat Shrestha Bharat:** The concept of KVS Ek Bharat Shrestha Bharat is an extensive platform for the students to display their creativity, originality, artistic skills, etc. It gives students an opportunity to know about the culture, traditions, art and heritage of other States of India. All the 25 regions of KVS are paired with a State different from their own State and the students prepare projects/exhibits on the culture, customs, dress, agriculture, industry, economy, climate & topography, etc. of the State allotted to them. This gives them an opportunity to understand the Art & Culture of the paired States, thus imbibing mutual respect towards different cultures.

2.2.6 NATIONAL INSTITUTE OF OPEN SCHOOLING (NIOS): It has been informed that NIOS is continuously promoting Fine Arts, Performing Arts and Culture Education in different ways. Painting Course is being offered at Secondary and Senior Secondary level and Hindustani music and Carnatic music at Secondary level. Folk Art course at Secondary level is under development. All courses are available in both English and Hindi mediums. Indian Folk Art course is being developed. NIOS is also promoting Indian Culture and Heritage for which this subject has already been developed at Secondary level and it will help learners to appreciate our glorious and rich cultural heritage. This course consists of various aspects of culture like - Language and Literature, Religion and Philosophy, Arts, Architecture, Science and Technology, Education and Spread of Indian Culture Abroad. The course at Senior Secondary level is under development.

2.2.6.1 NIOS has started a new stream i.e., Bhartiya Gyan Parampara at Open Basic Education, Secondary and Senior Secondary levels for reviving Indian Knowledge Traditions. 15 courses of Indian Knowledge Tradition at all three levels of OBE Program have been introduced and this initiation will benefit a large section of the society.

2.2.6.2 Apart from the abovementioned initiatives, some of the future activities that NIOS has informed will be as follows:

- Promotion of Certificate Courses for Music and Dance under the Vocational Education Program. NIOS is having certificate courses like, Sahaj Sangeet Vidya - (Hindustani Music Certificate Course); Saral Sangeet Shiksha - (Carnatic Music Certificate course); Dance course
- Increase in the strength of learners in each course.
- Increase in the Accredited Institutions and Accredited Vocational Institutes (AVIs), for all courses especially for Fine arts and IKT.
- Promotion of courses through different social media platforms.

- Development of new courses under Indian Knowledge Traditions at Secondary and Secondary levels.

2.2.7 As regards the importance of Fine Arts and Performing Arts in making education at all levels more enriching, enjoyable and value-oriented and the role envisaged for teachers for promoting such arts in education, it has been informed that this has been embedded by NCERT in all textual materials for students, training materials and other resources for teachers to use them. Every teacher has to practice integration of arts and culture and relate it to their own subjects and disciplines. CBSE has prescribed that a school must plan out in detail the Arts education to be imparted at various levels, and how that Art can be integrated with classroom learning of various subjects.

2.2.7.1 The Department has submitted that, in a nutshell, the following initiatives that have been/ are being taken in promoting Arts education, in tune with NEP, 2020 objectives:

- Art Integrated Learning (AIL) teaching-learning model
- Development of the need-based training package
- Capacity building of teachers teaching at foundational and secondary stages
- Art Integrated Learning module being made a mandatory part of NISHTHA initiative
- Developing ‘Art Integrated Learning -Guidelines for foundational and secondary stages,
- Making AIL part of LOs in all subjects
- Conducted qualitative research to study the effectiveness of AIL model on the learning environment of a school
- Conducted online sessions on Art Integrated learning for classes I–V through SWAYAMPRAKHA
- Preparation of ‘AIL Exemplars’ and ‘Teachers’ Handbooks’ for teachers of different subjects and stages
- Inclusion of AIL in textbook writing and training materials of all subjects of all stages
- Periodical seminars and conferences for the practitioners to share their success stories for the benefit of others,
- Follow up with states for its effective implementation (through their textbooks, training of teachers and classroom practices) etc.

2.2.8 The Department has also informed that the process of implementing NEP 2020 has been initiated at NCERT with the strategy of preparing new National Curriculum Framework (NCF) for school education. During the deliberations of NCF and its consequent activities, the concerns of NEP, 2020 in this regard will be kept in focus. There are 25 themes identified for the National Curriculum

Frameworks, in light of the concerns of NEP related with school education and two of the themes directly address the concerns of promoting arts and culture education in the school; i. Art Education and ii. Knowledge of India.

2.2.9 In respect of measures taken/are proposed to be taken for developing course content for school students which are in alignment with University level courses for Fine arts and Performing arts, as envisaged in NEP, 2020, the Department has informed that the syllabus in different areas of Visual and Performing arts at the Senior Secondary level have been developed in view of upward mobility. The courses are discipline based and prepare students with appropriate competence for higher education/professional courses (4 years) such as Bachelors in Visual Arts, Design, Fashion Design, Graphic Design, Music, Dance etc. in various universities and institutions. However, the courses will be revisited and reviewed as one of the post NCF activity and will be in light of the NEP 2020 keeping in view the linkages between school and higher education.

2.2.10 As regards measures taken to train and develop requisite number of subject teachers in this field the Department has informed that a National Mission to improve learning outcomes at the Elementary level through an Integrated Teacher Training Programme called NISHTHA – National Initiative for School Heads’ and Teachers’ Holistic Advancement has been launched. The aim of this integrated teacher training programme is to build the capacities of around 42 lakh teachers and Heads of Schools, faculty members of SCERTs and DIETs and Block Resource Coordinators and Cluster Resource Coordinators. One of these modules specifically focuses on Art Integrated Learning with the aim to develop: understanding of ‘Arts’ as pedagogical tool and of its impact on the holistic learning and development of every child; familiarity with art experiences (different art forms) as medium of exploring his/her creative expression; and skill of planning and organizing age-appropriate art experiences to make learning of different subjects appealing. A total of 23,137 KRPs and SRPs and 16,99,931 School Heads and Teachers of elementary schools have been trained under NISHTHA in 2019-20 in the pre-lockdown period. In the wake of the COVID-19 pandemic, the NISHTHA programme has been contextualised to the needs of teaching and learning during the pandemic and made 100% online. NISHTHA Online for elementary teachers was launched on 6th October, 2020. There are 18 modules in this programme including a specific module on Art.

2.2.11 On the steps being taken to ensure that courses in Fine arts and Performing arts are seen as a viable career option and as a means of providing sustainable and gainful employment by the students/society, the Department informed that Career counselling is provided to the students to make them aware of the career options in the field of Fine Arts and Performing Arts, Art & Music teachers provide the guidance to students regarding opportunities and higher education institutes in the field of

Fine Arts and Performing Arts, coordination with various departments of Govt. of India & other NGOs to create awareness, encourage participation and promotion of performing and Fine arts through different programmes like Kala Utsav, Routes 2 Root, SPIC MACAY, Ek Bharat Shrestha Bharat etc, as well as competitions being conducted by Govt. of India, State Govts., District Administration, etc. to excel in Performing and Fine arts. It has also been informed that more than 25000 schools currently affiliated to CBSE offer Art Education as a compulsory subject till class X as well as integrate Arts in their pedagogy to teach other main subjects in all classes.

2.2.12 On the issue of the curriculum framework being redesigned in the light of NEP,2020 to implement the recommendations on education of arts, the Department informed that the Ministry of Education has formed the National Steering Committee for the development of National Curriculum Frameworks on 21-9-2021.As per the perspectives of the NEP 2020, the Committee will develop four National Curriculum Frameworks- i.e., the National Curriculum Framework for School Education, National Curriculum for Early Childhood Care and Education, National Curriculum Framework for Teacher Education and National Curriculum Framework for Adult Education. The Committee will finalise National Curriculum Frameworks after incorporating suggestions received from various stakeholders. Tenure of the National Steering Committee will be three years from the date of its notification.

2.3 DEPARTMENT OF HIGHER EDUCATION, MINISTRY OF EDUCATION

2.3.1 The Department has informed that Universities and colleges are key higher education institutions for their preparation and professional development. They are concerned with arts education in general and arts teaching in particular. On the basis of the information available on All India Survey on Higher Education (AISHE), there are eight(8)specialized Fine Arts universities (both deemed and state public), 125 public and private universities and 117 exclusive colleges and 313 colleges offering programs in the discipline of Fine Arts and Performing Arts across the country.The eight exclusive universities (both deemed and state public) offering programs in the discipline of Fine Arts which includes Music, Performing Arts and Visual Arts are as below:

List of Exclusive Universities offering Programmes in the Discipline of Fine Arts(includes Music, Performing Arts & Visual Arts)			
Sl. No	State Name	University Name	University Type
1	Telangana	Jawaharlal Nehru Architecture and Fine Arts University	State Public

2	Uttar Pradesh	Bhatkhande Music Institute	Deemed (Aided)
3	Karnataka	Karnataka State Dr. Gangubai Hangal Music and Performing Arts University	State Public
4	Madhya Pradesh	Raja Mansingh Tomar Music Arts University	State Public
5	Tamil Nadu	The Tamil Nadu Dr. J. Jayalalitha Music and Fine Arts University	State Public
6	Chhattisgarh	Indira Kala Sangit Vishwavidyalaya, Khairagarh	State Public
7	Haryana	Pandit Lakhmi Chand State University of Performing and Visual Arts	State Public
8	Delhi	National Museum Institute of Art History, Conservation and Museum of Science	Deemed (Govt)

2.3.2 Also, the universities and colleges offer students myriad education programmes classified into 8 levels viz. – Ph.D., M.Phil., Post Graduate, Under Graduate, PG Diploma, Diploma, Certificate and Integrated. The structure of professional courses in the various disciplines is as below:

Specified Degrees for the purpose of Section 22 of UGC, Act, 1956					
Fine Arts/Performing Arts/Visual Arts/Applied Arts					
	Abbreviated	Expanded	Level	Minimum Duration (Years)	Entry Qualification
1.	BFA	Bachelor of Fine arts	Bachelor's	4	10+2
2.	MFA	Master of Fine arts	Bachelor's	2	Bachelor
3.	BVA	Bachelor of Visual Arts	Bachelor's	4	10+2
4.	MVA	Master of Visual Arts	Master's	2	Bachelor
5.	BPA	Bachelor of Performing Arts	Bachelor	4	10+2
6.	MPA	Master of Performing Arts	Master's	2	Bachelor

2.3.3 University Grants Commission (UGC):It has been informed that to undertake innovative academic programmes on the principles of diversification, relevance and flexibility in relation to the local, regional and national needs, UGC has been assisting the universities and colleges in academic and curricular reforms in the field of Performing and Fine Arts education.

2.3.3.1The key initiatives undertaken by UGC which have been informed are:

- **UGC NET Examination:** NET examination is conducted in the subject of Visual Arts- drawing & painting, Performing Arts-dance/drama/theatre and music, since the inception of UGC-NET, 1989.The field of music being vast, encompasses Hindustani, Classical, Carnatic, Rabindra Sangeet and Percussion, the syllabus of NET includes all these branches. Substantial increase in arts educational experience has remarkable impacts on students' academic, social and emotional outcomes. Also, curricular reforms on learning outcome-based approach in Visual and Performing Arts have been outlined with an aim to equip the students with knowledge, skill, values and attitude.
- **e-PG Pathshala:** It is an initiative under National Mission on Education through Information and Communication Technology (NME-ICT) and is being executed by UGC to develop high quality, curriculum based interactive e-content. Nearly 560 e-Content (e-text/video/learn more/self-assessment) modules for the students/teachers have been developed in accordance to Indian University syllabus under the subject Performing Arts (Dance/Drama/Theatre).This e-content is freely available at the UGC e-PG Pathshala website at <https://epgp.inflibnet.ac.in/>.
- **Learning Outcome based Curriculum Framework (LOCF):**The quality mandate of the UGC has given thrust on curriculum reforms on learning outcome-based approach with an aim to equip the students with knowledge, skill values and attitude. The Learning Outcome based Curriculum Framework for Bachelor of Fine Arts (Painting, Applied Arts and Sculpture, etc.) and Bachelor of Performing Arts (Music, Dance and Theatre) are 4year degree programmes designed to impart arts education to be specific, systematic and on par with professional courses. Thus, the curriculum emphasizes the need to revitalize existing courses in various institutions and open areas of non-developed possibilities.
- **Massive Open Online Courses (MOOCs) for SWAYAM:** It has been informed that SWAYAM has been initiated to bridge the digital divide for students who have hitherto remained untouched by the digital revolution and have not been able to join the mainstream of the knowledge economy.UGC as a National Coordinator for the Non-Technology MOOCs, repurposed the existing e-Content into MOOCs for the Course Natya Shastra under the subject Performing Arts, and it was offered on the SWAYAM Platform by the Consortium of

Educational Communication (CEC), an Inter-University Centre of UGC, during the January-May-2020 Semester.

- **STRIDE:** UGC has introduced Scheme for Trans-Disciplinary Research for India's Developing Economy (STRIDE) which will strengthen research culture and innovation in Higher Education Institutions and help students and faculty to contribute for the national development. The thrust areas of research are Performing Arts, Visual Arts and Cultural Studies.

2.3.3.2 The Department has informed that the central purpose of setting up of exclusive Art and Culture Universities/Colleges is for the education of art professionals with full mastery of their field, and the orientation of its teaching and research activities towards creative arts production, which contributes to the expansion of knowledge, the promotion of culture and the development of creative economies in the national context.

2.3.3.3 On the role of UGC in granting recognition to Arts/crafts courses in Colleges/Universities and developing the course content, it has been informed that UGC does not grant approval or recognition to the courses. UGC has specified the nomenclature of degrees under Section 22 of UGC Act, 1956. In order to maintain uniform policy in Art education at national level, make curriculum more flexible and to promote mobilization of students in other universities for the sake of connectivity, UGC has framed Learning Outcomes based Curricular Framework (LOCF) for undergraduate programmes in Visual and Performing Arts. The essential guidelines for setting up of a course curriculum is to provide flexibility and innovation for faculty members in terms of course delivery and the Department/University/Institute may encourage its faculty to make suitable pedagogical innovations, in addition to teaching/learning processes suggested in the LOCF recommendation. The objectives and organizing principles should be finalized keeping in view the local, regional, national, and global contexts of creation, appreciation, and evaluation without modifying the spirit of CBCS and LOCF prepared by UGC. The outcomes will be determined in terms of skills, knowledge, understanding, employability, graduate attributes, attitudes, values, etc., gained by students upon the completion of the course of Visual and Fine Arts.

2.3.3.4 The Department has also informed that no study/survey has been conducted by UGC regarding Art integrated studies of other countries and presently, there is no such proposal to carry out such study at UGC level before rolling out NEP, 2020. However, several empirical studies and research conducted establishes strong evidence of an exciting convergence between the developmental values of art long recognized by indigenous traditions with the findings of modern child development and education pedagogies. Further, there exists relationship between sound/music, movement/dance, space/architecture, values/stories, symbols/identity from traditional art practices and modern educational theories on the value of the Arts as a way of learning and development. Implementation plan for NEP,

2020 emphasizes the change of Art integrated Studies in the university curriculum to provide standard education across the country. Arts education in the university should be that of students and teachers entering the institutions of learning have exposure to Performing Arts either for cultural pursuit or professional competence. Opportunities for appreciating Music, Dance and Theatre Arts are to be provided at every stage of human development and the general education philosophy should recognize this requirement for leading a creative life. It is felt that education in Arts should provide for different disciplines as well as opportunities of learning by itself.

2.3.3.5 It has been submitted that UGC is at the forefront in chalking out a path for developing curriculum in all arts disciplines, and provide benchmarks for what students should know, understand, and be able to do in dance, music, theatre, and visual arts at critical junctures in their intellectual, physical, and emotional development. Implementation Plan of NEP is being finalized. The teaching and learning in the arts on the following aspects needs consideration:

- Supporting the Arts Curriculum
- Enhancing Educator Quality, Preparation, and Professional Learning in the Arts Producing High-Quality Arts Assessment, Research, and Evidence
- Ensuring Equity and Access
- Strengthening Collaborative Relationships
- Expanding the Role of Business and Industry in the Creative Workforce
- Providing Funding for the Arts

2.3.4 National Council for Teacher Education (NCTE): NCTE has informed that *vide* its Notification dated 28th November 2014, it has notified the Norms and Standards of *Diploma in Arts Education (Visual Arts) Programme leading to Diploma in Arts Education (Visual Arts) (Appendix-11)* and *Diploma in Arts Education (Performing Arts) Programme leading to Diploma in Arts Education (Performing arts) (Appendix-12)*. The *Diploma in Arts Education (Visual Arts)* is a professional pre-service Teacher education programme which aims to prepare teachers to teach Visual Arts upto Class 8. The *Diploma in Arts Education (Performing Arts)* is a professional pre-service teacher education programme which aims to prepare teachers to teach Performing Arts upto Class 8. Also, NCTE has granted recognition to 10 Institutions for running *Diploma in Arts Education (Visual Arts)* and 18 institutions for running *Diploma in Arts Education (Performing Arts)*.

2.3.5 Regarding its proposals to integrate Arts, music, theatre, dance etc. with other subjects/streams in the holistic and multi-disciplinary education system, particularly in the Multidisciplinary Education and Research Universities (MERUs), as envisaged in NEP 2020, the Department of Higher Education has informed that NEP 2020 envisages separate Departments in universities/colleges in fields such as

Music, Art, Dance, Theatre, Sports, Translation and Interpretation, and other such subjects needed for a multidisciplinary, stimulating Indian education and environment, which will be established and strengthened at all HEIs. Further, Model public universities for holistic and multidisciplinary education, at par with IITs, IIMs, etc., called MERUs (Multidisciplinary Education and Research Universities) will be set up and will aim to attain the highest global standards in quality education. They will also help set the highest standards for multidisciplinary education across India. Implementation Plan of NEP is being prepared on Multidisciplinary and Holistic Education, which will layout the roadmap to fulfil this objective. Several State Universities, Central Universities, deemed to be universities and Colleges which have departments of Performing Arts and Fine Arts have Documentation and Research Centres, Centres of Visual Arts, Fine Arts and Performing Arts to conduct research, recording studios for recording Music, Video Films and Photography Labs/Digital Labs.

2.3.6 In respect of measures being taken to train and develop requisite number of faculty in the field of Arts and crafts, it has been informed that UGC has been making proactive efforts to upgrade the knowledge and skills of teachers of Performing Arts and Visual Arts in higher education institutions. Orientation and refresher courses are organised periodically for in service faculty members. So far, the UGC has established, and funds a network of 66 Human Resource Development Centres across the country. As regards faculty positions in the discipline of Fine Arts, it has been informed that as per information available on AISHE Portal 2019-20, there are a total (All Discipline) 1352679 Sanctioned Strength of Teachers & 1207204 Teachers are in Position, *i.e.*, 89.25% Teachers in Position in Universities and Colleges.

2.4 Film and Television Institute of India, Pune, Ministry of Information and Broadcasting (FTII): With regard to disseminating cultural education through Performing Arts, FTII has informed that the 2-year Screen Acting Course is offered, which falls under the category of Performing Arts. Under Centre for Open Learning (CFOL), which is the outreach arm of FTII, in the past 4 years, FTII has conducted 41 Online & Offline Short Courses on Acting, which includes 14 courses for Children and 4 further specialized courses on Comic Acting. These courses were conducted in big cities and metros and more than 900 learners have benefited from them. It has also been informed that FTII falls under Professional Education in the “stand-alone institutions in other fields” mentioned in Part III, that is, ‘Other Key areas of focus’ in the National Educational Policy (NEP), 2020 and FTII offers 3-2-1 year academic programmes, all at Post Graduate level. In the present structure, FTII awards either a Certificate or a Diploma to its students. FTII submits that the possibility of an undergraduate 3-year Course in VFX and Animation in collaboration with a University is being explored.

2.4.1 FTII has also informed that it is willing to provide technical and academic support to States, Union Territories, Academic Institutions, Universities, etc. towards starting courses in various disciplines of

Films and Television. Further, short courses are being conducted throughout the country in association with State Governments/Universities/Educational Institutes, Indian Army, etc. It has also been informed that there is no placement cell at FTII. However, during the course of study, students are trained to become freelance professionals. Also, students are introduced to a casual network of alumni and industry professionals that enable them to find a suitable work environment in the industry. Moreover, some departments/specializations do invite production houses to interview students for their projects.

3. DEPOSITION OF WITNESSES

3.1. MINISTRY OF CULTURE

3.1.1 Secretary, Ministry of Culture addressed the main concern of the Committee for integration of art and culture into the formal educational system of the country to spread awareness about their importance amongst the youth, particularly the student community. He expressed that the cultural heritage of a country is the creative potential for the building of a creative economy. In last few years, many successful steps have been taken in this regard, but a lot remains to be completed. Against this backdrop, some suggestions were put forth whereby cultural values could be integrated into the formal educational system through which art and cultural values could be introduced to the new generation.

3.1.2 He underlined the need for investing in propagation of Indian Culture by way of building more Museums and other centres through enhanced funding. Comparing with the budgetary provisions allocated for this purpose in China, Secretary highlighted that whereas China spends 5% of its GDP on such activities, India spends only 0.5% of its GDP, although our culture and civilization is much older than China. China opens 100 Museums every year as compared to 10 Museums opened by India.

3.1.3 Emphasizing upon the importance of the subject, he mentioned that the role of Fine arts and Performing arts education should be to create an awareness of local cultural manifestations and integrate it with curriculum and pedagogical practices in schools and colleges. Also, the study of the environment and its influence on creativity should form part of art education and the syllabus. He also apprised the Committee that the role of arts education should be to provide school students an opportunity to develop sensitivity and creativity through learning of Fine arts and Performing arts to prepare the youth not only for participation in the cultural life, but it is a recognized fact by educationists that creative activities sharpen the intellect and lengthen the concentration span of the child thus improving all-round standards, including academics.

3.1.4 The Secretary lauded the National Education Policy (NEP), 2020 as a path breaking effort in this regard. He emphasized that the vision of Arts Education outlined by the National Education Policy,

2020 , if implemented with due coordination between all the Stakeholder Ministries, with a clear roadmap , can bring about a remarkable change in the scenario of arts Education at all levels.

3.1.5 He also mentioned as how various bodies/ organizations under the Ministry of Culture like Centre for Cultural Resources and Training (CCRT), Kalakshetra Foundation, Indira Gandhi National Centre for Arts, Buddhist/Tibetan Institutions, etc. are promoting cultural education through their Schemes/ Fellowships. He stressed that a composite Education policy, with adequate stress on Performing and Fine arts will be able to take these initiatives much further.

3.1.6 Secretary mentioned that promotion of skilling courses for cultural workers on the pattern of those available for masons, carpenters, electricians, plumbers, etc. can help develop skilled manpower in the field of Arts. He informed that CCRT has undertaken research in this field and has worked out methodologies also which can be included in a formal educational structure. He also apprised the Committee about some of the hurdles being faced in this area, e.g. after receiving training from the CCRT on Fine Arts, when CCRT trained teachers wish to implement the teaching – learning activities in the school, they face administrative problems such as non-cooperation and permission of the school heads. He also highlighted the fact that since a unified syllabus inclusive of art, is not recommended by the Education Departments to schools, consequently, availability of resource materials at grass root level is also a genuine problem in Fine Arts Education.

3.1.7 Secretary apprised the Committee that the Ministry of Culture is working on the protection, development and promotion of the country's tangible and intangible cultural heritage and all the autonomous institutions under the aegis of Ministry have opined that there is a need of inclusive curriculum even from the primary level schooling as the ability to appreciate arts and aesthetics would indirectly transform the growth of a student positively in the long run. He opined that it is important to extend opportunity to the students to get trained in gaining qualities of 'appreciation, critique, analysis, creativity, discussion and dissemination' especially in the field of art and culture and curriculum of school and college education should reflect such a qualitative turn. Kalakshetra Foundation, Indira Gandhi National Centre for Arts and Buddhist, Tibetan institutions which run several schemes like scholarship, fellowships, grants to encourage the education of Fine Arts and Performing Arts. However, it is a miniscule effort and unless it is amplified under the National Education Policy, it will remain a part of Ministry of Culture and the end objective will remain elusive.

3.1.8 Lastly, Secretary raised the pertinent question of the availability of financial resources. There is lack of financial resources or resource persons or basic amenities or infrastructure available for education of Arts. In this era of IT, educational pedagogy mechanisms are also not fully developed. Finally, owing to the lack of adequate teachers, schools may refuse to share them for the education of art

and culture. In such a scenario, digital technology may be extensively used for imparting teaching of the arts. Secretary laid emphasis on the need to build a strong will to promote the education of arts.

3.2 Organizations under Ministry of Culture

3.2.1 Lalit Kala Akademi: The Secretary-in-charge, Lalit Kala Akademi explained to the Committee how Lalit Kala Akademi is different from other visual art organizations. They have studio facilities where students can get a hands-on experience as well as provision for community studios and individual studios where artists of professional category can work. They also provide internship programme for one or two months to students in various art forms. He, then, replied to some of the queries raised by the Members. A video based on Mithila artist was also played.

3.2.2 Sangeet Natak Akademi: The Director, Sangeet Natak Akademi apprised the Committee about the scheme wherein they undertake survey, research, documentation and publication of various songs and dance forms. She mentioned about the Museum of Musical Instruments where students are invited for tours. She explained to the Committee about the workshops being organised for manufacturing musical instruments and the training programmes run under the *Guru Shishya Parampara* for Arts that are becoming extinct. The Director also informed about “*Deshaj*”, which is a festival series conducted zone-wise including all **folk** arts and traditional arts, and this could be extended to schools and colleges as well.

3.3 MINISTRY OF EDUCATION

3.3.1 Department of School Education and Literacy: The Additional Secretary, Department of School Education and Literacy apprised the Committee that the National Education Policy (2020) emphasizes the importance of promoting Indian languages, arts and culture. Therefore, a chapter exclusively focuses on this aspect (chapter 22) along with the chapter on Curriculum and Pedagogy in Schools (Chapter 4) highlighting the integration of these aspects throughout the curriculum. He also mentioned that in school education, there are three approaches to teaching, learning of arts which NCERT promotes; (i) art as a curricular area (as a subject), to learn skills of different visual and Performing arts, (ii) arts as pedagogy, to learn different subjects/concepts more effectively through music, dance/movement, drama, painting, sculpture, traditional crafts, etc. and (iii) to sensitize students about various traditional arts as art forms.

3.3.2 NCERT/NIOS: The representatives from NCERT apprised the Committee of the education policy and curricular materials prepared for integration of arts in visual/ lesson and exercise form. They threw light upon the Art Integrated Learning (AIL) programme for capacity building of master trainers and for training of teachers of music and Fine arts of KVS, NVS, NIOS etc. Kala Utsav Programme for

promoting arts education and to showcase the artistic talent of secondary students was also emphasized upon. Data relating to school-student participation in arts, music and dance was also presented before the Committee. Certain issues faced by NCERT/ NIOS relating to the above subject were also mentioned. Implementation status of NEP 2020 and initiatives undertaken therein were also deliberated upon.

3.3.4 Department of Higher Education

3.3.4.1 The Additional Secretary, Department of Higher Education apprised the Committee of the salient features of NEP 2020 and also gave a definition of Fine arts including music, dance, painting, sculpture, architecture, poetry and literature. He also threw light upon the festivals in Universities/ Colleges and some key results/ features of the All India Survey of Higher Education State-wise.

3.3.4.2 He also stated that efforts are being made to provide education with a combination of knowledge, traditions and Indian practices in coordination with UGC and NCERT. Also, AICTE is providing facilities for education of Fine arts in Universities/Colleges. Further, to better “Using Arts in Teaching”, education is being made contractual through arts and culture. Activities such as ‘Azadi ka Amrit Mahotsava’, ‘Ek Bharat Shreshtha Bharat’ etc. are also being focused upon to motivate students at higher levels of education. It was also informed that in 10 States having 19 colleges of art education, education in 6 regional languages is also being imparted to the students for which related material is also being provided to them.

3.3.4.3 The Additional Secretary, Department of Higher Education also informed that NCERT has developed an Artificial Intelligence based tool which has a unique feature of translating 8 different regional languages with 80% accuracy. It was also informed that SWAYAM platform has MOOCS (Massive Open Online Courses) relating to each and every field including fine art education in 13 different languages.

3.4 Indira Gandhi National Open University (IGNOU)

3.4.1 Director of School of Performing and Visual Arts (SOVPA), IGNOU highlighted the fact that the vision and philosophy of School is the all-round development of knowledge in arts education and Fine arts and which should get importance at par with theoretical and practical dimensions of the discipline with integration at undergraduate and post-graduate level, possibilities of research, leading to the degrees of Ph.D. and D.Litt. It was also informed that in spite of a number of undergraduate level art institutions in the country that impart technical skills and training in arts, these do not provide opportunities to a large number of students who aspire to be artists. He also threw light upon the mandate of SOPVA which offers specialized Certificate, Diploma, Under Graduate, Post Graduate, M.

Phil and Ph.D. level programmes in Performing and Visual Arts for which the school is also developing its programmes through ODL, an Online mode and is being offered from established Programme Study Centres across the Country.

3.4.2 Director, SOPVA also informed that at present the School is offering the programmes such as Ph.D. in Performing and Visual Arts (Dance, Drama, Music, Fine arts), Masters in Drawing and Painting, Certificate Programme in Theatre Arts, Certificate Programme in Applied Art etc. He also apprised the Committee that the School is in the process of initiating various new programmes in performing and visual arts with innovative methods of teaching, learning, pedagogy with an aim to reach more and more learners in the field.

3.5 Jamia Millia Islamia University

3.5.1 The representatives from the Faculty of Fine arts, Jamia Millia Islamia while deposing before the Committee stated that Reforms in the Education of Fine arts is an ongoing process and in India, Fine arts education has incorporated the Indian knowledge of art and contemporary art practices. It was also informed that the concept of “Learning by Doing Education” in Fine arts stresses the studio practice as an essential aspect wherein the students learn from the teacher and the art practice of their fellow students. Well-equipped studios need to be upgraded according to environmental requirements. Therefore, reforms in the design of studios according to eco-friendly demands are urgently needed.

3.5.2 They also highlighted the need to reform the Fine Arts curriculum beyond the aesthetic and cultural activity along with need to accept it as a professional course to provide wider research-oriented, market-friendly cultural activity. It was also emphasized that uniformity in curriculum, syllabus and art practices is needed to upgrade it to secondary education. In addition, the syllabus needs to incorporate the role of museums, galleries, archives in art education. As universities are the places of high learning, each Fine arts faculty should have an art gallery, archives, and documentation centres to develop art historical research. Thus, universities can also create new courses like art administration, art management, and curatorial practices.

4. In order to have a firsthand assessment/ get feedback on the issues that are being confronted by the Organizations/ Institutes, which have been at the forefront of providing Performing and Fine Arts education in the country and the student community, the Committee had visited them and the submissions of such organizations are as under:

4.1 Kalakshetra Foundation, Chennai

4.1.1 The Committee was informed that it was established by Rukmini Devi Arundale in 1936 and taken over by the Government of India in 1993 *vide* an Act of Parliament and as on date it had been

declared an Institution of National Importance. The Committee was informed that Kalakshetra Foundation had institutionalized the training of Bharatnatyam in the country and today consists of Rukmini Devi College of Fine arts, Crafts Education and Research Centre, Besant Arundale Senior Secondary School, Besant Theosophical Higher Secondary School and Besant Cultural Centre Hostel.

4.1.2 The Committee was informed that a colonial hangover in the field of Performing arts persists in the country and Kalakshetra Foundation was making all efforts to revive and preserve the traditional Indian art forms. It was informed that folk art and artistes need to be given recognition to preserve their art forms and to give them financial support. Further, the education of Performing arts needs to be included at school level to help generate a level of interest and knowledge in the students.

4.1.3 The Committee was informed that a proposal to amend the Act of Parliament was under consideration to grant permission to Kalakshetra Foundation to award Graduate and Post-Graduate/Doctorate degrees.

4.2 Film and Television Institute of India (FTII), Pune

4.3.1 The Director and faculty of Film and Television Institute of India, senior artistes and technicians informed the Committee that FTII falls under Professional Education in the “stand-alone institutions in other fields” mentioned in Part III of the NEP 2020, that is, ‘Other Key areas of focus’, and in the present structure, FTII awards either a Certificate or a Diploma to its students. FTII awaits Institute of National Importance status to award degrees for implementing the National Education Policy in a similar fashion to that of degree awarding Higher Education Institutions. It was further informed that FTII conducts courses in partnership with State Governments (Maharashtra, Uttarakhand etc.), Union Territories (J&K, Ladakh, A&N Islands) and the Indian Army.

4.3.2 The Committee was further informed that Film making, apart from its entertainment value is also an educational tool, and it should be included in the school curriculum as has been done by several countries like USA, France, Australia etc. It was further informed that the technology needed in this field was very costly and required constant upgradation. Therefore, a lot of research was required to develop low-cost solutions for this field, and this was only possible with adequate budgetary support.

4.3 Bhandarkar Oriental Research Institute (BORI), Pune

4.3.1 The Chairman and faculty of Bhandarkar Oriental Research Institute apprised the Committee on the steps to be taken for promotion of Indology & Oriental studies and for the promotion of research and preservation of manuscripts. The Committee was informed that the Institute was established in the year 1917 and was today home to more than 153,000 rare books and 28,000 manuscripts. BORI has also taken initiative to facilitate vast original research for over a century. Indology was gradually becoming

multidisciplinary, and investigation of the ancient Indian systems was now being done using modern tools. The Institute in its centenary year decided to focus on evolving itself in a new direction with world class digital eco-system based on the three pillars of digital library, digital learning, and digital humanities. Thereafter, the steps taken by the Institute based on the digital eco-system were briefed to the Committee. It was informed that the Institute operates mostly through private grants and would want to continue doing the same. However, they had approached the government for a one-time endowment grant to enlarge the scope of its operations and strengthen infrastructure.

4.3.2 Further, the Committee was briefed on the steps needed to promote Indology &Orientalogy education, which should be based upon developing the requisite infrastructure, promotion of research through adequate funding, and communication with the world at large using digital modes of information dissemination. In fact, BORI followed this very model and resultantly its courses were highly sought after by people living in different parts of the country and abroad.

4.4 Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Vashi campus, Navi Mumbai

4.4.1 The management and faculty of the institution established by Pt. Vishnu Digambar Paluskar, briefed about its glorious history of 80 years and informed that Gandharva Mahavidyalaya Mandal works for the promotion and propagation of Indian Classical Music and Dances with its main Sangeet Vidyalaya in Vashi, Navi Mumbai and has nearly 1200 affiliated institutions and nearly 800 Examination Centres all over the country from Assam to interiors of South Kerala and more than one lakh students take examinations every year from *Prarambhik* (Beginners level) to *Sangeet Acharya* (Ph.D. level).

4.4.2 On the subject of promotion of Performing arts education in the country, the faculty of Akhil BharatiyaGandharvaMahavidyalaya emphasised on the following points --

- Children should be imparted the knowledge of Indian Performing arts like dance, music, instruments etc. from an early age and continue throughout their school life i.e. from Class I to XII. This will not only help them appreciate and understand Performing arts but also motivate them to take it up as a vocation;
- Music cannot be taught like other subjects with hourly period system. Gurukul system should be introduced;
- There should be provision of flexible syllabus, which is otherwise focused only on completion of the course. The Syllabus should include components such as Sadhana, Practical, Guided Listening, Discussion, Library work, Appreciation, Interaction with artists, Presentation, Verbal Expression, Language ability.

- Essential/desirable educational qualifications for recruitment as teachers to different universities/colleges/schools should be more liberal by giving more weightage to the accomplishments in the field of Performing arts;
- The traditional system of evaluation must be replaced with a new system;
- Western and other influences in the Indian classical art should be minimized to preserve its sanctity;
- Classical music appreciation by trained listeners is gradually on the wane. This will need to be addressed to promote Indian music; and
- Setting up of Research Institute and World Music Learning Centre in Pune, a Kathak University in either Varanasi or Lucknow on similar lines as Visva Bharati at Shanti Niketan in West Bengal, and Indian Institutes of Music on similar lines of IITs.

4.4.3 The Committee was further informed that Akhil Bharatiya Gandharva Mahavidyalaya Mandal was yet to be recognized by the University Grants Commission, although a number of legal pronouncements by different courts, and even by the Supreme Court of India, had been made in favour of it. Non-recognition by UGC was causing great hardships to the students as they are rendered ineligible for appointment to government jobs.

4.5 Sir J.J. School of Arts, Mumbai University

4.5.1 The Dean and faculty of Sir J.J. School of Arts informed the Committee that the school had come into being in 1857 under the name J.J. School of Art and Industry influenced by the need to preserve Indian craft practices, and made possible by the munificence of the Sir Jamshetjee Jeejeebhoy. Today, the Institution comprises of Sir J.J. School of Art, Sir J.J. College of Architecture and Sir J.J. Institute of Applied Art.

4.5.2 Dwelling further, it was informed that in the present system Art, Architecture and Design pedagogy have all been clubbed under the purview of 'Technical Education' whereas these fields of knowledge were the outcome of both technology and social sciences. Therefore, Art/Architecture/Design Education should each have its own stand-alone vertical stream, and not be placed under the current technical stream. The Committee was also briefed about the steps taken by the Institution for the preservation of local art and handicrafts.

4.5.3 Explaining the difference between art and craft and the need for granting recognition to local artists, it was clarified that there was an urgent need to address this issue as the field of Indian art was

still to overcome the colonial effect and institutional efforts in this direction towards its correction were being made.

4.5.4 The Committee was informed that the 'De-novo Deemed to be University' status to the Institution had been proposed by the State Government of Maharashtra to UGC and the proposal was under consideration of the Ministry of Education.

4.6 Vrindaban Gurukul, (Institute established by Pandit Hariprasad Chaurasia), Mumbai

4.6.1 The Institute impressed upon the Committee the need for increase in performances by artistes to help them showcase their art to the people. It was submitted that this would consequently increase the awareness of the people towards Indian classical art and heritage. The faculty of the institution cited the example of 'Festivals of India' organised by the Indian Council for Cultural Relations in other countries which was a great initiative to promote Indian Performing arts abroad. There should be a number of youth festivals, zonal, state and national level music competitions for true talents to be harnessed.

4.6.2 The Committee was further briefed on the need to include lessons on Indian art and heritage in the school textbooks which will help inculcate the desired values in the students at an early age. The efforts made by institutes involved in imparting Performing Arts education through specialized old standards for teaching with emphasis on practical training, and where Industry experts & Maestros are teachers and mentors, and not just academicians, must be recognized by the Government. Institutes like Vrindaban Gurukul are unique in this endeavour and should be wholeheartedly supported as they have demonstrated effective pedagogy towards becoming performing artistes, not just degree holders.

4.6.3 Likewise, efforts should be made to ensure a level of job and financial security for the artistes to motivate the students and parents to take up Performing arts as a viable career option. Such opportunities can be created directly for them to work as performing artists (through organizing more festivals and concerts) or as mentors (teaching in Performing Arts schools and Institutes), or indirectly to pursue alternative careers which can support the music learning process. The musical instruments manufacturing industry requires financial support from the Government to further its cause as well as facilitate students of Music for purchasing them at a reasonable cost. The use of digital platforms for imparting education in Indian music as well as showcasing performances needs to be incentivized to generate more footfalls and promote its cause.

4.7 Whistling Woods International (Film School), Mumbai

4.7.1 The representative of the organization briefed the Committee on the issues that need to be addressed for the growth of Performing arts, media and entertainment education in the country. The lack of a proper framework for media and entertainment education in the country under the government structure was lamented, as well as the lack of proper research and development in the field, inadequate media labs, improper publicity of our traditional arts and wrongful categorization of creative visual arts disciplines under 'Technical Education'.

4.7.2 On the issue of high cost of film education, it was noted that as this field was very much technology driven, the cost of film education is largely dependent on the cost of technology and digital means of education.

4.8 National Gallery of Modern Art (NGMA), New Delhi

4.8.1 The Director General, NGMA conveyed to the Committee that there is no negative in art and art education should focus on creation of positive vibrations in society. He mentioned that art is integral to education under Indian culture and cited the example of the ancient university of Nalanda where many international students came to learn art education. Western norms are so deeply entrenched in the art history taught in art colleges that they are taken to be universally applicable. This needs to be changed. The revamped curriculum for Indian Fine Arts education must include the study of classical literature and ancient texts on Indian painting. He expressed his view that the thought process of younger generation is quite different from that of the older generation and the environment and the viewpoint have changed with visit to art centres coming to be associated with elitism and there appears to be a detachment between common people and art. Therefore, study trips to sites like Ajanta, Ellora, Bagh, Badami, and several other historical places must be a compulsory part of the curriculum.

4.8.2 The Kala Bhavana blueprint must guide the teaching-methodology. The importance of being close to nature, of fostering strong inter-personal relationships, and a sense of community between teachers and students cannot be overstated. Students must be encouraged to exchange their ideas in freewheeling conversations, in an open environment that encourages ingenuity, innovation, and imagination. The experiment of Gurudev Rabindranath Tagore, is an example of the possibility of inculcating various aspects of art through nature and its ever changing and creative innovations. Art college teachers must be encouraged not only to foster talent, but also spot potential artists and nurture them, much in the same way as the Special Areas Games Programme conducted by the Sports Authority of India.

4.8.3 The necessity of communing with nature for independent, creative learning cannot be overstated. Aranya Shiksha, or a meditative internship of six months deep in the heart of a forest should be another important component of the curriculum. During this period students would be encouraged to develop an organic relationship with the natural world, experiment with forest resources, and use unconventional material for their art-projects. The final assessment should be based on the successful completion of the internship.

4.8.4 A student at the Art College must be trained in a wide range of subjects: architecture, sculpture, painting, printmaking, miniatures, photography and curation and installation-work. Architecture, a spatial art, must be accorded due importance. The study of traditional Indian architecture and its use of a wide variety of materials, such as wood, brick, terracotta, and a variety of stones, ranging from pale yellow to red sandstone, grey and black granite, black schist, green chlorite, and white marble is equally relevant today. An aspiring sculptor must learn the stonemason's art of cutting stone slabs that led to the creation of magnificent rock-cut sculptures.

4.8.5 He mentioned that the role of good teachers in art education cannot be discounted and the creative alchemy of theory and practice would receive a game-changing push in the right direction if students could be mentored by a senior artist for a minimum period of six months.

4.8.6 He lamented that no proper respect is being given to the indigenous artists and it is high time they should be included in the mainstream education system. It must be remembered that most great artists learnt the basics of their art-form from the village potter and other artisans. He also suggested the need for children's focus to be driven towards Fine arts and promotion of art created by womenfolk in villages mentioning that these women have no career prospect as they are not properly educated. He also submitted that sustained efforts are required to develop indigenous art and to promote such artists from the grassroots level by incorporating artists in modern art education.

4.8.7 It was also conveyed that creation of a museum space, where important works of its own alumni could be displayed, is the need of the hour, and wherever possible, an open air space for art installations could also be created. A deeper engagement with cutting edge curatorial practices is the need of the hour, and could be taught through museum residencies and attachments.

4.8.8 The envisioning of modernity in a specifically Indian context should be the mission of every art-college. Nationalist artists like Nandalal Bose used art as a medium of visual communication during the struggle for freedom. In contemporary India, the role of art in nation-building must be acknowledged

and promoted. Developing a transformational curriculum for art-colleges that aligns itself with national goals and aspirations must be accorded utmost priority.

4.9 Kathak Kendra, Delhi

4.9.1 Representatives of Kathak Kendra informed the Committee about its functioning and its various academic/ other activities, the possibility of integration of the classical dance form with modern forms of art, steps taken to teach Kathak in different parts of the country, steps taken by the dance community to engage children, promotion of small dance centres, exploring the possibility of telling of stories on national heroes through Kathak.

4.9.2 The ex-Chairperson, Advisory Committee, Kathak Kendra submitted that Kathak dancers are ‘Sadhaks’ and do not view Kathak dance as a form of entertainment. However, in modern times, in order to promote the dance form, the Kathak dance form has also evolved as a form of entertainment. Vidushi Nalini Asthana, Senior Kathak Artist informed the Committee that Art, Literature and Culture are essential parts of our society and emphasized that Kathak dance is a great cultural ambassador. She also mentioned that Kathak dance helps in enhancing memory power and hence, it should be included as a subject in schools.

4.10 National School of Drama(NSD), New Delhi

4.10.1 The Committee interacted with the officials and artistes/students of NSD from three perspectives-- Content of Courses, Education in Theatre Art and Reforms required to promote such activities. The artistes of the TIE(Theatre in Education) Company informed that they work with and perform for children with primary focus on creative, curriculum based and participative plays and conducting theatre workshops in Delhi and other parts of the country. They informed that they also conduct summer camps and Sunday clubs for children. They mentioned that these theatre workshops are based mainly on the socio-psychological issues related to children like loneliness, fear, performance stress, etc. Artistes of Repertory Company mentioned that more centres of NSD should be opened in other parts of the country so that students from different parts are not required to come only to Delhi for theatre training. Besides, increase in the number of ‘Rangmanch’ spaces is required so that talent from different parts of the country can be nurtured and promoted.

4.10.2 On other issues related to theatre education, the Committee was informed that NSD provides fellowship of one year to the students passing out for establishing themselves. Other issues such as lack

of respect given to theatre artistes, unavailability of proper infrastructure for theatre performance (lack of properly constructed theatres), mental health issues of theatre artistes, as they work under huge amount of pressure and exploring the possibility of incorporation of modern technology in theatre arts were also highlighted before the Committee. One of the faculty members also submitted to the Committee that in order to increase the outreach of theatre, the NSD pass-outs conduct workshops through their extension programmes in villages. Further, the officials of NSD mentioned that the institution needs to be empowered.

4.10.3 The officials of NSD submitted that NSD should be made an Institute of National Importance and there should be more NSD-like institutions in other parts of the country. They also informed the Committee that a proposal for inclusion of theatre curriculum in the syllabi from classes I to XII was sent to the CBSE, however, CBSE withdrew the proposal. It was also informed that the offer of the status of Deemed University by the University Grants Commission to NSD in the past had been rejected by the institution on the pretext that NSD was not equipped at that point in time to take on the responsibilities of a University. However, they emphasized their demand for granting the status of Institute of National Importance to the NSD.

4.11 Dr. Padma Subrahmanyam, President, Nrityodaya, Chennai

4.11.1 Dr. Subrahmanyam stressed upon the need for providing an enabling environment where students see Performing arts as a viable career option. She strongly advocated making Performing arts a part of regular curriculum in schools and colleges. She emphasised that some recent changes by University Grants Commission in the norms and requirements for appointment of teachers and research scholars in this field, has adversely affected the development of faculty for the teaching posts. As an example, she cited that for getting a doctorate in Performing arts, a research student needs to pass an examination comprising of very unrelated subjects like research methodology, statistical analysis etc. These subjects are not related to the Performing arts and resultantly the students get demotivated to continue higher studies. She requested the Committee to deliberate upon the issue so that the regulations can be suitably relaxed to encourage the students.

4.11.2 Dr. Subrahmanyam further stressed upon the need for folk and tribal artistes not only to be recognised, but also to ensure that they get some form of diploma or certificates from Universities/Institutions so that they can be eligible for occupying faculty positions in colleges/schools. Speaking about the financial assistance to the students pursuing Performing arts and for training the next generation, she suggested that the Banks should consider giving them grants and not education loans. It was further stated that Banks can give grants (not loans) to folk artistes for training the next generation. There is no school or college for them. The true masters of these folk Performing arts can be economically supported to train poor students. The folk performing troupes may also be supported to

maintain the artistes for their contributions to culture. They are generally farmers or the like belonging to the backward classes/ most backward classes' strata of the society. Their commitment has been to perform in temples, thus maintaining heritage values at grass root level. This support is urgent, for there is a danger of their being lured by foreign attractions, leading to a loss for the soft power of our country which is intangible. A detailed plan for such grants can be worked out if it is agreed upon. Banks can support maintenance of private museums on performing arts.

4.11.3 She further suggested that cross cultural connect with South-East Asian countries may be started to strengthen the bond. She stated that research and interactive productions of Indian researchers with artistes of South East Asian countries need to be encouraged with financial backing. The ICCR may collaborate with the education department on such projects in the cultural field. These may not be degree courses or Ph.D projects but productions of music and dance at a Pan South East Asian level. This would be a novel way of reviving permanent cultural contacts like our forefathers did without colonisation.

4.11.4 Dr. Subrahmanyam impressed upon the need for giving due importance to Sangeetha Vadyalaya i.e., the study of musical instruments along with other Performing arts, as they also constituted an important part of classical Indian cultural tradition. She pointed out that a collection of musical instruments, which were part of the "Sangeetha Vadyalaya", are now dumped in the basement of a building occupied by the Handicrafts department. These musical instruments were reconstructed through the research of the pioneer musicologist, Prof. P.Sambamurthy. Two thousand year old percussion, wind and string instruments which were reconstructed about 50 years ago are rotting. They belong to Handicrafts department of Government of India. These need to be resurrected. She advocated the creation of a museum of Sangeetha vadyas.

5. OBSERVATIONS

5.1 The Committee observes that, though Art has found a place in the education system, the lens through which it is still perceived needs to go beyond it being learnt only for the sake of learning or as a simple creative expression, and thus efforts for designing a more wholesome Art Experience in tune with the real world are required. In this endeavour, the value of a more in-touch Art education must be stressed especially through use of visual mediums. Also, Art education needs to be aligned as a medium to understand other concepts since Art education has a direct impact on creative thinking and also on skills of critical thinking, communicating and collaborating.

5.2 The Committee notes that Art education has the immense possibility to develop creative and vibrant learning environments in schools; however there has been a lack of clear vision and

inadequacies in the way Art education policies, curriculum guidelines, and teaching strategies have been framed and implemented so far. The Committee observes that for Art education to occupy a significant place in contemporary curriculum and offer opportunities to encourage imagination, innovation, creativity, develop curiosity, criticality and experimentation in the child, the curriculum and policies need reorientation to reflect the realities of our times and also anticipate the educational and existential requirements of the future.

5.3 The Committee is of the view that a change in curriculum is required to dispel the colonial framing of Art education in India, which has in a way normalized understanding and appreciation of art or artwork by a student which is primarily imitative instead of being creative and original. Generally, instead of appreciating the experiments, the ideas and thoughts behind the Art, at school level emphasis is laid on the perfection of skills. This has led to a situation where art education becomes more performance centric than understanding centric.

5.4 The Committee observes that Central Board of Secondary Education (CBSE) has chosen to implement an integrated learning system to integrate Art with the teaching and learning process of all academic subjects from classes I to XII, which is an appreciable move and will certainly help in redefining the earlier rote-learning experience. However, more awareness needs to be generated among parents about the importance of such integrated learning, and with the availability of a well-integrated practical curriculum and dedicated stakeholders, Arts will surely find a more pivotal role in the education system.

5.5 The Committee observes that though the ethos of teaching disciplines of Performing Arts/ Fine Arts, derives from and thrives on being taught in the *Guru-Shishya parampara*, in order to enable the field of Performing/Fine Arts to find broad based calling and growth, through the established university education system, this type of education needs to incorporate innovative ways like a learner-centric approach and flexibility in entry qualifications, time taken for completion of a programme and place of study.

5.6 Any new vision for Arts education which understands its community better and seeks to build its foundations from the roots, should recognize that the role of teachers and the students is paramount. However, the Committee observes that there is a lack of adequately qualified, skilled and trained teaching staff in this area, that hampers the education of arts. It is also imperative that teachers engaged in Art education, need to do a lot of unlearning and reorient themselves in the manner in which they assess and mentor the students, as this has a bearing on the future of Arts education and the concerned students. Thus, the Committee feels that a sustained focus is required towards radically redefining these

core areas of involvement and empowering the teachers through meaningful intensive training programmes, exposures to art, cultural resources and avenues for research and study.

5.7 The Committee observes that with the advent of the Internet and ICT, a lot of learning and access to resources has shifted to the online space and a teacher has much better availability of resources today than earlier. It also observes that, across the world, museums have opened up their resources and collections, offer virtual walkthroughs and varied educational kits for students have been developed. Therefore, teachers need to be trained to use these new resources and filter the information which they access, so that they can benefit from quality content.

5.8 The Committee observes that despite several undergraduate level art institutions in the country, that impart technical skills and training in arts, there are still a large number of students who aspire to be artistes but are not able to get learning opportunities as the existing government or private institutions are insufficient with limited seats, particularly in Visual Arts, to admit a large number of prospective students.

5.9 After having in-depth discussion with various prominent institutes and eminent artistes, it has been noted by the Committee that there is a lack of an informed audience who could critically appreciate various art forms. As a result, performing artistes get disheartened and do not feel enthused to perform in front of such disinterested audience, thus harming the cause of various art forms. Thus, reforms in Arts education must address this lack of art appreciation to champion the cause of art and culture.

5.10 The Committee notes the special relationship of Performing arts/ Artistes (especially Musicians) with musical instruments. Also, the demand for musical instruments has been rising in India especially of western musical instruments. However, the musical instruments played in India traditionally and in rural areas, are as diverse as our country. The Committee observes that most such musical instruments are handmade by highly-skilled crafts persons carrying forward a legacy of generations – like the Nadaswaram makers of Narasingapettai, the Mridangam makers of Mylapore, the creators of Bamboo Drums in Kasargod and of percussion instruments in Peruvemba and many others. Many such traditional master craftsmen are facing hard times and in absence of any structured methodology of passing on the skill imbibed through generations, many of them are struggling with the result that slowly these skilled traditions are declining. The Committee observes that there are hardly any structured courses through which students can learn such skills for making musical instruments.

5.11 The Committee observes that there is a need to develop Performing Arts and Fine Arts as a viable career option and to attract more students to this field. There is also a need to find avenues for due recognition of **folk** artists, who though skilled, do not have any recognized certification reflecting

their knowledge or skill, which acts as a hindrance in furthering their career prospects and consequentially their upward social mobility.

5.12 The Committee notes that NEP, 2020 emphasizes the ‘Promotion of Indian Languages, Arts and Culture’ (Policy 22, Page 53 of NEP), and is probably the first policy document to clearly visualize the importance of interaction between education and crafts, with one of the formulations stating that *“Outstanding local artists and craftspersons will be hired as guest faculty to promote local music, art, languages, and handicraft, and to ensure that students are aware of the culture and local knowledge where they study.”*

5.13 The Committee observes that the concept of ‘*Learning by Doing*’ in education in Fine Arts stresses on the studio practice as an essential aspect, as in the studio, students learn from the teacher and by observing the art practice of their fellow students. Thus, Fine Arts studios need to be well equipped to provide an interactive and personal space for each student. Furthermore, well-equipped studios need to be upgraded to be in sync with their environmental requirements.

5.14 The Committee observes that there is a lack of a proper framework for media and entertainment education in the country and any formal institutionalized multi-level educational structure/framework (from High School through PhD) is missing for Media & Entertainment education, making it difficult for the private sector to participate; also there have been very few globally recognized Media Development labs in the country besides lack of research and development in the field of Media and Entertainment.

5.15 The Committee notes that Fragmentation of Media & Entertainment Education –Animation, VFX & Gaming-- have been classified under ‘Technical Education’ under AICTE definition, while being creative fields. Also, a lot of such education has taken place under the traditional Bachelor of Arts umbrella, which has hampered the teaching of applied aspects of these subjects.

5.16 The Committee observes that Film making, apart from its entertainment value is also an educational tool, and it can be considered for inclusion in the school curriculum as has been done by several countries like USA, France, Australia etc.

5.17 The Committee observes that the Film and Television Institute of India, Pune falls under Professional Education in the “stand-alone institutions in other fields” mentioned in Part III of the NEP, 2020, that is, ‘Other Key areas of focus’, and in the present structure, FTII awards either a Certificate or a Diploma to its students. The Committee also observes that FTII awaits fulfillment of its demand of

granting it “Institute of National Importance” status to award degrees, in a similar fashion to that of degrees awarded by Higher Education Institutions.

5.18 The Committee notes that the short-term courses offered by FTII, which were introduced under the ‘Skilling India in Film and Television’ (SKIFT) programme, in various disciplines of filmmaking, have been receiving an overwhelming response and these courses, ranging in duration from five days to three weeks, are conducted in association with State Governments, Universities, educational institutes and other bodies.

5.19 The Committee notes that Kalakshetra Foundation, Chennai had been declared an Institution of National Importance and has institutionalized the training of Bharatnatyam in the country. However, a proposal to amend the relevant Act of Parliament to grant permission to Kalakshetra Foundation to award Graduate Degrees and Post-Graduate/Doctorate degrees is under consideration and the decision in this regard is yet to be taken.

5.20 The Committee observes that Bhandarkar Oriental Research Institute (BORI), Pune which was established in the year 1917, is today home to more than 153,000 rare books and 28,000 manuscripts and has been taking initiatives to facilitate original research for promotion of Indology & Oriental studies, and for the promotion of research and preservation of manuscripts. The Institute has also taken steps towards creating a digital eco-system based on digital library, digital learning, and digital humanities. The Committee notes that the Institute operates mostly through private grants and would want to continue doing the same. However the Institute had approached the government for a one-time endowment grant to enlarge the scope of its operations and strengthen infrastructure.

5.21 The Committee observes that Akhil Bharatiya Gandharva Mahavidyalaya Mandal works for the promotion and propagation of Indian Classical Music and Dances with its Sangeet Vidyalaya in Vashi, Navi Mumbai and has nearly 1200 affiliated institutions and nearly 800 Examination Centres all over the country and more than one lakh students take examinations every year from *Prarambhik* (Beginner’s level) to *Sangeet Acharya* (Ph.D. level). However, this eminent institution is yet to be recognized by the University Grants Commission, and such non-recognition by UGC was causing hardship to the students as they are rendered ineligible for appointment to government jobs.

5.22 From the interactions at Sir J.J. School of Arts, Mumbai, the Committee observes that in the present system, Art, Architecture and Design pedagogy have all been clubbed under the purview of ‘Technical Education’ under AICTE formulation, whereas these fields of knowledge were the outcome of both technology and social sciences. The Committee feels that Art/Architecture/Design Education

should each have its own stand-alone vertical stream, and not be placed under one technical stream as done currently. The Committee also notes that the 'De-novo Deemed to be University' status to the Institution has been proposed by the State Government of Maharashtra to UGC and the proposal was under consideration of the Ministry of Education.

5.23 The Committee notes that the matters of giving the Institute of National Importance tag to the National School of Drama (NSD), as well as re-developing its campus in Delhi are under consideration of the Government and are pending for approval.

5.24 The Committee observes that the artistes of TIE Company in NSD work with and perform for children with primary focus on creative, curriculum based and participative plays and conduct theatre workshops in Delhi and other parts of the country. These theatre workshops are based mainly on the socio-psychological issues related to children like loneliness, fear, performance stress, etc. Therefore, it is felt that such initiatives may be enhanced by association of schools with NSD, as this will not only generate interest of students in such Performing Arts but will also help them in coping with the social/emotional difficulties faced by them in their young age.

6. RECOMMENDATIONS

After careful analysis of the inputs gathered from experts and practitioners as also taking stock of the ground situation in various art institutions, the Committee recommends that:

6.1 A massive public campaign and advocacy to promote the Arts in the educational system be undertaken forthwith in the light of the provisions in the National Education Policy 2020 (NEP). This would help change the mindset of parents, guardians, school authorities and even policy makers and will help evolve an enlightened consensus about the need for inclusion of arts in any of its forms in the curriculum and will enrich the development of young minds and its benefits in general.

6.2 A robust policy framework and a sustained methodology be evolved to bring about a radical change in the colonial orientation in the understanding of Arts education and the practice of the arts. This is critical as the colonial orientation and the resultant attitude/mindset is producing a non-reflective mechanical workforce which is only capable of routine design and production, and is afraid to indulge in bold and creative experimentation.

6.3 At the current stage of evolving a National/State Curriculum Framework, a mechanism be created to impart basic knowledge of Indian Performing arts like dance, music, instrumental music etc. from an early age, as this will help children to appreciate and understand the arts

better and will also motivate them to take it up as a vocation. It is felt that this would help give adequate thrust to the promotion of Performing Arts education in the country and this would also help in early identification and honing of real talent.

6.4 A serious exercise of National Consultation on incorporating Arts in School Education, be undertaken with the involvement of bodies like NCERT, SCERT, NCTE and various University Departments of Performing and Visual Arts. This would help evolve common understanding and perfect synergy in approaches. Designing of Performing and Fine Arts educational curriculum should be undertaken considering regional and language sensibilities.

6.5 The Ministry must address the issue of lack of qualified teaching staff and make requisite efforts to induct and fill up the vacancies of Art teachers at the earliest, especially in the light of the thrust of the NEP 2020 on such education. Considering the important role of teachers in laying the strong foundation of Arts education and building upon it thereafter, it is important to appoint experienced teachers and experts in the field to create the necessary human resources required. As an immediate redressal measure, the Ministry of Education take a relook at essential/desirable educational qualifications for recruitment of teachers to different universities/colleges/schools, making them more liberal by giving more weightage to the accomplishments in the field of Performing Arts. Also, the present policy of hiring ad hoc teachers by Universities for Arts, especially Music teachers, against existing vacancies and keeping them vacant needs to be reviewed by either posting of permanent teachers against such existing vacancies or by regularizing the *ad hoc* teachers.

6.6 Adequate measures be taken for evolving requisite understanding of Performing, Fine and Visual Arts amongst the teaching community. This should also form an essential part of teacher training, and it should be included in the curriculum of teacher training institutions across the country. Formulation of a defined policy and a fixed Calendar for conducting various training programmes, on regular basis, towards sensitizing in-service teachers for promotion and preservation of Indian Arts, Culture and Heritage with sessions on various Classical Dances and Music is essential. Creation of Resource Centers for Performing and Visual Arts in terms of making printed as well as audio-visual material available for both learners and teachers is necessary. Also, in light of the increasing use of the digital space for access to resource material, and reorientation of the functioning of museums and art galleries to keep pace with the changing times, efforts need to be made to make such resources available to Art teachers and students to understand, appreciate and expand their vision of Art. Further, in order to reap the benefits of technology in Arts education, institutions of art may explore the possibility associating with Technology Innovation Hubs for capacity building activities.

6.7 Art education should be made a compulsory subject up to Class X, as NEP 2020 has called for Integration of Art in Education and that infrastructure and facilities be provided for the same in every school. Art education should cover four main streams, namely music, dance, visual arts and theatre with special emphasis on Indian traditional and folk arts. It should also include local traditions like episodes from folk tales, stories, plays, paintings, etc. so that its learning generates interest and becomes appreciable. A village-attachment component, associated with that form of art, should be a vital part of the curriculum. Another area of Arts is film making, which has been accepted as an educational tool besides having its entertainment value. Therefore, following the practice of some other countries, the possibility of inclusion of film making in the school curriculum may be explored, considering its long-term benefit.

6.8 In order to effectively implement the suggestion under NEP, 2020 towards hiring of artists and crafts persons, especially from local communities, as guest faculty to promote music, art, languages, and handicraft and to ensure that the guest faculty thus employed make students privy to local culture and pool of knowledge, clear instructions must be issued by CBSE/Ministry of Education to Schools, along with definite criteria and parameters laid down for such hiring. Similarly, suitable guidelines for schools to follow to take forward the proposal of Artists-in-Residence in schools or schools complexes, to expose students to art and creativity is required to be formulated.

6.9 An independent All India Council for Creative Arts Education on the lines of AICTE be created to take care of the need for a regulatory mechanism for higher education as well as research in Performing, Fine and Visual Arts. Setting up of such an Apex body for the promotion, coordination and maintenance of standards in Arts education, through continuous monitoring, assessment and accreditation of the various institutions, as well as the allocation of and development of resources for research and training, and preparation of course material for Art education will be able to radically alter the current scenario of Art education in Colleges/Universities across the country. For the present, AICTE needs to address the issue of misclassification of clubbing creative areas of art education, such as media and entertainment, under the 'Technical Education' or under the overarching umbrella of Bachelor of Arts and critically evaluate its classification methodology.

6.10 Opening of Performing, Visual and Fine Arts Departments with adequate infrastructure may be encouraged / incentivized in Universities across the country. This would help universities/institutions design and implement their programmes following a multi-disciplinary approach and multiple exit options as envisioned in the NEP 2020.

6.11 The possibility of establishing a Central University like *Rashtriya Kala Vishwa Vidyalyaya* (National University of Arts) through an Act of Parliament, with regional Centres at prominent Art/ cultural locations, to become a benchmark institution in all areas of Arts can be explored forthwith. In this context, the efforts being made for the establishment of the Indian Institute of Heritage and Conservation (IIH) under Ministry of Culture with the status of a deemed University, have been noted. The Committee recommends that for the IIH to fulfill its envisaged aim and emerge as a reality, a specific action plan delineating all the preparatory activities for setting up of the Institute should be drawn up by the Ministry of Culture in coordination with Ministry of Education and University Grants Commission (UGC) with clearly defined timelines for each activity.

6.12 Possibility of introducing a Creative Arts Quota like Sports Quota be explored to add value to arts education as an elective subject at school level and recognition to the budding talents. Also, in order to offer more avenues for interested individuals to learn about art and appreciate its creativity, premier Art institutions should reach out to wider community by opening their doors to interested curious minds and make available their teachers and Masters students, as resource persons, when schoolchildren visit the heritage sites or museums. Also, the institutions can conduct Certificate courses on Art appreciation for schoolteachers which will help bring innovative changes in the school curriculum, incorporating the suggestions of NEP 2020 and thus help in making desired changes in sync with the new Education Policy.

6.13 A Task Force may be appointed jointly by the Ministry of Education and the Ministry of Culture to identify sectors and institutions where Graduates/ Diploma holders in the field of Performing and Fine arts can find viable career opportunities. Also, new courses in different fields of Arts, with application in modern world, such as translation and interpretation, art and museum administration, art management, curatorial practices, artifact conservation, graphic design, and web design etc. for students who take Performing/ Fine Arts subjects in Classes XI-XII, should be started in more Colleges/ Universities to enable the students find more viable career choices.

6.14 Methodologies and mechanisms be actively explored/developed to recognize and incorporate the home-cultivated or traditionally acquired talent of indigenous/folk artistes in the education system, to offer them career choices and help get mobility. As emphasized earlier too, endorsement of local tradition and culture through arts education is a very important requirement, while exploring/developing such avenues/methods. Sustained efforts for further diversification of the crafts sector and its progress are required since many craft clusters are entirely dependent on the governmental and non-governmental schemes for their sustenance.

Also, in order to promote folk and tribal artists and give recognition to them, a skill capability measuring mechanism, based on defined parameters as evaluated by experts/ institutions in the respective fields, needs to be developed which can help such artists getting some form of diploma or certificates from the University/Institutions, so that they become eligible for occupying teaching/faculty positions in schools/ colleges.

6.15 As the availability of proper infrastructure for the education and practice of Fine Arts cannot be discounted and students need to be facilitated with well-equipped studios where they can interact and learn from the artists, such well-equipped studios with the latest facilities must be developed in adequate numbers in Colleges/ Universities across the country. Also all the studios must be open 24x 7 to give complete artistic freedom to students.

6.16 Efforts be made towards Craft documentation, compilation and publishing of data through online and physical directories and books as this will benefit the crafts sector as well as higher educational institutions. Also, to create awareness of crafts among the young generation, design institutes should conduct workshops for school children and their teachers, which will go a long way in sensitizing them to these traditions and inspire them to introduce such traditions in their academic practice. The fundamental need is to do away with the binary of Arts and Crafts. Every traditional art like Madhubani, Warli, Pattachitra or sand-art is also equally respectable form of Art like the modern art or abstract paintings. Hence, they need not be categorized separately as craft as it would amount to value judgement. This denotes a certain kind of colonial mindset and hence, is unacceptable.

6.17 Education loan as granted for various other courses may also be considered for Students/ Artistes of Performing/ Fine Arts at very liberal rates of interest. Also, Schemes need to be formulated so that those who already have experience in the field may also be given loan like that given to start-ups, so that they can spread their wings. Banks/financial institutions should also devise policies for providing financial assistance to the students not only through educational loans but also through grants.

6.18 As the traditional crafts persons who are engaged in making of musical instruments are afflicted by poverty, as well as the lack of any structured means for passing on their knowledge to the future generations, there is a pressing need for developing courses, incorporating aspects of marketing, finance and technology , to be offered to students through which such skills can be taught. The knowledge of master craftsmen who have decades of experience in such traditional instrument making should be preserved by taking them onboard while developing such courses. This will serve the twin purpose of preservation of traditional knowledge and financial upliftment

of the craftsmen who are repositories of this knowledge, besides aiding in development of such acoustic instrument manufacturing hubs like Varanasi, Kolkata and Miraj and others. Also, Banks/ financial institutions can explore the possibility to provide grants to folk artistes for organizing training programmes/workshops to serve the purpose of transfer of traditional skills down the generations. Reconsideration or abolition of Taxes on buying of Musical Instruments, which are mostly handmade, and are generally bought by artisans, musicians and students will also help in spread and showcasing of these skills.

6.19 The Government needs to address, on priority, the requirement of conferring the status of Institute of National Importance (INI) on premier higher education institutions set up / working in the field of furthering Performing, Fine and Visual Arts education and culture in the country and meeting the defined tag as institutions “serving as a pivotal player in developing highly skilled personnel within the specified region of the country/state”. Some of the prominent Institutes which can be considered for INI status are Film and Television Institute of India (FTII), Pune and National School of Drama (NSD), New Delhi besides other public institutions. Also the possibility of conferring such a status or helping such pioneering bodies/ institutes like Bhandarkar Oriental Research Institute, Pune; Akhil Bharatiya Gandharva Mahavidyalaya, Mumbai and Sir J.J. School of Arts, Mumbai needs to be explored with a positive approach. Such accreditation/ recognition to these reputed institutes/ bodies will help them immensely in expanding their work and vision and to validate and document their learning. It will also address the issues of award of Graduate/ Post-Graduate/Doctorate degrees, allocation of Grants for enhancement of physical infrastructure and human resources, and ameliorate the difficulties being faced by their students in availing opportunities for appointment in positions of faculty in Government institutions.

6.20 In order to expand its reach, as a premier institution, FTII should open more regional centres to associate more students, start courses based on emerging technologies like artificial intelligence, augmented reality and mobile telephony, set up a wing to provide subtitles in foreign languages for Indian movies for export to different countries, set up a music department and courses on film management. Also, FTII’s ‘Skilling India in Film and Television’ (SKIFT) programme in various disciplines of filmmaking may be extended at the school level to enthuse students about learning about the various facets of film craft. For the purpose, FTII should endeavour to engage itself with schools across the country to offer its courses to interested students, who may choose this career path in future.

6.21 In order to give a fillip to the promotion and sustainability of arts education in schools/colleges/universities/institutions and to carry out the necessary reforms, the Budgetary

allocations be reviewed and enhanced, if required, to help in setting up of more infrastructure, proper appointment of teaching staff and other logistics.

6.22 The Ministry must make efforts to work out partnerships with reputed Private/ Public Institutions/ Trusts working in the field of various arts and take them onboard for developing a roadmap for promoting various facets of Art education, its teaching and for helping evolve a refined cultural ethos in the country.