

# COUNTRY REPORT

(2010)

## ART EDUCATION

in

## INDIA



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

**Department of Education in Arts & Aesthetics**  
National Council of Educational Research & Training  
Ministry of Human Resource Development - Govt. of India

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Prepared by:

**Department of Education in Arts & Aesthetics**  
National Council of Educational Research and Training

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## ACKNOWLEDGEMENT

The Department of Education in Arts & Aesthetics, National Council of Educational Research & Training, prepared a Country Report on the status of Art Education in India. It has attempted to take within its ambit a comprehensive account of practices in Art Education, which improve the learning of an individual as a student and as a teacher in general, and promotes arts and aesthetics in education in particular, at all levels of education. The wealth of ideas that came our way through interactions with organizations, formal and non-formal, government and non-government, is incredible. I duly acknowledge and appreciate their significant contribution.

The process that followed in developing this document has been a very stimulating and enriching experience for each one of the participating members. It involved a very short span of intensive deliberations, but a thorough one in several stages of data collection, compilation and report writing.

This document is the first initiative to bring all those organizations on board, which are actively involved in the promotion and implementation of Art Education in India. The Country Report covers a good number of organizations, yet many remained unexplored as the document is to be completed for presentation in the Second World Conference on Art Education, at Seoul, South Korea, scheduled to be held from 24/05/2010 to 28/05/2010. However, the task of networking with other organizations will continue unstinted with a view to improving the status of Art Education in India.

I would like to take this opportunity to convey my gratitude to the Ministry of Human Resource Development, Government of India for their consistent guidance and support at every step in the preparation of this important document. My indebtedness to

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I would be failing in my duty if I did not acknowledge the invaluable contribution of Dr. Sharbari Banerjee, and other Staff Members of DEAA. It is worth appreciating as it constituted a very cohesive group throughout the exercise.

I earnestly request all our readers to forward information about organisations and individuals, active in the field of art education, to be included in the next country report.

Contact us at: ***Department of Education in Arts and Aesthetics, NCERT, Sri Aurobindo Marg, New Delhi, 11 00 16.***

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# INTRODUCTION



## INTRODUCTION

**“We wrote, we sang, we acted, and we poured ourselves out on every side.’ There was tremendous excitement and cultural richness.”**

*Rabindranath Tagore*

From times immemorial, the rich and all-embracing India has always had a comprehensive approach to life around. Combining its conventions and inheritance from Nature, India has thrived on its legacy comprising the diverse splendour. The above lines by Nobel Laureate Tagore epitomise the spirit with which India blossomed and prospered in all its glory in the field of art education.

It would not be a hyperbole to suggest that Art and India have been synonymous, always. Some other civilisations too allow art to be a vital part of their existence, but to most of the population in any nation - both urban and rural - the word *Art* remains somewhat elusive and unexplained, since it conjures up a rather mystifying, and thus an incomprehensible image. It also has a connotation that tends to separate it from the common man’s appreciation. In reality though, *Art* figures in almost every walk of life. And it helps make life fulfilling and gratifying. Any nation thus, thriving on its industrial and scientific advancement, cannot turn a blind eye to any creative self-expression, which is an integral part of the growth of a human in any culture.

Some of the noted visionaries who were perhaps the first creative thinkers of their times, were inventive and far-sighted. They visualised the growth of an individual in a futuristic atmosphere where the overall personality of a child developed much more healthily than it would otherwise. They blended the quotidian rituals with the overall understanding of the universe to include a pragmatic approach to education. It was the prudence and imaginative foresight of such seers that helped them build a concrete foundation on the edifice of which lay India’s future. The need of the hour being education, they set up long term plans and envisaged a liberal and progressive India. They set up educational institutions that emphasised the study of arts and it was their vision and revolutionary forethought that resulted in arts getting popularised far and wide and subsequently getting incorporated in one’s everyday living.

While Art education may have evolved in other countries as a consequence to experimentation and long-standing research, in India one has always grown up appreciating numerous aspects of art in several different ways. Right from the time of the birth of a child when the narrow confines of the home meant innumerable duties performed by the family, or on any and every occasion – ritual or festive – the eminence of Indian ethos reflected in almost everything that centred around the child’s needs.





The main purpose of Art Education is to develop creativity, individuality and expression through art activities. Art Education fosters cultural awareness and promotes cultural practices, and is the means by which knowledge and appreciation of the arts and culture are transmitted from one generation to the next. It is therefore mandatory for impressionable minds to get the right exposure to arts in their formative years.

Art flourished in homes in India where the child unknowingly learnt domestic practices and functions. From homemade mattresses, duvets, pillows and bed sheets embellished with regional motifs to singing the soothing lullaby, the child got exposed to the best practiced customs of his/her surroundings. The family also made sure that they performed the formal rites with due care ensuring the child's healthy growth during his/her formative years by familiarizing him/her with the social and ethnic environs. In fact, even the home-made material used to stitch clothes for the child was carefully chosen according to the seasonal variations and availability. Similarly, a child's eating habits were solely dependent on all the nourishing nutrients available as per their recurrent cycle. To achieve this, people made sure they planted what they believed was beneficial for their future generations. Practiced in a hit and trial method initially, all this formed a part of their informal education. One could see handcrafted utensils, pitchers, wall hangings, decorative pieces, furniture as part of whatever they could produce and make good use of from the residual usage. Perhaps the now in vogue, 'best of the waste' ideology emanated from the ancient practice of making productive and creative use of several defunct or fallen in disuse household products.

Even celebrations of any kind had to be ritualistic in nature in more ways than one. For instance, dance not only contributed to the body flexibility, but also thematically depicted seasons, or ways and means to purge the conscience by focusing on the good versus the evil fight, served as great eye openers or fun-filled exercises that entailed a lesson for the community. Theatre too formed an integral part of life right from the word go. Enacting tales of valor and courage from the epics – The '*Mahabharata*' and The '*Ramayana*', the people contributed to the study of arts and imparting moral education. Performing arts thus, had an early beginning in homes, which was later developed into full-fledged art forms. The tales of *Jataka*, *Panchtantra*, and many others performed for all and sundry conveyed many instructions of life that materialized into tenets.

With so many handcrafted belongings adorning the homes and life's so many day to day happenings consuming them, it wasn't surprising that even when anyone breathed their last, the mourning entailed formal ceremonies - even songs - that educated them about the impermanence of life or the futility of petty rivalry. The services and all the customary procedure at the time of funeral taught invaluable lessons about atonement and self-realization.





“What is Art? It is the response of an individual’s creative soul to the call of the Real.” With such words from Tagore, art assumes an exalted role from the metaphysical to the sublime and eventually, the spiritual. According to another educationist Devi Prasad, ‘Planning for education requires, among other things, many serious considerations, primarily aiming at preparing the individual to become an integral part of the value system the society has built over a long period for the behavioral pattern of its members. These values and the manner in which they are interpreted and practiced represent the ideals and the cultural characteristics of that society.’

“The arts are, above all, the special language of children, who, even before they learn to speak, respond intuitively to dance, music, and color,” stated Dr. Ernest Boyer, former U.S. Commissioner of Education and president of the Carnegie Foundation for the Advancement of Teaching. For many people, true fulfillment is closely linked with finding an early path towards excellence. It does not matter whether one’s early interest develops into an adult career. What matters is that every child goes through a joyful and meaningful experience that instills self-confidence and self-worth. For some children, excellence may manifest itself on the athletic fields. For others, it will come in the class spelling bee, but for many children, fulfillment comes on the stage, at the piano or with a paint brush in hand.

Art is not a subject alien to mankind, and brings into its gamut an array of art forms ranging from performing, visual, literature and crafts. Since each existing culture has unique artistic expressions and cultural practices, the diversity of their creative, artistic and practical prospects represents contemporary and traditional forms of human creativity. Subsequently, its study uniquely contributes to the nobility, heritage, beauty and integrity of human civilizations. Awareness and knowledge of cultural practices through Art forms go on to strengthen personal and collective identities and values, and thus contributes to safeguarding and promoting cultural diversity.

Even when India gained independence, several of her leaders formulated policies and regulations that only strengthened the Indian belief of advancement without compromising on their ideals. Our father of the nation Mahatma Gandhi’s words echoed a very progressive and all-encompassing approach to life. “I do not want my house to be rounded by walls and my windows to be closed to other cultures. I wish to become familiar with the culture of lands as much as possible, but I will not permit them to affect me or shake me from my own status.”

Thus, in their overall methodology to go ahead while imbibing all that seemed relevant to a developing nation like India, abundant policies were framed keeping in mind the Indian social fabric and its relevance. At this point, Art remained the fulcrum around which all subjects revolved. As a holistic guiding principle along the course of action, it helped immensely to devise plans and objectives for the complete development and evolution of man. It helped create a blissful environment in which a child participated in many artistic activities central to education.





As the child began to question, and the reasoning powers sharpened, learning about the fine arts improved individual perception of the arts largely. At the same time, learning many other subjects with the help of the medium of arts, made the child more and more aware of the significance of the *arts*.

“Art is a life-long meditation and not a hobby,” said another internationally renowned Indian painter Nandalal Bose. Does art then require a full-length course as a subject that could be taught as a classroom lecture? Is it essential to include it in the curriculum or integrate learning with Arts? Yes, It surely does.

Education ought to inculcate a deep sense of discretion and a feeling of self-respect and freedom in the individual to be able to think independently and make choices. It has to aim at preparing the individual to become an integral part of the value system the society has built over a long period for the behavioral pattern of its members. These values and the manner in which they are interpreted and practiced represent the ideals and the cultural characteristics of that society. At the same time, it cannot be overemphasized under any circumstances as a process of moulding personalities, not even to force or coax one to fall in line with the established norms of society.

Education deals with human nature, which has its own potential and pace of growth. Its objective is not to mould, but to facilitate the individual to grow and develop into a creative and productive citizen. The aim is to make an individual free to make his/her own choices in life and grow holistically. In other words, education in general and Art Education in particular is a way for one to grow and become sensitive to the beauty in nature, of social values and the aesthetic aspects of life as a whole. In Art Education, training of the hand and body to develop skills is only an objective to build a creative, fulfilled and balanced personality.

Arts would have continued to play an important part of our education all along. But with the changing times and during the nineties in particular, India witnessed a revolution as a result of the after effects of globalisation, and Arts experienced a fresh lease of life with the advent of technology. After remaining secluded from the development that took place in other countries, when the process of liberalisation started Art education too demanded a drastic pedagogic approach. As the entire universe got closer, India too in its lateral thinking blended its combined creative forces with the changing circumstances. Accordingly, efforts continue to be made to help technology reach the remotest corners of this vast country where the role of computers and modern gadgets being as much in use in rural areas as they are in the urban regions.

As the new emerging techniques replace the cumbersome and time-consuming manual procedures, the older modes of creative pursuits are being done away with. Information and Communication Technology (ICT), exhibitions of arts and design, animation films, computer based sets and special stage effects, fusion of music and dance in events like puppetry are already being accepted as education through arts.





Hence computer education embraces the traditional arts and crafts for all followers and practitioners of arts to adapt themselves to better use of their skills. The complete transition from the earlier tradition to modern tools may take a while. The silver lining is that our government's efforts, particularly those of the Ministry of Human Resources and Development, have been manifold. An all-round expansion and enhancement of primary, secondary and higher education has ensured an inclusive and integrated education for all. In this regard, the day is not far when each educational centre in the country would have all the facilities to enable every child's creative requirements get realised in a state-of-the-art surroundings.





## 1.1 Our Vision

The primary purpose of Art Education is to develop creativity, individuality and expression holistically through incalculable art-related activities. Art Education fosters both cultural awareness and cultural practices, and is the only means by which knowledge and appreciation of the arts and culture are transmitted from one generation to the next. Education, as a planned endeavor, at a personal level on a small scale or institutional level on a large scale, aims at making children capable of becoming knowledgeable, responsible, productive, and caring members of society. They are made familiar with the various practices of the community by learning the relevant skills and ideas. An educationist encourages students to analyse and evaluate their experiences, to doubt, to question, to investigate or in other words, be inquisitive and to think independently.

Education must, therefore, instill a sense of reasoning and promote and nourish as wide a range of capacities and skills in our children as possible. We need to give our children some taste of understanding, following which they would be able to learn and create their own versions of knowledge as they go out to meet the world of bits, images and transactions of life. Such a taste would make the present of our children wholesome, creative and enjoyable; an understanding of the Arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation. Arts in India are living examples of its secular fabric and cultural diversity. Thus, educating through Arts will enrich the lives of our young citizens not merely during their school years, but all through their lifetime.

There is always a considerable difference between the lexical and the practical usage of several terms used. Art expressions in particular, face a greater ambiguity than several provincial words. It is important to acknowledge the fact that even if terms such as “dance”, “music”, “drama” and “poetry” are used world-wide, the deeper meanings of such words differ among different cultures. Thus, any list of art fields must be seen as a pragmatic categorization, ever evolving and never exclusive. The arts should be gradually introduced to learners through artistic practices and experiences that maintain the value of not only the result of the process, but the process itself. Furthermore, since many art forms cannot be limited to one discipline, the interdisciplinary aspect of arts, and the commonalities among them, must be given more emphasis too.

A pertinent query arose as to the characteristics of each art form and artistic means to practice communication and to interact within various cultural, social and historical contexts. In this regard, there are two main approaches to Arts Education, which can be implemented at the same time and need not be distinct. The Education in Arts can be (1) taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students’ artistic skills, sensitivity, and appreciation of the arts, (2) seen as a pedagogical process in artistic and cultural dimensions included across curriculum. Art





education utilizes the arts as a medium for teaching general curriculum subjects and as a way to deepen understanding of these subjects. Drawing on the theory of 'multiple intelligences,' Art education aims to extend the benefits to all students and subjects. This approach also aims to contextualize theory through the practical application of artistic disciplines.

The Government of India has brought out The Right of Children to Free and Compulsory Education Act as a landmark for the educational provision in India in 2009 and it is in action from April 2010.

- It has set the stage for providing free and compulsory education to all children in the age group of 6-14 years.
- It has made provision in its Norms and Standards for teaching art education to classes 6 to 8, by providing separate teacher for teaching arts

Art education was given importance in all documents of India since independence at school level and teacher-education level, but never got the desired place and acceptance. Prior The Right of Children to Free and Compulsory Education Act, in 2005 the NCF reiterated the values enshrined in our Constitution including reduction of curricular burden on children, ensuring quality education for all and systemic changes as markers of curricular reforms. It recognizes the primacy of children's experiences, their voices and their active involvement in the process of learning. Learning experiences at school should pave the way for construction of knowledge and fostering creativity and become a source of joy, not stress. Curricular transactions seek hands-on experiences and project based approaches. Based on the NCF 2005 a position paper was developed by the *National Focus Group on Arts, Music, Dance and Theatre and Heritage Craft Traditions*. These documents paved the way for better judgment of how art forms were to be implemented in the field of education.





## 1.2 Art as Curricular and Compulsory Subject in School Education

Indian education has always highlighted the importance of art education, both through formal and non formal methods from the pre primary stage to higher education with a vision to retain our unique cultural identity. The present NCF framed in 2005 by NCERT states that we need to give our children some taste of understanding, following which they would be able to learn and create their own versions of knowledge as they go out to meet the world of bits, images and transactions of life. Such a taste would make the present of our children wholesome, creative and enjoyable; they would not be traumatized by the excessive burden of information that is required merely for a short time before the hurdle race, we call examination. Education is not a physical thing that can be delivered through the post or through a teacher. Fertile and robust education is always created, rooted in the physical and cultural soil of the child, and nourished through interaction with parents, teachers, fellow students and the community. Teaching should aim at enhancing children's natural desire and strategies to learn. Knowledge needs to be distinguished from information, and teaching needs to be seen as a professional activity, not as coaching for memorization or as transmission of facts. Therefore, every resource must be deployed to enable children to express themselves, handle objects, explore their natural and social milieu, and to grow up healthy.

The document proposes Art education as an integral part of curriculum at the elementary and secondary stages of school education. It draws attention to four curricular areas of work: the arts and heritage crafts, health and physical education, and peace. In the context of work, certain radical steps to link learning with work from the primary stage upwards are suggested on the ground that work transforms knowledge into experience and generates important personal and social values, such as self-reliance, creativity and cooperation. It also inspires new forms of knowledge and creativity. At the senior level, a strategy to formally recognize out-of-school resources for work is recommended to benefit children who opt for livelihood-related education.





### Recommendations of Focus Group on Arts, NCF 2005;

- Arts education must become a subject taught in every school as a compulsory subject (up to Class X) and facilities for the same may be provided in every school. The four main streams covered by the term arts education are music, dance, visual arts and theatre. Special emphasis may be given to Indian traditional arts, which currently face the threat of being drowned out by so called mainstream and popular arts.
- Teacher education and orientation must include a significant component that will enable teachers to efficiently and creatively include arts education.
- School authorities must acknowledge in practice that arts are to be given significance in the curriculum and not just restricted to being so-called entertaining or prestige-earning activities. They must permit and actively encourage students to study the arts.
- Public campaign and advocacy to promote arts education as a relevant subject must be undertaken. The mind set of guardians, school authorities and even policy makers needs to be jolted to accept that the arts will enrich the development of our young minds.
- Emphasis should be given on learning than teaching in arts education and teachers should have participatory and interactive approach rather than instructive.
- Resources for research development and training must be allocated. More material on arts education should be made available for arts education teachers including electronic media aids.
- The group also recommended that there should be a unit of arts education having faculty in different areas of arts to empower the teachers, states and develop materials.
- It further envisions that arts in India are also living examples of its secular fabric and cultural diversity. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation. Arts will enrich the lives of our young citizens through their lifetime, not merely during their school years.

**Source: Focus Group.....NCERT**





### 1.3 Eleventh Five Year Plan (2007-2012)

The Eleventh Five Year Plan prepared by the Ministry of Culture has its mandate to preserve and promote all forms of art and culture. Broadly, this Ministry is working on the protection, development and promotion of all types of heritage and culture namely, *tangible heritage*, *intangible heritage* and *knowledge heritage*. In addition, the Ministry also harbors the responsibility of Gandhian heritage and commemoration of important historical events and centenaries of great personalities. The areas of work are (i) Performing Arts, (ii) Museums & Visual Art, (iii) Archaeology, Anthropology & Ethnology, (iv) Literature, Libraries & Archives and (v) Education, Research & others. Keeping these areas in view the Ministry is engaged in a variety of activities, ranging from stimulating cultural endeavors at the grassroots level to promoting cultural exchanges internationally, from programmes to preserve India's ancient heritage to encouraging an array of contemporary creative arts. The Ministry's task is to develop and sustain ways and means through which the creative and aesthetic sensibilities of the multicultural people of India remain active and dynamic.

In *tangible heritage*, the Ministry is engaged in protection of all the centrally protected monuments of national importance, which is achieved through Archeological Survey of India. The Ministry is also promoting Museum Movement in the country. In the *intangible heritage*, Ministry is extending financial support to individuals, group of individuals and cultural organizations engaged in performing visual and literary arts. Through its organizations it engages itself in recognizing excellence in the field of Art and Culture by way of various awards given by its institutions like Sahitya Akademi and Sangeet Natak Akademi. The National School of Drama, an organization under this Ministry, is involved in promoting a vibrant theatre movement of contemporary relevance in the country in the context of our traditions and cultural diversity.

In *knowledge heritage*, as the custodian of all the major libraries of the country the Ministry is extending grant-in-aid for library development and is responsible for all policy matters regarding library development. Through National Archives of India, Ministry is also responsible for maintenance of all archival records of the country. The Ministry has a very well planned capacity building programme for all those who want to excel in the field of Indian as well as Asian Art and Culture through various courses in School of Archaeology, School of Archives, National Institute of History and Art, Maulana Abul Kalam Azad Institute of Asian Studies along with National School of Drama and Kalakshetra Foundation etc.





## 1.4 UNESCO - Road Map For Arts Education (2006-2010)

UNESCO outlines the importance of Arts Education and its essential role in improving the quality of education. The Road Map endeavours to define concepts and identify good practices in the field of Arts Education. It is meant to serve as an evolving reference document which outlines concrete changes and steps required to introduce or promote Arts Education in educational settings (formal and non-formal) and to establish a solid framework for future decisions and actions in this field.” (UNESCO, 2006) Based on deliberations during and after the World Conference on Arts Education, which took place in 2006 in Lisbon, Portugal, the *Road Map for Arts Education* aims to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the 21<sup>st</sup> Century, and places emphasis on the strategies required to introduce or promote Arts Education in the learning environment.

International declarations and conventions aims at securing for every child and adult the right to education and opportunities that will ensure full and harmonious development and participation in cultural and artistic life. The basic rationale for making Arts Education an important and, indeed, compulsory part of the educational programme in any country emerges from these rights, which has been achieved in India. Arts Education contributes to an education which integrates physical, intellectual, and creative faculties and makes possible more dynamic and fruitful relations among education, culture, and the arts, which was already a part of the NCF 2005 prior to this conference.

As stated in the document, today, there exists a growing divide between cognitive and emotional processing that reflects a greater focus in learning environments on the development of cognitive skills, and a lesser value placed on emotional processes. According to Professor Antonio Damasio, Professor of Neuroscience in the College of Letters, Arts and Sciences, University of South California, this emphasis on the development of cognitive skills, to the detriment of the emotional sphere, is a factor in the decline in moral behavior in modern society. Emotional processing is an integral part in the decision-making process and works as a vector for actions and ideas, establishing reflection and judgment. Without an emotional involvement, any action, idea or decision would be based purely on rational terms. Sound moral behavior, which constitutes the solid grounding of the citizen, requires emotional participation. Professor Damasio suggests that Arts Education, by encouraging emotional development, can bring about a better balance between cognitive and emotional development and thereby contribute to supporting a culture of peace.



A working document of UNESCO on building creative capacities for the 21<sup>st</sup> century says Arts Education is an essential area of quality education. So without quality 'Arts Education' quality education cannot be accomplished. The approach of Arts in Education has certain key features.

- a) It is a tool for equipping students with knowledge and skills across the curriculum to stimulate cognitive development and to encourage innovative and creative thinking.
- b) There are many kinds of intelligence and multiple ways of learning and so 'Arts in Education' enhances multiple intelligences.
- c) Therefore through engendering a range of cross cutting skills and abilities in learners and by motivating students to take an active participation in class arts education is recognized as a means of achieving the goal of quality education.





# **ART EDUCATION: INDIAN PRESPECTIVE**



## ART EDUCATION : INDIAN PERSPECTIVE

### 2.1 Historical Perspective

It may be a noteworthy mention that conventionally India has always been a follower of the oral tradition of imparting education under the somewhat unstructured, but immensely elevating *guru-shishya parampara* (teacher-disciple tradition) institution. Followed in the *Vedic* era thousands of years ago, the practice ensured that every aspect of *guru's* teachings got passed on verbally. With its diverse social and cultural ethos, India in its many-splendored philosophy, finds academicians, philosophers, saints and the community of students converging in several different ways. In the traditional ethos of the country, the formal schooling had its roots perennially deep in the *guru shishya parampara*. A variety of subjects was introduced to the students ranging from language, culture, environment, archery, horse riding, chanting and so on and each discipline emphasized on memorizing and reciting the teachings since the technique of writing was not yet prevalent.

This practice (Oral tradition) did not get restricted to the sphere of education, but virtually in every form of the fine arts, this mode of imparting learning was practiced. Various texts on Indian culture have mentioned that in the *Vedic* era mantras or '*shlokas*' were chanted in musical intonations and music was an integral part of any formal gathering, occasion, religious practices and festivals. Similarly murals, cave paintings, clay tablets, all convey how the arts were natural human expressive outlets, and popularly practiced far and wide. The subject of the '*mantras*' or paintings may have been seasonal variations, as part of our beliefs in *panchtatva* – the five basic elements for life i.e. *aakash* (sky), *jal* (water), *vayu* (air), *agni* (fire), *dharti* (land), human psychology, which were inclusive of inclinations, ambitions, achievements and one's capacities.

In the performing arts, the concept of *natyashashtra* came into being following a vision that entailed physical, mental, spiritual and emotional involvement in comprehending the goals of *natya* (theatre) pertaining to both objective and subjective features. *Nrtya* (dance) is the visual and pantomimic representation of emotions and ideas. *Nrta* refers to movements of the body with gestures which are regulated by *tala* (musical time interval). *Natya* uses two key ideas which are *abhinaya* and *bhava*, and spells visual representation (*abhinaya*) in its fourfold forms such as using parts of the physical body (*angika*), verbal utterances (*vacika*), costumes and ornaments (*aharya*) and physical signs of mental states (*satvika*). Equal importance is given to detailed and specific physical and mental factors involved, and each of their transcendence is specified at the same time to broaden the scope of experience, both for the actor and the spectator. In the visual arts too several creations evolved during the developmental stages of our culture from rocks to clay, to architecture, it was all visual, which developed into magnificent structures. Techniques used were also at par with the rest of the world and agreeable to the aesthetic standards.





Understandably, with the changing times, our traditions and culture have also evolved. This bagful treasure of human endeavor, human awareness, achievements, self development is the crux of the Art forms. Aesthetically, the Indians have manifested themselves manifold for hundreds of years through variegated expressions evident in their love for drawing, painting, sculpture, design in jewellery, pottery, weaving, fabrics, music, dance, theatre to name some in broad categories. Art education thus has invariably been central to our lives and thus education through the art forms has always been an inherent genre of Indians, a philosophy echoed by some of India's greatest thinkers, like Rabindranath Tagore, Mahatma Gandhi, J. Krishnamurthy, Gijjubhai Badheka, Sri Aurobindo, Swami Vivekananda, etc.

*“The purpose of education is to bring out the best in you”. This was stated by Mahatma Gandhi. His concept of basic education stated that crafts, art, health and education should all be integrated into one scheme focused on the individual, but reliant on co-operation between individuals concerned with learning within everyday life. He also said “Literary education must follow the education of the hand —the one gift that distinguishes man from beast.”*

One of his proposals was the introduction of productive handicrafts in the school curriculum in India. The idea was not simply to introduce handicrafts as a compulsory school subject, but to make the learning of a craft the centre piece of the entire teaching programme. He felt that the work of the craftsman or labourer was the ideal model for the ‘good life’ as it was based in educating the person in mind, body and spirit. It was an education that aimed at educating the whole person, rather than concentrating on one aspect. It was the combination of Swaraj and Swadeshi related to the education system.

Another saint philosopher Swami Vivekananda **also meant the same as he elucidated, “Education means the process by which character is formed, strength of mind is increased, and intellect is sharpened, as a result of which one can stand on one’s own feet.”** Swamiji’s attempts to establish, through his words and deeds, that the outcome of Education is human making which is the philosophy of Vedanta and the realization of the infinite power which resides in everything and every-where in our existence, consciousness and bliss (Satchidananda). He was also a great musician and realized how concentration and consciousness develop to form the ideal character through the practice of these arts in daily life. He once mentioned in his writings that a sculptor has a clear idea about what he wants to shape out of the marble block; similarly, a painter knows what he is going to paint. This clear and lucid conception of manifestation in any subject is the outcome of learning art forms.





Another philosopher, saint and educationist Sri Aurobindo echoed a similar thought. He said “The first principle of teaching is that nothing can be taught”. This condenses a whole lot of theories of education and a form of pedagogy closer to integral approach to education. It puts learning above teaching. It makes learning a self-starting, self propelling process. The surroundings and environment of a child facilitates learning of the child.

All these philosophers always advocated the belief that Education remains incomplete without the teaching of aesthetics or fine arts. In Tagore’s philosophy of education, the aesthetic development of the senses was as important as the intellectual. Drawing on his home life at Jorasanko, Tagore writes that in his adolescence, music, literature, art, dance and drama were given great prominence in one’s daily life. A ‘cascade of musical emotion’ gushed forth day after day at Jorasanko. ‘We felt we would try to test everything,’ he wrote, ‘and no achievement seemed impossible...We wrote, we sang, we acted, we poured ourselves out on every side.’ (Rabindranath Tagore, *My Reminiscences* 1917: 141) The tremendous excitement and cultural richness of his extended family permitted young Rabindranath to absorb and learn subconsciously at his own pace, giving him a dynamic open model of education, which he later tried to recreate in his school at Shantiniketan.

In general, these philosophers envisioned an education that was deeply rooted in one’s immediate surroundings but connected to the cultures of the wider world. They felt education in arts takes place across the life-span as children, youth, and adults learn about art in community- based institutions and organizations such as museums, local arts agencies, recreation centers, places of worship, social service agencies, among many other possible venues. This is an empirical activity which involves seeing, observing, exploring, expressing, interpreting and discovering.

We realize art education is among the most exquisite expressions of every culture as its area of learning based upon the performing and the visual, arts ( Visual arts comprise of drawing, painting, sculpture, and design in jewelry, pottery, weaving, fabrics, etc and the performing fields apply to music, dance, drama) remains a tangible prospect. The arts teach us about every historical period through its literature, visual arts, music, dance, and drama. In the present day it is being recognized as the only means to be truly educated.

In Tagore’s philosophy of education, the aesthetic development of the senses was as important as the intellectual—if not more so—and music, literature, visual arts, dance and drama were given great prominence in the daily life of the school. Drawing on his home life at Jorasanko, Tagore tried to create an atmosphere in which the arts would become instinctive. In keeping with his theory of subconscious learning, he forged ahead with his unconventional methods of teaching. He involved them with whatever he was writing or composing. The children were encouraged to follow their ideas in painting and drawing and to draw inspiration from the many visiting artists and writers. In other words, the depiction of life in all its glory formed the very basis of their evaluation, as well as their methodology.





Tagore encouraged artists, such as Nandalal Bose, to take up residence at Santiniketan, and to devote themselves to promoting a national form of art. “Without music and the fine arts,” he wrote, “a nation lacks its highest means of national self-expression and the people remain inarticulate.”

In terms of curriculum, he advocated a different emphasis on teaching. Rather than studying national cultures for the wars won and cultural dominance imposed, he advocated a teaching system that analyzed history and culture for the progress that had been made in breaking down social and religious barriers. Such an approach emphasized the innovations that had been made in integrating individuals of diverse backgrounds into a larger framework, and in devising the economic policies which emphasized social justice and narrowed the gap between rich and poor. Art would be studied for its role in furthering the aesthetic imagination and expressing universal themes.





## 2.2 The Policy Perspective

The constitutional vision of India is based on the formation of a secular, egalitarian and pluralistic society, founded on the values of social justice and equality, independence of thought and action, sensitivity to others' well-being and feelings, learning to respond to new situations in a flexible and creative manner, predisposition towards participation in democratic processes, the ability to contribute to economic processes and social change.

Based on the vision of the constitution, many initiatives with certain broad aims of education have been identified in various documents since independence. The Ministry of Human Resource Development (MHRD) was formed with the idea that the people of the country should be looked upon as a valuable resource and so the growth process of the citizen should be based on the integrated development beginning with childhood, right through life. Therefore, all agencies contributing to or responsible for growth should be integrated to ensure all round development. In pursuance of such ideas MHRD has also created National Bal Bhawan, which is a major institution looking after art education comprehensively. There are full-fledged universities for art forms like the IKSU (Indira Kala Sangeet Vishwavidyalaya), Bhatkhande University of Music to mention a few, which have been formed for the study of art forms.

MHRD, takes care of the Department of School Education and Literacy (Elementary, secondary and Higher education), has under its patronage all major educational institutions like Central Board of Secondary Education (CBSE), National Council for Educational Research and Training (NCERT), National University of Educational Planning and Administration (NUEPA), National Institute of Open Schooling (NIOS), Central Tibetan School Administration (CTSA), Navodaya Vidyalaya Samiti (NVS), Kendriya Vidyalaya Sangathan (KVS), to implement its aims and objectives.

As early as 1952-53, the report of the then Education Commission emphasised the *“release of creative energy among the students so that they may be able to appreciate cultural heritage and cultivate rich interests, which they can pursue in their leisure and, later in life”*. This has been described as one of the main functions of secondary education, which recommends all forms of Art Education, should be provided a place of honour in the curriculum. It was further recommended that every school student should have a high standard of proficiency in one particular craft so that if necessary they may support themselves by pursuing it. Further in **1964-66 the Indian Education commission Report (Kothari commission)** emphasized that in an age which values discovery and invention, *education for creative expression* acquires added significance. The Commission felt that a committee of experts should be appointed to survey the neglect of the arts in education system and work for overcoming this shortcoming. As a result, in 1966 NCERT took the initiative to examine the whole question of improvement of art education in schools and simultaneously in the university system.





The **National Policy of Education in 1986 and Program of Action in 1992** further recommended cultural exposure, community involvement and efforts to encourage the young generation to participate in cultural activities.

NCERT brought out *NCF in 1975, 1988, 2000 and 2005*, and made a strong case for making art forms a compulsory area of curriculum because of their immense potential for contributing towards the wholesome development of child's personality. All these documents culminated in the formation of a very important Act formulated and enacted by the Government of India which is '**The Right of Children to Free and Compulsory Education Act 2009**'. The act has brought the focus back to our fundamental purpose and has set the stage for providing free, compulsory and quality education to all children in the age group of 6-14 years.

The Act ensures;

1. Good quality elementary education conforming to the standards and norms specified in the Schedule;
2. The academic authority, while laying down the curriculum and the evaluation procedure under sub-section(1), shall take into consideration the following namely:
  - (a) conformity with the values enshrined in the constitution;
  - (b) all round development of the child;
  - (c) building up child's knowledge, potentiality and talent;
  - (d) development of physical and mental abilities to the fullest extent;
  - (e) learning through activities, discovery and exploration in a child friendly and child centered manner;
  - (f) medium of instruction shall, as far as practicable, be in child's mother tongue;
  - (g) making the child free of fear, trauma, anxiety and helping the child to express view freely;
  - (h) comprehensive and continuous evaluation of child's understanding of knowledge and his /her ability to apply the same;(Chapter V, Directive 29. Curriculum and Evaluation Procedures)

**In Directive 19 to 25, further elaborated as Norms and Standards, it is directed that provision shall be made to have a separate teacher for teaching arts to classes 6<sup>th</sup> to 8<sup>th</sup>.**

The Act reinforces the promotion and implementation of arts education in the country.





# **INITIATIVES AND ACHIEVEMENTS IN THE FIELD OF ART EDUCATION**



### 3. INITIATIVES AND ACHIEVEMENTS IN THE FIELD OF ART EDUCATION

The real challenge lies in executing all that is planned and conceptualised.

Following the recommendations of policies/committees/commissions on Education, as also of the NCF 2005, some initiatives at the national level were undertaken in the field of school and teacher education. Subsequently, the focus moved from the conceptual stage to the implementation stage.

Some of the outstanding achievements have been as under:

#### 3.1 National Council of Educational Research and Training (NCERT)

The NCERT was established in New Delhi in the year 1961 for providing academic support in improving the quality of school education in India. It is the academic adviser to Ministry of Human Resource Development (MHRD), Government of India. The Ministry draws upon council's expertise while formulating and implementing policies and programmes in the areas of school and teacher education.

The functions of the NCERT broadly relate to achieving the main objective of improving school education in India;

- The council develops curriculum, instructional and exemplary materials, methods of teaching, techniques of evaluation, teaching aids, kits and equipments, learning resources, etc;
- Organises pre-service and in-service training of teachers, teacher educators and other educational personnel
- Conducts and promotes educational research
- Disseminates improved educational techniques and practices and research findings, and
- Acts as a clearing house for ideas and information on all matters relating to school education and teacher education.

The Council through its various National Curriculum Framework for schools has emphasized the significance of arts in school curriculum. It thus became instrumental in making art





forms a compulsory area of curriculum because of its immense potential to contribute towards the wholesome development of a child's personality.

Based on the NCF 2005, following set of recommendations for the promotion and Implementation of art education in schools are as follows;

- the school authorities to give arts its due significance in practice in the curriculum and so must permit the study of arts actively.
- emphasis to be given on learning rather than teaching in arts education and teachers to have participatory and interactive approach rather than instructive.
- special emphasis on Indian traditional arts and crafts must become a subject taught in every school as a compulsory subject up to class X, and facilities for

The NCERT created the *Department of Education in Arts and Aesthetics (DEAA)* as a separate Unit in 2005 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.

Some of the initiatives taken, to implement arts education in schools are:

### **Syllabus – the planning of Art Education Experience**

A complete set of syllabus for classes I to X has been prepared. It covers all the aspects of planning of experiences on one hand and flexibility of modifying by adding or deleting the suggested experiences on other. The syllabus is stage specific in nature and the policy recommendations are as follows;

- Primary Stage (I-V):  
- As an integrated component across the curriculum
- Upper Primary Stage (VI-VIII):  
- As a subject integrating all art forms
- Secondary Stage (IX-X):  
- One of the art forms as a subject
- Higher Secondary Stage (XI-XII):  
- Arts Education as a discipline/subject

Process of developing syllabus was a great exercise and a learning experience which involved experts/individuals representing different level of education from kindergarten to Universities and from formal to non formal sector. Since we recommend no textbooks up to classes X, the task was even more challenging. The syllabus is on official website of NCERT for the benefit of all.





NCERT also prepared syllabus for Senior Secondary Classes in different areas of Arts Education, such as (i) Visual Arts, including Painting, Sculpture, Applied Arts, (ii) Performing Arts, including Music, Hindustani and Carnatic Vocal and Instrumental, Dances, especially Kathak in collaboration with CBSE. All these subjects are taught as Elective Subjects and the objective is to make Career in Arts. Gradually the number of students opting for these streams in CBSE is increasing.

### **Creating Vertical Linkages - Introducing New Courses of Arts at Senior Secondary Level of School Education**

Following the recommendation of the NCF 2005, NCERT in collaboration with CBSE, India, introduced two new areas; (i) 'Heritage Crafts', (ii) 'Graphic Design' based on their potential for encouraging creativity and interdisciplinary understanding.

With its unbroken and vibrant living tradition of the crafts, India sustains over 20 million practitioners. The wide geographic spread embraces all of India and covers a huge gamut of widely differing work structure and cultures. Indian crafts and its millions of practicing crafts persons are an important resource of traditional knowledge and indigenous technologies that could add value to the educational system in a number of ways. It was felt that Indian Crafts be taught as a theoretical social science with a strong component of field studies and applied creative activities.

Similarly, understanding the emerging need of 'Design' as subject at the Senior Secondary level in consent with Central Board of Secondary Education (CBSE), 'Graphic Design' as an optional subject for Classes XI and XII was introduced all over India in year 2008-2009, for enhancing visual awareness and design sensitivity. The crafts of 'how to **design**' is not the only concern of this course, it is about understanding the development and philosophy of graphic arts and design.

*Syllabi and Textbooks for Heritage Crafts and Graphic Design* for classes XI and XII has been developed to give students a firsthand experience of working with the experts from different fields.

### ***Textbooks on Theory of Visual Arts for Classes XI and XII "An Introduction of History of Indian Art"***

NCERT has also revised *textbooks on Theory of Visual Arts for Classes XI and XII "An Introduction of History of Indian Art"* as required for the students opting for any of the subjects under Visual Arts' stream.





***A multi-media interactive programme on Arts and Craft forms and their tradition during the last 2500 years, from different parts of the country*** - for teachers and students has been developed in collaboration with Indira Gandhi National Centre for Arts. The material facilitates learners to have all possible details of a huge number of Indian art and craft forms of their choice, without surfing for the same with different Resource Centres.

### ***Integration of Art Education with Other Subject Areas***

One of the main recommendations of NCF 2005 for promoting and implementing arts in Schools is integration of arts across the school curriculum. While developing syllabi and textbooks of classes I to X, there was special focus on this aspect.

### ***Hand Holding and Capacity Building of Teachers' and Teacher Educators – Teachers' Handbooks, Resource Books and Instructional Materials***

NCERT has developed and introduced number of *Teachers' Handbooks*.

'***Teachers Handbooks*** on Arts education' for teachers teaching classes VI, VII, VIII and ***Teachers' Resource Book*** for teachers teaching class X. Teachers handbooks in Arts Education serves as multidimensional tool to implement Arts in schools in an organized and effective manner.

### ***Teachers' Manual for Teaching Theatre in Upper Primary and Secondary classes.***

Theatre is another Art form which is known for contributing towards the holistic development of a child. There are many attributes of human beings e.g.; communicating ability, speech enhancement, language development, awareness of social problems, etc. that are developed through theatre. The initiatives on teachers' manual focus on different aspects of theatre to make learning interesting and meaningful.

### ***Musical Instruments of India - Supplementary reading material along with Audio CD.***

India has a wide variety of musical Instruments, preserved for over five thousand years, which have been developed, re-designed and thus have evolved over the years. Nature gave us bamboo, metal, clay etc and so aerophones, idiophones, chordophones and membranophones were developed by the creative and innovative minds, evolving on design and sounds. The NCERT has taken the initiative to showcase this precious heritage by bringing out a reading material and CD with sounds and pictures on Musical Instruments of India. India is a vast country and facets of one corner are unknown to the other corner. This material will help learners in enhancing their knowledge of Indian musical heritage.





Source **Books of Learners' Assessment for primary classes** on Arts Education has also been developed in collaboration with UNESCO and has already been introduced in programmes running under Sarva Shiksha Abhiyan Govt. of India.

**NCERT has also initiated the process of Textbook analysis** to see the classroom effectiveness of integrated approach for Arts especially at elementary level of education: An Analysis' had been conducted by the Department; to analyse the integration of arts in new textbooks of elementary level, and to prepare a brief outline/ recommendation on integration of arts education in textbooks at elementary level for the revised version.

**NCERT has developed collaboration with many National and State level institutions, universities, NGOs and individual Artists and Artisans.** Faculty from Arts and Aesthetics Department participated in different art events, seminars, conferences organised by different organisations, all over India.

**NCERT also organized Orientation programmes** in arts through distance mode as well as in face to face training mode for teachers and teacher educators.

**Inter-Ministerial meeting for Consultation on Road Map for Art Education** was organised in February 2010 at NCERT in which representatives of 12 partnering organisations took part in this consultation to share their initiatives and achievements. The meeting was very important for developing linkages and partnerships for future activities in the field of arts education and helped their creative spirit to learn and unlearn from each other. The country report gives brief glimpses of all such organisations.

In addition to these initiatives of NCERT, to promote and implement arts education in schools at National level, the Council has produced a good number of interesting and innovative programmes using ICT as medium with the help of Central Institute of Educational Technology (CIET).

**Central Institute of Educational Technology (CIET)** is a constituent unit of the National Council of Educational Research and Training. Its chief aim is to promote Educational Technology especially mass media singly or in combinations (multimedia packages) to extend educational opportunities and improve quality of education.





As a premier institute of Educational Technology at the apex level, major functions of the CIET are, to Design, Develop, Disseminate alternative learning systems, to Produce Media Software materials viz., Television/ Radio (for both broadcast as well as non-broadcast use) Film, Graphics and other programmes for strengthening the transaction of curricular and co-curricular activities at the school level and to achieve the National goal of universalisation of Education.

CIET's another important area of emphasis is Training the Faculty of Institutes of Advanced Studies in Education/Colleges of Teacher Education and District Institutes of Education and Training in the use of Educational Technology in their teacher education programmes. CIET advises and coordinates the academic and technical programmes and activities of the State Institutes of Educational Technology (SIETs) set up by the MHRD in six states of India and provides consultancy and media support to other constituents of NCERT

All multimedia productions by CIET have different art forms integrated in its making, but it has produced number of programmes on Arts in Education and Education in Arts for teachers and Students. Some of the productions are;

**'Puppet in Education for primary school teachers'**, Training programmes on how to make puppets and use of puppets in classroom situation was organized for Demonstration School Teachers of Regional Institute of Education's through Educational Satellite Television. The purpose being to promote the use of puppets in teaching learning experiences for learning without burden. Programmes turned out to be very interesting and successful, as teachers developed their own scripts, made puppets and used them. Internationally acknowledged Puppeteer, Dadi Pudam Ji with a team of others, were happy answering to the queries from teachers through practical demonstrations. The approach to use common objects (shoe, bags, handkerchief, ball etc.) as props and puppets were magical with teachers.

CIET organizes workshops on "Puppets in Education" for the teachers and teacher educators in face to face mode as well as through EduSat and Videoconferencing. Teachers know about Puppets of various types and their role in education, and also prepare various types of puppets. Then they write scripts for using puppets for teaching-learning in the classroom.

These participants are then expected take the message to other teachers. CIET has organized several such workshops in the last 25 years and plans to develop a Puppet Exhibition Centre with more than 500 puppets during the year 2010-11.

**All India Children's Educational Audio-Video Festival** is another interesting project to provide a forum to students, teachers and teacher educators to express and exchange ideas through innovative media programmes. This has helped in promoting creativity among Educational Media Producers, Scriptwriters and Technical Staff too. Every year there is





increase in the number of entries and quality of the programmes.

### **Audio Programmes:**

**Gullak mere geeton ki** - songs for children

**Swaadhintaa ki sargam** –songs written during freedom movement

**'Raag ras barse'**- A series of programmes on Indian Ragas and their application in singing various types of songs relevant for school Education.

### **Video Programmes:**

**Dance programmes**- focus of the programme is to create awareness on how Dance as Art form is taught through the process of Guru Shishya Parampara. Dance forms covered under this programme are (i) Mohiniattam, (ii) Bharatnatyam, (iii) Manipuri and (iv) Kathakali

**Dramatisation** -number of productions on **Dramatization of stories**, incidents from textbooks in audio and video package to make learning interesting .e.g. 'Saras kahaniyaan, Khel khel me Vigyaan- a programme on science, Aazaadi ki yaad mein (freedom reminiscences) and audio production of Tenaali raam ki kahaniyan. Institute's programmes are telecast on DD1, Gyan Darshan channels and the Audio programmes are broadcast through 14 Gyan Vani Channels.

### **Some of the Programmes of DEAA in the pipeline are:**

**Resource Centre events on arts and crafts to;** (i) Develop a functional Model Resource Centre (RC) for arts and crafts in the Department of Education in Arts and Aesthetics (ii) Provide opportunities and place to students, teachers, teacher-educators including faculty of RIEs and NCERT to explore, experience and understand arts and crafts and its place in Education (iii) Enhance aesthetic sensibilities of the practitioners through adequate exposure to various art forms (iv) Provide a forum in the form of Resource Centre for discussions and demonstrations on popular cultural art forms, (v) Develop networking with different organizations/agencies working in the area of Arts and Crafts, (vi) Collect and display various works of arts and crafts as reference for awareness and education of various stakeholders, (vii) Provide the data base for developing teaching learning materials in the area of arts and crafts.

**Documentation of Best practices in Arts Education** to explore existing practices of regular teaching which **integrates**, art forms with other school subjects different art forms, to identify best practices in arts education in schools at the elementary level.





***Training Package for Primary and Upper Primary Teachers on Arts Education in Schools***, to develop a Training Package-I on Arts Education in Schools for all teachers teaching classes I to V, develop a Training Package-II for teachers teaching arts education to classes VI to VIII provide clear understanding of the subject and its role as teaching learning process to the teachers teaching classes I to V and VI to VIII and to develop guidelines for Master Trainers on Training Package.

***An Analysis of video clippings of dance forms*** to explore integration of different art forms and to study the implications of other arts for awareness of comprehensive aesthetics

***Training of Teachers for Heritage Crafts and Graphic Design*** to conduct the training programmes is to provide training to teachers to help them conduct classes with ease and ***Sensitization Programmes of Principals and School Administrators on Heritage Crafts and Graphic Design courses for Senior Secondary*** to sensitize the school authorities/principals about the new subject areas being introduced by the NCERT and implemented by the CBSE





### 3.2 National Council for Teacher Education

The National Council for Teacher Education (NCTE) set up by the Government of India as a statutory organization in 1993 through an Act of Parliament on matters related to Teacher Education had the main objective to achieve planned and coordinated development of the teacher education system throughout the country.

The NCTE sets up norms and standards for Teacher's Education right from Pre-school teacher education to the Post graduate level, and plans, coordinates, improves and implements innovative ways in the country. It is also entrusted with the responsibility of providing professional support and guidance to the institutions in matters relating to the organisation of curriculum transaction and other processes deemed essential for the preparation of teachers.

The functions of NCTE are to;

- I. Lay down norms for any specified category of courses or training in teacher education, including the minimum eligibility criteria for admission there of, and the method of selection of candidates, duration of the course, course contents and mode of curriculum.
- II. Lay down guidelines for compliance by recognized institutions, for starting new courses or training, and for providing physical and instructional facilities, faculty and administrative staff requirements and qualifications.
- III. Examine and review periodically the implementation of the norms, guidelines and standards laid down by the Council and to suitably advise the recognized institutions;
- IV. Evolve suitable performance appraisal systems, norms and mechanisms for enforcing accountability on recognized institutions.

The NCTE proposes a balanced kind of education with Scientific, Technical and Sports disciplines, Human sciences and Arts & Crafts Education placed on an equal footing. The guidelines are;

- To implement Arts and Crafts in ***schools, adequate space and learning opportunities*** need to be provided to these subjects in teacher education curricula.
- For the preparation of Arts and crafts teachers, ***Arts and Crafts should be a compulsory component*** of elementary as well as secondary teacher education programmes.





- Establish **Art and Crafts Resource Center to**; provide opportunity for nurturing the creative talents of student teachers, providing adequate opportunities of exploration and exposure to art and craft experiences to student teachers, provide opportunities and training to student teachers for acquiring and enhancing necessary skills in different areas of Arts and Crafts as a prospective teacher and also as an individual, provide support in organizing festivals, fairs, exhibitions, shows etc., provide a platform to establish Arts and crafts as mediums of education in relation to other school subjects.
- Realizing the need for developing area specific teacher preparation programmes for different streams of Arts, NCTE has recently developed **Norms and Standards in (a) Diploma in Arts Education (Visual Arts), and (b) Diploma in Arts Education (Performing Arts)**. The purpose of the programmes is to prepare Visual Arts and Performing Arts teachers for the elementary stage. In continuation of the development of norms and standards, the NCTE is in the process of finalizing **model curricula and syllabi of these two programmes** for the reference of the institutions offering these programmes and the examining bodies responsible for prescribing curricula and conducting examinations for certification.





### 3.3 Central Board of Secondary Education (CBSE)

This apex body of education under the supervision of Ministry of Human Resource Development, Government of India and promotes:-

Innovations in teaching learning methodologies by devising student friendly and student centered paradigms;

- Reforms in examinations and evaluation practices.
- Skill learning by adding job oriented and job linked inputs.
- Regularly updating the pedagogical skills of the teachers and administrators by conducting in-service training programmes, workshops, etc.

The board has taken several measures to promote arts at various levels:

At the primary level the board recommends learning enjoyably through art forms.

In the upper primary and secondary the board encourages integration of art forms with various disciplines and also specialization. At the senior level the board has given options of many art forms as elective subjects.

The Central Board of Secondary Education introduced Continuous and Comprehensive Evaluation (CCE) an important step, as recommended by prominent educational thinkers and NCF 2005 for reforms in the school education sector. Continuous and Comprehensive Evaluation (CCE) refers to a system of school-based evaluation of students that covers all aspects of students development to emphasize that evaluation of identified aspects of students 'growth and development' is a continuous process spread over the entire span of academic session.

The second term 'comprehensive' means that the scheme attempts to cover both the scholastic and the co scholastic aspects of students' growth and development.

The Board recommends implementation of the guidelines of The International Commission named 'Learning' the Treasure With In', which propagated the concept of Four Pillars of Learning, namely;

- ★ Learning to know – learning styles, attitude to learning;
- ★ Learning to do – skills to perform,
- ★ Learning to live together – interpersonal skills, tolerance and respect for difference and divergence,
- ★ Learning to be – striving for excellence, learning for self-actualization





## Introduction of Art Education at Secondary level of School education

CBSE has introduced art education for the secondary education as mandatory curricular subject.

Art education constitutes an important area of curricular activity for the development of the wholesome personality of the learners. It develops awareness of various Art forms and aesthetic sensibilities and respect for social values and cultural heritage. The idea of creative art involves all the elements of commonly known art forms-visual, performing and language arts, namely music, dance, drama, drawing and painting, modeling and sculpture, construction work, pottery and ceramic work, poetry and creative writing etc.

Subjects taught to children under Art Education as curricular area are;

- i. **Visual Arts-** Drawing and Painting, Collage Making, Printing Making, Photography, Computer graphics, Clay modeling and pottery, Carving and sculpture, Construction
- ii. **Performing Arts-** Music (Vocal, Instrumental), Movement and Dance , Creative Drama and Puppetry, Creative Writing and Poetry

*At the Senior Secondary level;*

- i. **Performing Arts** - the options are Hindustan Music, Carnatic Music, Instrumental, Music , Dance
- ii. **Fine Arts**– includes Painting, Graphics, Sculpture, Applied Art, Commercial Art
- iii. **Two new areas introduced are;**
  - a. **Graphic design and Heritage Crafts**

There are many organizations trying to achieve the desired objective of consolidating the rationale behind the ground-breaking Art Education pattern. Despite limitations and regional constraints, the results have been immensely satisfying. Since all the agencies work under one leadership – the Government of India - their combined synergies lead them to a set goal as they work towards attaining their respective targets.





### 3.4 Organisations Working in the Area of Art Education

Just the way one good deed could affect entire humankind, in the same manner, one exclusive thought behind an organisation's philosophy could trigger a chain reaction in other organizations too, which are looking for similar ambitious plans. Thankfully, there have been many establishments and institutions which have been consistently doing pioneering work in the field of formal and non formal sector of education, for many others to follow.

#### **National Bal Bhavan (NBB)**

Bal Bhavan was founded by Pandit Jawaharlal Nehru, India's first Prime Minister in 1956. There are 118 Bal Bhavans and 16 Bal Kendras that are affiliated to National Bal Bhavan. Bal Bhavan is a movement where child is the focal point of all activities and have an absolute freedom to create and innovate. Here the children get an environment for expression of ideas through different media of dance, drama, music, creative art, photography, computers etc. The programmes at Bal Bhavan are so designed as to explore the inner potential of a child.

Bal Bhavan in 1956 had a total membership of 300 which has grown to over a lakh in recent years, covering rural as well as urban areas of the country.

The basic objectives of NBB is to be a Creative Resource Centre for Schools, Educational Institutions and Children; to offer guidance and learning facilities to schools in order to develop leadership and creativity among students through special training courses, workshops, demonstrations, seminars etc.; to develop new creative teaching methods and educational kits in Art, Science and Museum techniques for broadening the academic and cultural horizons of schools, teachers and children; to act as a National Training Resource Centre for creative education through learning by doing workshops for parents, adults and teachers; to act as an alternate medium for science, arts, physical and academic education and to supplement the school system by providing children with a free environment conducive to creative expression and activity; and to encourage children to develop an appreciation for arts.

It offers diverse visual arts viz. dance, drama, music, puppetry, creative art, photography, museum, science painting, handicraft, needle craft and stitching, clay modeling, weaving, wood craft and book binding etc. which compliment and supplement the formal education system. Bal Bhavan offers the scope of integrated activity through multi-media section which offers children to frequently try their hands at chess, folk art and craft whereas the young ones like works related to handicrafts. As this is a multi-media section, children are able to switch from one media to another. Children also make toys and papier machie artifacts, mask making, application of henna and paper sculpture. Bal Bhavan has been





producing a unique magazine 'Akkar Bakkar' of the children, for the children and by the children.

# National Bal Bhavan

*- A Glimpse*

  
National Bal Bhavan  
Kotla Road, New Delhi - 110002





National Bal Bhavan has an *Integrated Training Programme for Adults & Teachers* by *National Training Resource Center (NTRC)* that has been evolved with the objective of enhancing the potential of teacher trainees by exposing them to all the mediums of expression, so that they can interact with children more effectively and purposefully. This unique training programme trains teachers in such a manner that they can deal with and cater to the all round development of the child. Music, Dance, Drama, Puppetry, Art & Craft, Traditional Art, Science, Physical Education and Literary Appreciation are part of this comprehensive training package.

The institute has launched Bal Shree award a unique scheme to honour creative children irrespective of their socio-economic status. The main objective of the scheme is to identify, nurture and promote creativity among children. The children are honoured in four fields of Creative Performance, Creative Arts, Creative Writing and Creative Scientific Innovations.

## Navodaya Vidyalayas

The National Education Policy envisaged the setting up of pace-setting residential Schools in India with the objective of providing quality education in the Secondary Schools of India. Thus the Navodaya Vidyalaya Samiti School System for gifted children, primarily from the rural areas was set up in 1986-87 by the Ministry of Human Resource Development, Govt. of India. The Scheme covers 593 schools all over India. They seek to give their students, who are mostly from less privileged sections of Indian society, opportunities to further develop their talent to avail of the finest education and be a part of a global network of schools. The schools are among the top rankers, country wide and this achievement is all the more significant when it is observed that many students are first generation learners.

Jawahar Navodaya Vidyalayas (JNV) organizes Art Education Workshops of one month duration for providing intensive training to all its students and teachers in different art forms; Visual Arts, Performing Arts and Creative writing. The skills and techniques learnt during the workshop are carried forward in the schools.





## NSD (THE NATIONAL SCHOOL OF DRAMA)

The National School of Drama (NSD) is one of the foremost theatre training institutions in the world and the only one of its kind in India. It was set up by Sangeet Natak Akademi in 1959 as one of its constituent units.

The training which is of 3 years duration in the school is highly intensive and is based on a thorough, comprehensive, carefully planned syllabus which covers every aspect of theatre in which theory is related to practice. The systematic study and practical performing experience of Sanskrit drama, modern Indian drama, traditional Indian theatre forms, Asian drama and western dramatic protocols gives the students a solid grounding and a wide perspective in the art of theatre.

The School has two performing wings – the Repertory Company and Theatre-in-Education Company (Sanskar Rang Toli). The second performing wing 'Theatre In Education Company' (TIE Company) is one of the important educational resource centers in the country which consists of a group of actor-teachers working with and performing for children. The major focus of TIE Company is to perform creative, curriculum-based and participatory plays in schools, specially designed and prepared for children of different age groups. In addition to these two wings, the School also has an active Extension Programme, a Publication Section and a literary forum named Shruti under which NSD faculty and alumni conduct workshops in various parts of the country.

Initiated as a part of golden jubilee celebrations of India's independence, the NSD organizes National Theatre Festival of India annually named 'Bharat Rang Mahotsav'. The objective of the festival is to showcase and bring creative works from all over India and even countries like Pakistan, Bangladesh, Nepal, Japan and others onto a common platform. The festival also provides opportunities for discussion forums with eminent theatre personalities to help facilitate services, interactions and lend a ear to regional issues related to finances, lack of theatre education or poor response from their audiences.





## CENTRE FOR CULTURAL RESOURCES AND TRAINING (CCRT)

The Centre for Cultural Resources and Training (CCRT) was set up in May 1979 and functions as an autonomous organization under the aegis of Ministry of Culture, Government of India.

CCRT's main thrust is to make students aware of the importance of culture in all development programmes by conducting a variety of training programmes for in-services teachers, teacher educators, educational administrators and students throughout the country. The training provides an understanding and appreciation of the philosophy, aesthetics and beauty inherent in Indian art and culture and focuses on formulating methodologies for incorporating a culture component in curriculum teaching.

CCRT organizes various educational activities for school students, teachers and children belonging to governmental and non-governmental organisations under its *Community and Extension Feedback Programmes* which includes, *Workshops* conducted in various art activities like drama, music, narrative art forms, etc. educational tours to monuments, museums, art galleries, craft centres, zoological parks and gardens, camps on conservation of natural and cultural heritage, camps on learning crafts. These educational activities emphasize the need for the intellectual and aesthetic development of the students. CCRT organizes academic programmes on Indian art and culture for foreign teachers and students. In workshops, teachers are encouraged to develop programmes in which the art form can be profitably utilized to teach educational curriculum.

Each year the CCRT's documentation team conducts programmes in different parts of the country with the objective of reviving and encouraging the art and craft forms of rural India which can be used for the preparation of educational programmes for disseminating information about India's culture to the student-teacher community. To have access to a rich source of information the Centre is developing an online Cultural Data Network Service. The Centre also plans to utilize the Video Conference Service to bridge the gap between geographically separated experts in the field of art and culture in order to enhance the reach of Centre's training programmes.

CCRT also has a scholarship scheme known as the Cultural Talent Search Scholarship Scheme provided to outstanding children in the age group of 10 to 14 years, and CCRT Teachers' Award which is given every year to selected teachers in recognition of the outstanding work done by them in the field of education and culture.





## NATIONAL HANDICRAFTS & HANDLOOMS MUSEUM

The Establishment of a Crafts Museum was an integral part of the policy for preservation and development of handicrafts which were envisaged in the First and Second Five Year Plans.

The core collection of the Crafts Museum was put together in the 1950s and sixties to serve as reference material for the craftsmen whose hereditary traditions were fading on the face of modern industrialization.

The Museum is located at Pragati Maidan, New Delhi. This premises of Pragati Maidan a total area of about 8-acre was taken after the Asia 72 exhibition when an exhibition titled “Rural India Complex” was decided to be made permanent. NHHM is a subordinate office under the Development Commissioner for Handlooms, Ministry of Textiles. The National Handicrafts and Handlooms Museum has a collection of over 32,000 artifacts consisting



of Metal Icon, lamps, incense burners, ritual accessories, items of everyday life, wood carvings, painted wood ,papier mache, dolls, toys, puppets, masks, folk and tribal paintings, sculptures, terracotta, folk & tribal jewellery and an entire section of traditional Indian textiles. The Museum has provisions of exhibition, permanent galleries, village complex and open air exhibition.

Its main objectives are:

- To increase public awareness about the Ancient traditions of handicrafts and handlooms, in India
- Provide an interactive forum for the crafts persons, designers, exporters, scholars and public
- To serve as a resource center for the Indian handicraft and handlooms traditions.
- Conservation and preservation of crafts specimen
- Workshops related to revival, reproduction, development
- Demonstration of Craft/textile/Performers





## NATIONAL MUSEUM

National Museum situated in New Delhi has in its possession over 2,00,000 works of exquisite art, both of Indian and Foreign origin covering more than 5,000 years of our cultural heritage. Their rich holding of various creative traditions and disciplines which represents a unity amidst diversity, an unmatched blend of the past with the present and strong perspective for the future, brings history to life.

It provides higher education in Arts through *National Museum Institute of History of Art, Conservation and Museology*. This Institute came into existence in 1983 and now is Deemed to be a University. National Museum provides training opportunities to the museum personnel, short duration summer workshops on different art forms for students and teachers

Permission to photograph the objects for reproduction and publication and access to the reserve collection and Library are provided to the museum professionals, scholars and the general public. Photographs of art objects are also made available to general public on payment. Advice on identification of art objects owned by individual and institutions is offered by experts with prior appointment. Free guided tours to the galleries and film shows in the auditorium are arranged everyday for schools, organisations, individuals.

## INDIA INTERNATIONAL CENTRE (IIC)

The India International Centre (IIC) a premier non-official organisation was founded in 1958 and inaugurated in 1962 in Delhi . It plays a unique cultural and intellectual role in the life of the citizens.

The Centre was intended, in the words of its Founder President, to provide 'facilities for exemplars of various cultures to stay together a while for a not too professional or hurried exchange of ideas or thoughts, but in order that the sharpness of intellectual exchange is softened by the graciousness of good fellowship'.

The Centre has been established as a non-profit and non-political organization and an autonomous non government body. In its charter, IIC declares its purpose as 'society promoting understanding and amity between the different communities of the world by undertaking or supporting the study of their past and present cultures, by disseminating or enhancing knowledge thereof and by providing such other facilities as would lead to their universal application'.

The Centre accordingly has been designed to provide an ideal environment for academic, cultural and intellectual pursuits. Following its charter, international and national conferences are initiated, as well as programmes in music, film, folk and classical cultures, the performing





and visual arts and exhibitions. These cultural programmes are offered not only to members of the Centre but to the wider and interested public of the city. It also undertakes to facilitate and provide for the publication of newsletters, research papers, and books and of a journal for the exposition of cultural patterns and values prevailing in different parts of the world. IIC maintain libraries and information services to facilitate study of world cultures. It invites cultural leaders, scholars, scientists and creative artists, who may or may not be members of the society, by providing a no-profit/no-loss basis, limited residential accommodation, with cultural and educational amenities, to participate in the activities of the Centre.

### **INDIAN COUNCIL FOR CULTURAL RELATIONS (ICCR)**

The Indian Council for Cultural Relations (ICCR) was founded on 9th April 1950 by Maulana Abul Kalam Azad, the first Education Minister of independent India. It was formed for the revival, reiteration and renewal of the five-millennia old Indian culture, exemplified by the energetic projection, development and experimentation in Indian arts, the confident and creative expansion of Indian languages, and the great energy in Indian cinema. ICCR, in harmony with these developments, is in unison with contemporary India.

Indian paintings, sculpture and crafts, as well as Indian theatre and films, has each witnessed great outbursts of creativity. ICCR continues to encourage improvisation and experimentation with the new, while it pays homage to the classical as well as the folk forms of India's cultural expression. ICCR is about a communion of cultures, a creative dialogue with other nations.

To facilitate this interaction with world cultures, the Council has strived to articulate and demonstrate the diversity and richness of the cultures of India, both in and with other countries of the world.

The Council prides itself on being the pre-eminent instrument of cultural diplomacy and the sponsor of intellectual exchanges between India and partner countries. It is the Council's resolve to continue to symbolize India's great cultural and educational efflorescence in the years to come.





## INDRA GANDHI NATIONAL CENTRE FOR THE ARTS (IGNCA)

The Indira Gandhi National Centre for the Arts (IGNCA) was established in 1987 as an autonomous institution under the Ministry of Culture, as a centre for research, academic pursuit and dissemination in the field of the arts.

The IGNCA has six functional units – ***Kala Nidhi***, the multi-form library; ***Kala Kosa***, devoted mainly to the study and publication of fundamental texts in Indian languages; ***Janapada Sampada***, engaged in lifestyle studies; ***Kaladarsana***, the executive unit which transforms researches and studies emanating from the IGNCA into visible forms through exhibitions; ***Cultural Informatics Lab***, which applies technology tools for cultural preservation and propagation; and ***Sutradhara***, the administrative section that acts as a spine supporting and coordinating all the activities. The IGNCA has three Regional Centers in India at Bangaluru, Varanasi, Guwahati.

## NATIONAL INSTITUTE OF DESIGN

The National Institute of Design (NID) is internationally acclaimed as one of the foremost multi-disciplinary institutions in the field of design education and research. The institute functions as an autonomous body under the Department of Industrial Policy & Promotion, Ministry of Commerce & Industry, Government of India.

NID is recognised by the Department of Scientific & Industrial Research (DSIR) under Ministry of Science & Technology, Government of India, as a scientific and industrial design research organisation. The institute offers two kinds of courses: Graduate Diploma Programme in Design (GDPD) and Post Graduate Diploma Programme in Design (PGDPD). The programmes are geared to assist in developing attitudes and sensorial skills, necessary for specialisation in specific areas of design, to create an awareness of the environment, to arouse the students' creative faculties, fundamentals of design, to inculcate them to design as a problem solving process and to develop a highly evolved aesthetic sensitivity, and 'design' attitude.

PGDPD offers specialisation in 14 design disciplines under the five faculties namely: Industrial Design, Textile and Apparel Design, Communication Design, I.T. Integrated Design and Interdisciplinary Design Studies. In the faculty of Industrial Design main courses offered are Product Design, Furniture & Interior Design, Game Design, and Ceramic & Glass Design. Textile and Apparel Design faculty offers courses in Textile Design, Apparel Design & Merchandising, and Lifestyle Accessory Design. The faculty of Communication Design offers courses in Graphic Design, Animation Film Design, Film & Video Communication. The faculty of I.T. Integrated Design offers courses in New Media Design, Software & User Interface Design, and Information & Digital Design. The faculty of Interdisciplinary Design Studies offers course in Strategic Design Management.





## Sangeet Natak Akademi

The Sangeet Natak Akademi is India's first National Academy of the arts set-up for music, dance and drama in the year 1952. To sustain is to create is what the academy's mission has always been. Academy's mission is to nurture and develop the precious heritage of music, drama and dance that India has inherited.

Since its inception the Akademi has been functioning as the apex body of the performing arts in the country, preserving and promoting the vast intangible heritage of India's diverse culture expressed in the forms of music, dance and drama. In furtherance of its objectives the Akademi coordinates and collaborates with the governments and art academies of different States and Territories of the Union of India as also with major cultural institutions in the country.

The National School of Drama, set up in 1959, Jawaharlal Nehru Manipur Dance Academy in Imphal and Kathak Kendra (National Institute of Kathak Dance) in New Delhi, were set up in 1964 respectively. National Projects of Support to Kuttiyattam, the age-old Sanskrit theatre of Kerala, Chhau dances of eastern India and Sattriya traditions of Assam have been launched subsequently.

The Akademi recognizes talent on merit and its Awards are the highest national recognition conferred on eminent artistes. The Akademi also confers Fellowships and Scholarship, and subsidizes institutions engaged in teaching, performing or promoting music, dance, or theatre; the Akademi gives grants-in-aid for research, documentation, and publishing in the performing arts; organizes and subsidizes seminars and conferences of subject specialists; documents and records the performing arts for its audio-visual archive.

The Akademi has an audio-visual archive comprising audio/video tapes, photographs and films, a reference library consisting of books in English, Hindi and some regional languages, a gallery of musical instruments in Rabindra Bhavan, New Delhi, where more than 250 musical instruments are displayed.

## LALIT KALA ACADEMY

Lalit Kala Akademi (National Academy of Art) was set up as an apex cultural body in 1954 to develop and promote visual arts in India. In the years of its existence, the Akademi has provided invaluable contribution to the promotion of visual arts in India. It has five Regional Centres at Chennai, Lucknow, Kolkatta, Bhubaneshwar and Garhi, New Delhi. The Akademy supports fine arts in India by providing scholarships, a fellow program, and sponsoring and organizing numerous exhibitions in India and overseas. It is funded by the Ministry of Tourism and Culture, and is an autonomous organization.





The main objectives of the Academy are to encourage and promote study and research in the fields of creative arts such as painting, sculpture, graphic, photography and architecture etc. The Akademi covers a broad spectrum of visual and plastic arts in the area of Tribal, Folk and Contemporary Arts.

The Akademi projects the vast Indian art heritage and also encourages new researches, experiments in the field. The overall vision is to take care of our own tradition of art as well as imbibe new happenings in the International art scene. The Akademi undertakes various creative programmes for art awareness among the children, youth and general public.

The Akademi plans number of programmes at National and International level, which include exhibitions, Camps, Seminars, Workshops and Lectures. The distinct programmes of the Akademi are: Triennale-India, an International Exhibition of Contemporary Art; National Exhibition of Contemporary Art; National and International Camps/Workshops; Publications; Conservation and preservation of art Works, Scholarships; Fellows; Cultural Exchange Programme (CEP); Studio facilities to artists at Regional Centres; Maintenance of art galleries; Financial Assistance to the State Akademies; Besides this, the Akademi has also honoured senior art personalities conferring *Kala Ratna Award*.

## ARCHAEOLOGICAL SURVEY OF INDIA (ASI)

The Archaeological Survey of India (ASI), under the Ministry of Culture, is the premier organization for the archaeological researches and protection of the cultural and natural heritage of the nation. Maintenance of the ancient monuments and archaeological sites and remains of national importance is the prime concern of the ASI. The organization has a large work force of trained archaeologists, conservators, epigraphist, architects and scientists for conducting archaeological research projects through its Circles, Museums, Excavation Branches, Prehistory Branch, Epigraphy Branches, Science Branch, Horticulture Branch, Building Survey Project, Temple Survey Projects and Underwater Archaeology Wing. The main objective of ASI is to define the World Heritage in both cultural and natural aspects; to enlist Sites and Monuments which are of exceptional interest and universal value, the protection of which is the concern of all mankind; and to promote co-operation among all Nations and people to contribute for the protection of these universal treasures intact for future generations adhering to a resolution by the General Conference of UNESCO in 1972. There are 27 World Heritage Properties in India out of which 22 are Cultural Properties and 5 are Natural Properties.

ASI is responsible for Monuments, Excavations, Conservation and preservation,

Epigraphical studies, Museums, Legislations, Institute of archaeology, Central antiquity collection, National mission (for database), Central archaeological library, Underwater archaeology, Horticulture etc.





## IRCEN- INDIA INTERNATIONAL RURAL CULTURAL CENTRE

India International Rural Cultural Centre ( IRCEN) established in the year 1979 has been serving the nation for the last 30 years with a sole objective that arts education has great importance same as academic education and the growth of children without ethical and cultural values can not attain a comprehensive personality without a holistic approach.

IRCEN has been carrying out the task of bridging schism between the formal system of education and India's rich and varied cultural traditions. The concept of promoting and propagating performing arts and carry out such programmes which may help raise the standard of arts and social values in rural & tribal areas of the country is a very important objective.

The organization has rightly chosen rural/tribal/sub-urban school & college students as its target group. IRCEN series of lecture-performance on classical dance & music in the schools & colleges which range to more than 300 yearly ,have been welcomed both by the teachers and the students who are otherwise less fortunate to witness India's rich Classical Art and understand the values conceived in it. Eminent performing artists of India have joined hands with the institute to enhance awareness of history of Indian classical dance & music referring ancient literatures such as Natya Shastra, Abhinaya Darpan, Abhinaya Chandrika, Sangeet Ratnakara After the introduction, classical dance/music is presented by the performing artist with live orchestra. The young audience is given enough time after the performance to discuss various facets and issues related to dance & music.

### Indian Mime Theatre

Indian Mime Theatre believes 'Education is the manifestation of the perfection already in man. Arts Education is nothing but joyful learning. It helps to develop creativity, concentration, observation and imagination. The institute was founded in the year 1976 and is a leading *Mime* group in India working for the promotion, development and propagation of *Bharatiya Mukabhinaya* (Indian Pantomime). The Indian Chapter is affiliated to the International Theatre Institute, UNESCO, PARIS. IMT is empanelled with Indian Council for Cultural Relations (ICCR) to work as a cultural ambassador of India.

It has different wings for different activities namely, Research & Documentation, Repertory wing; Children Theatre Workshop (CTW); Hriday Akash-a welfare project from slum children; Nakshigram – a women development project.

Its activities under different wings includes Workshop in Mime/ Puppetry/Mask making / Acting / Dance /Poster Design / Vocational Training Programme for unemployed youth, etc., Seminar in different places, Exhibition, Lecture-demonstration, Festival, Projects for Special Children, Social Awareness Programme are held regularly.





'Hriday Akash' is an aspiring project of Indian Mime Theatre that presently deals with slum children and desires to establish a village where orphan & destitute children will be provided accommodation with full facilities for education, cultural training and a platform to showcase their talents in different field of Art & Craft.

Different projects/activities that it has taken up so far as part of its socio-cultural & social welfare activities are : Mime training programme for the hearing challenged persons / Culture and Values in Education through Performing & Allied Arts and Games/ Non Formal Education through Performing & Allied Arts and Games/ National Mime Festival for National Integration/ National Cultural Camp for National Integration / Exhibition for youth / Development of Adolescent through Theatre / Vocational Training for the youth / Vocational Training for the women/ Vocational Training for the School Drop outs/ Development of Children & Adolescent girls through education, cultural therapy and computer training / Awareness programme through street mime on Drug Abuses/ Atrocities on women & girl children/ AIDS / Literacy etc.

## **THE INDIAN NATIONAL TRUST FOR ART AND CULTURAL HERITAGE (INTACH)**

**INTACH** is a nationwide, non-profit membership organization. INTACH was set up in 1984 to protect and conserve India's vast natural and cultural heritage. INTACH recognizing the importance of heritage education in spreading awareness among the people set up the Heritage Education and Communication Service (HECS) in 1998.

HECS is working to create awareness among different target groups such as the public, professionals, city and local authorities, INTACH Chapters, school and college teachers, and students. It designs different types of training programmes with the aim to make citizens aware of their role in the conservation and preservation of their natural, cultural and living heritage. At present, HECS has a nationwide network which includes 1000 schools in 50 cities and town across the country. It has over 30,000 members participating actively in its work.

Focus is on teacher training programmes to train principals, teacher educators, and school teachers on how to spread heritage awareness in schools and to inspire them to undertake heritage education activities. In collaboration with INTACH Chapters across the country, HECS provided teachers with creative resource material so that schools could set up Heritage Clubs with student members. With a grant from the Ministry of Culture around 100 clubs are set up each year. To date, INTACH has set up over 800 Heritage Clubs, with 20,000 student members in 45 cities, covering 21 States of India. The heritage club programmes are designed so as to involve students in various activities geared towards heritage awareness and education for learning a craft; museum education & outreach programmes; training museum guides; conservation at home and at school; Heritage Radio Programme; Rural Heritage Education and Skill Development; Children's Programmes at





Heritage Festivals; and Making of films on culture and heritage. Every student who becomes a member of heritage club is motivated to participate in heritage conservation and to learn more about their local and natural heritage. **Young INTACH** is a quarterly newsletter for Heritage Club student member on various aspect of heritage related news and information.

## SANSKRITI PRATISHTHAN

Sanskriti Pratishthan founded in 1979 helps to nurture some of the most essential elements of India's heritage and sees its role as that of a catalyst in revitalising the artistic and aesthetic sensitivities of the Indian people. The Sanskriti Kendra revolves around activities related to art, craft, literature, performing arts and social work.

It has three museums: Museum of Everyday Art of India (possesses about 2000 objects), Museum of Indian Terracotta (displayed in the museum are more than 1500 exuberant forms and sophisticated shapes created on location by master crafts persons from all over the country) and Museum of Indian Textiles (showcases some fine examples of Indian textiles in patola, bandhini, kalamkari, appliqué work, brocade and intricate embroideries).

Sanskriti Yatra, a concept that 'Life is after all a journey' for schoolchildren, outreach programme for children and young adults is aimed to explore the world around them which improves the awareness and understanding with regard to their cultural heritage and natural environment. Children from different schools, both public and private, come regularly to Sanskriti Kendra for exposure to its artistic and cultural resources through specially designed workshops/programmes. The five modules of the programme are Heritage Walk, Creative Writing, Environment, Art, and Theatre. The target groups covered by the organisation are school children from NGO's, Government and Private Schools, organisations supporting children with special needs and under privileged children.

It also runs the Sanskriti's Residency Programme which works in collaboration with international organisations like UNESCO, Asia Link, Association Francaise d'Action Critique and Fulbright Fellowships Programme.





## SPIC MACAY

### [SOCIETY FOR THE PROMOTION OF MUSIC AND CULTURE AMONGST YOUTH]

This society has been initiated by a scientist and connoisseur of art Prof Kiran Seth. It is magnanimous and mammoth work he has undertaken for promotion of music and culture amongst youth.

This is a society formed by the youth, for the youth of the country for, folk and classical arts, literature, crafts, Music, Dance talks, theatre, cinema and yoga. The best of world heritage is brought to the youth in educational institutions. Workshops, essays, exhibitions, films, celebrations of national/local festivals, environment and nature care, study tours to places of cultural importance, quizzes, debates panel discussion and other culture related activities are organized by SPIC MACAY.

The following programmes are undertaken by SPIC MACAY every year.

*LEC-DEMS (Lecture Demonstrations):* Held all over India in the first half of the academic year, Lec Dems provide the stage for an informal interaction between the students and artists, and help to create & fine-tune a future audience. Here the artistes demonstrate the art forms with the help of explanations, thereby, making their art form easily comprehensible.

*FESTS (The Festival):* Fest concerts- held in the latter half of the academic year, are formal presentations of classical music and dance. The aim of this series is to enhance awareness among the student community about the essence of Art forms.

*BAITHAKS:* Brings with it nostalgia of the traditional 'Upasak-Rasik' relationship It is held in informal settings with a limited audience. The learner gets an opportunity to steep themselves in the creative 'Rasa'-a sacred experience indeed.

*VIRASAT:* A week long festival comprising performances and workshops in folk and classical arts, literature, crafts, talks, theatre, cinema and yoga held in different educational institutions. It aims at close interaction between students, artistes and craftsmen.

*TALK SERIES:* SPIC MACAY organizes inspiring talks by enlightened individuals from various walks of life. They may be anything as varied as talks on art, environment, philosophy, development, spirituality, literature and the folk arts.

*YOGA / HOLISTIC CAMPS:* A potent yet greatly neglected form of inner growth, Yoga, is fostered in SPIC MACAY's Yoga Camps conducted by authentic yog acharyas. Holistic camps are live in camps, where students and others stay for a given period of time away from their hum-drum routine to experience another way of living focused on simplicity, good





health and spiritual training. Such an experience leaves one more centered at peace with oneself and the world at large.

*FOLKARTS AND CRAFTS:* While the movement lays greater stress on the classical forms, it simultaneously recognizes the multitude of folk arts and crafts of our country. Therefore, with a view to exposing students to these, SPIC MACAY encourages programme through individual events of Folk Fests and Craft Workshops.

*GURUKUL SCHOLARSHIP SCHEME:* Provides opportunities to aspiring 'Shishyas' to live for a month with 'Gurus' who have dedicated their life to their art forms, be it literature, religion or traditional medicine. The right time to apply is May/June & December/January.

## **AKHIL BHARATIYA GANDHARVA MAHAVIDYALAYA MANDAL**

Akhil Bharatiya Gandharva Mahavidyalaya Mandal was established in 1931 by the direct disciples of Pandit Vishnu Digambar Paluskar. The institute is being termed as, 'The National Heritage Institution for Music' for its achievements.

The Mandal aims at creating awareness of Indian classical music at a very tender age of a child and believes that once this process starts it is comparatively easier to enlighten the students about the rich heritage of music and gradually impart training through various teachers, gurus according to the traditional Guru Shishya Parampara.

Examinations are conducted from the school level (*Prarambhik*) till Post Graduation Level (*Sangeet Alankar*) in Vocal Music, Instrumental Music & Dance. Apart from practical training various seminars, workshops, music conferences, lectures with demonstrations, various concerts, training programs are conducted for the benefit of students, teachers, teacher educators. It has a Sound Library which is rich with about 4000 hrs. of preserved recording of almost all well-known artists and scholars and benefits all. 'Sangeet Kala Vihar' – a magazine of its kind in India, is being regularly published for last 63 years which gives valuable information on the facets of Hindustani music.





## UMAK (USTAD MUSHTAQ ALI KHAN CENTRE FOR CULTURE)

UMAK was established in the year 1993 by the sitar maestro Pt. Debu Chaudhuri the sitar maestro with the sole aim of preserving the rich traditions of Hindustani Music keeping in view the Guru – Shishya Parampara. Its main aims and objectives are:

- To propagate and promote the study and training of traditional Indian Classical Music.
- To document compositions and create an archive for music.
- To establish institutions for grooming students to attain high levels and competencies in Vocal Music and Instrumental Music.
- Affiliation of Music colleges, schools, and allied institutions with the centre.
- To combine Music with school and college curriculum & syllabi and conduct regular lecture demonstrations for holistic development of personality.
- To sponsor needy and deserving students with musical talent and upcoming artists with grants, scholarship, financial assistance, logistics and also provide platform for them.
- To establish libraries, reading and listening rooms for the dissemination of knowledge in different fields of Music.
- To open an International House for foreign students showing keen interest in Indian Music for international cultural exchange partnerships in Music.

The centre keeping in the true spirit of the Guru Shishya Parampara has collaborated with ICCR, Ministry of Culture, Sahitya Kala Parishad and school education system to enhance knowledge of students in Music and traditions.

Proposed – Road Map of the institute

- Language Class – Regional
- Visual Art Classes – Keeping in mind the integration
- Western Music (instrument) – Guitar
- Orchestra ensemble





## CHORUS REPETORY THEATRE

The Chorus Repertory Theatre was established in the valley of small hill state, Manipur that is surrounded by the great nine-folds of mountains guarded by mighty tribes on the top in the eastern most part of India in April 1976. Located on the outskirts of Imphal, Manipur's capital city, Chorus repertory theater's two-acre campus has been slowly built (and six times rebuilt after disastrous monsoons) to accommodate a self-sufficient way of life, with housing and working quarters for the company.

Ratan Thiyam one of the most important theater personnel in the national and international performance scene has initiated this repertory for the development of arts and culture in the North Eastern part of the country. The theatre repertory continues its research on examination of the human condition, expanding explorations of war and power to embrace the search for enlightenment, reconciliation and peace. People from all walks of life have been influenced by theatre of this group.

A scientist wrote to CRT "We have an International scientific program at IUCAA, Pune from July 17-Aug 30, 2008. (This is funded by the International centre for Theoretical sciences, TIFR.) Would like to know how to go about trying to organize a performance by chorus as a part of the cultural evening. The program will attract a large number of extremely distinguished scientists".

This theatre group has been associated with Spic Macay for a long time and organizes regular workshops and presentations for school and college children to develop their abilities and personality and at the same time enhance their awareness on problems in society.

## INDIA FOUNDATION FOR THE ARTS (IFA)

IFA is a unique organization that offers support for the arts and arts capacity building within India. Project Kali-Kalisku of IFA was born from the agreement between Goethe-Institute and IFA that education, especially in the Indian context, is the most important engine of development.

It believes that arts and culture are the only guarantee to make education holistic and well-rounded. And, further, that the school teacher, especially in non-metropolitan India, is the most powerful vehicle of arts-based enrichment of education.





IFA has organised 20 workshops for government school teachers in seven districts across Karnataka. 398 schoolteachers and 20-30 informal attendees benefitted from the workshops. Shimoga, Dharwad, Bidar, Gulbarga, Udupi, Coorg, Mandya. Initiatives and Achievements under Kal Kalisu project were presented in Art Education Conference, title 'Contexts, Concepts and Practices in Schools', in December 2009, in Bangalore, India. The Conference provided democratic platform for educationists, thinkers, policymakers and practitioners. Some of the teachers shared their field experiences.

IFA is working with arts institutions such as: Ananya (music), Attakkalari Centre for Movement Arts (movement/dance), Bharat Gyan Vigyan Samiti (visual arts), Gombe Mane (puppetry) and Ninasam (theatre). Together with partner organizations it evolved multiple methodologies of training that soon revealed mutual synergies. School teachers (from the primary, middle and high schools) experienced workshops in multiple artistic forms, encouraging the idea that the arts are a universe, not a set of tools for classroom use.

## VIDYA BHAWAN SOCIETY

Vidya Bhawan Society was established as a school in 1931 in Udaipur, Rajasthan. The school was co-educational and stood for secular and democratic values. The Society visualized that children are creative and prolific by nature. Art gives expression to this creativity. Thus, art education can be a medium of enhancing learning in all the subject areas of curriculum and needs to be seen in integration with them. The schools of the Vidya Bhawan Society are run on Gandhian ideas of basic education and cater to the children from the villages on the periphery of Udaipur(Rajasthan). Children's experiences with art start at an early age in Vidya Bhawan schools. Drawing, painting, clay, collage, pottery, music and dance form an integral part of the daily timetable of primary classes.

Objectives of this society are: linking of arts with other curricular areas; development of aesthetic appreciation; development of Creative expression; and understanding of folk art.

The relationship with art and curricular areas takes on a new meaning in the Basic school working with Gandhi's ideas of *nai taleem*. Here activities like carpentry, tailoring, gardening, food processing, repair of household appliances, making products out of hand-made paper are added on to the other experiences for children and form a part of the regular time table. These craft activities are also closely linked with Gandhi's ideas of cooperation, self reliance and dignity of labour. The society is now working with the *kachchi basti* children in Udaipur. They also aim to establish linkages with the Basic school and have organised a handmade paper product workshop for the children in one *basti* school . They are also organising a month long course for those children who have shown keen interest in it. They intend to continue organising such workshops in other *bastis* as well.





## THE ISHARA PUPPET THEATRE TRUST

Ishara puppet theatre is one of India's leading creative puppet theatres, founded in 1986 and registered as a trust in 2001 by Dadi Pudumjee.

Ishara is a catalyst in promoting puppetry and its uses in education and entertainment through a non formal medium using puppets, masks, movement and objects. Both traditional and modern puppetry techniques and skills are encouraged, through its programs of performances, workshops, awareness programmes using puppetry and media.

Ishara works with a core group of puppeteers, artists, actors and dancers. The Annual Ishara International Puppet festival is held each year in Delhi ,Jaipur and Chennai.

Workshops conducted by the group on various themes like social awareness, health awareness, environmental concerns ,enhancement of aesthetics, concern of violence, caring, and a sense of community and self esteem have created a positive outcome.

Ishara has been working with marginalised groups of young persons in the field of HIV/ AIDS and Drug use through its partnership with UNESCO Paris and EU in the last two years.

The different projects have enabled to train a batch of 6 young persons from the Salaam Baalak Trust, to become peer educators for workshops, training programmes and performances with schools, institutions and NGO's. The aims and objectives of the Ishara Puppet Theatre Trust is to collaborate with craft and folklore centres in supporting and developing the traditional puppetry of India; maintaining the traditions of puppetry while encouraging the renewal of the arts of puppetry; to broaden the aspect and use of puppetry in education and entertainment; to collaborate with other institutions of puppetry/art/theatre, performing arts schools, educational institutes, technical training institutes etc. around the globe for education and dissemination of knowledge related to puppetry. It also endeavors to create and distribute books, journals, newsletters, video, CD's etc. towards the promotion of puppetry and allied forms of art and culture. Conferences, seminars and exhibitions are organized to promote and develop the art of puppetry. There is an effort to explore strategies for sustaining puppetry and puppeteers, through networking with Indian and foreign puppeteers and compiling a directory of Indian puppeteers. It also collaborates with other agencies, organizations and government departments in conducting programs and projects.





## RITINJALI

Ritinjali is an NGO set up in 1995 that works for education, for providing opportunity, for providing learning as a means to awareness, such that learning may lead to an open window, an access to a better life. Ritinjali is firmly rooted in its philosophy of providing a helping hand wherever needed, in times of immediate crises, to pre-empt social and community issues and to promote responsible citizenship wherever possible.

In Ritinjali's core curriculum, the Arts Program is as essential as imparting literacy and numeracy skills and basic scientific understanding to all those who have fallen through society's cracks.



It is based on the ideology that arts - (art and craft, pottery, music, dance and drama) - are languages that all people speak that cut across cultural, social, educational, and economic barriers and enhance cultural appreciation and awareness. Besides improving academic achievement, the Arts Program enhances attitudes, social skills, critical and creative thinking. While based in Delhi, Ritinjali's work and efforts have reached areas as far-flung as Rajasthan, Tripura, Meghalaya, Gujarat, Orissa, Kargil, Bihar and Uttaranchal.

## VIDYA & CHILD

*Vidya & Child* works with the mission to help bridge the gap for those children who need education and have no access to the facilities for learning existing in our society. The organization is active in Delhi India. Children who belong to socio-economically marginalised sections of society and majority of whose parents are illiterate/ semi-literate and work as domestic servants, industrial workers, rickshaw-pullers, street vendors, plumbers and carpenters are hardly exposed to any form of learning and therefore the personality of the child does not grow. The belief that every child is capable of greatness is the driving force of this institute and it provides a platform wherein every child is given the freedom to explore and take decisions for a meaningful life ahead.





Vidya & Child started with 2 children and now works with over 700 children across 4 locations through its non formal and after school support centres. There are over 100 children who have been mainstreamed into formal schools and 9 children have finished Class XII and are all pursuing higher studies. The children are exposed to Music, dance, painting, theatre, Musical instruments etc.

The organisation believes that each child's insatiable energy, determination to succeed and ever smiling faces drives to improve on inputs and reinforces beliefs such as: a child realises his inner strengths and works on them; the child develops as an individual with a strong belief in his own capabilities; a child is exposed to the vast world of learning & knowledge; a child gets the opportunity to explore, create and focus on his talent; a child feels a sense of belonging; and a child learns to dream and work towards it's fulfillment.

The objective of the organisation is to develop a creative learning environment for children and help them merge with the mainstream of society; to create a place for every child's dreams, creativities and above all celebrations.

## SRUSHTI

*Srushti* – Performing Arts & Communication Center is an NGO, which works on developmental communications, focusing mainly on Universalization of Elementary Education, by building the capacity of children to express themselves, using performing and digital arts. The organisation has worked extensively with Sarva Siksha Abhiyan, Government of Karnataka on UEE by engaging creatively with various arts initiatives with Government school children and teachers. The organization has developed training modules based on art as process and conducted training programs for teachers and Master trainers on Inclusive education in about 500 schools in villages of north Karnataka, India.

The outcome of Arts as process with children has given them a platform to express themselves artistically, has enhanced their self expression, creative expression, opportunity to use the indigenous art forms, and has developed their creative thinking skills and inclusion of marginalized children, besides also enrolling other out of school children back to school

*Creative Communication for Change through Arts ( CCCA)* is the process evolved by the organization after decade long engagement with marginalized children and teachers to enable and empower them to become agents of change where their creative and artistic approach to communicate and face issues become an important catalyst for change.

The organisation is to undertake study in five states across India, by using a multidisciplinary approach, to evolve a culturally relevant language to communicate child rights and strategies to build child's capacity to express through indigenous arts and participate to claim their RTE ( Art 12/13 of UNCRC) using a multidisciplinary approach.





### 3.5 INSTITUTIONS OF HIGHER LEARNING IN THE FIELD OF ARTS

Preparation of Visual Artists, Performing Artists, Art Teachers, Critics, Art Historians, Aestheticians, Designers, Architects, Art Directors, Film Makers, Curators etc. are being prepared by number of Academic and Professional Academies and Universities all over India through formal, non formal and distance mode. It is next to impossible to write about all of them or even name all of them in a document as each Institute in itself is beyond measure. It can not be justified to the kind of quality and quantity they are producing to help us live in a look good and look beautiful World. Make our lives beautiful using their creations. They are maker of civilization in true sense. It is difficult to imagine life without having them in the background. *Who prepares them? Who nourishes these fine men/women for this role of theirs?* This section showcases some of the higher education institutes which are contributing to the area of art education.

There are numerous courses offered by various central and state universities giving degrees at the graduate and post graduate levels. For instance ***The Maharaja Sayajirao University of Baroda***, through The faculty of Performing Arts that was formerly known as College of Indian Classical Music, Dance and Dramatics was established as “Gayan Shala” in February





1886 .It is a unique faculty of its kind in the entire western region, which imparts training at the university level in performing arts viz. Music, Dance and Drama offering courses up to Ph. D. in these disciplines. This is an Institution with difference sreplacing the traditional rigidity of the conventional academics and technical institutions and to embark on a more innovative and broad approach to teaching of Fine Arts and design for fostering creative and intuitive abilities and for providing a wider horizon so essential for creative expression. The Department of Art History has a growing archive of visual documentation and a collection of original art works.

The **Banaras Hindu University** which is considered as one of the seats of Culture of Education is a premier central university of international repute. It is regarded as the largest residential University in Asia. University is contributing by creating Masters in Fine Arts, Masters in Applied Arts, Masters in Vocal and Instrumental Music, Masters in Dance, Masters in Textile Design etc. Similarly, University of Hyderabad through The Sarojini Naidu School of Arts & offers similar courses with the broad objective to explore the evolution and forms of arts through an integrated approach to the study of creativity for which an inter-disciplinary approach is incorporated in the syllabi.

**Vishva Bharti University**, better known as *Shantiniketan* (Abode of Peace) provides common fellowship between the cultures of East and West. The university has earned its reputation World wide for its quality education in the making of Artists and Art professionals. University has the honor to have Nobel laureate, Amartya Sen, Famous Artist, Nandlal Bose and RamKinkar Baij, Shivani (Author), Satyajit Ray (Film maker) and our erstwhile Prime Minister Indira Gandhi to name a few.

Another prominent institute namely **Kalakshetra** (holy place of Arts) Foundation imparts the training of young and talented people by masters of Arts, with the background of a religious spirit that has been its main aim. In the words of Rukmini Devi, "with the sole purpose of resuscitating in modern India recognition of the priceless artistic traditions of our country and of imparting to the young the true spirit of Art, devoid of vulgarity and commercialism."

Similarly University of **Jamia Millia Islamia** (JMI) and University of Delhi (DU) also offer degree courses visual arts. JMI has a reputation of creating good teachers and professionals in all fields of Visual Arts. Jamia Millia Islamia is the first and the only University in India offering Master degree in Arts Education.

Arts Education Curriculum is designed to create Masters in Arts Education with specialisation in Visual Arts. The course provides adequate space for school experience to the teachers in making. Dissertation in any one area of arts education is a compulsory part of the curriculum and provides student teachers with better understanding of the course.





Whereas Faculty of Music & Fine Arts, under **University of Delhi** has advanced training in Visual Arts, Creative and Applied Arts, Hindustani and Carnatic Music (Vocal and Instrumental) leading to the Bachelor and Master of Music and Fine Arts. In addition, *university* records to be reckoned that the department has produced enough scholars who have made a positive contribution towards its progress. The research programmes of the Department aim at academic excellence and reach out to constructive intervention in the fields of practical, theoretical and applied Arts Musicology. In addition to these degree courses University also runs degree courses in teacher education under Central institute of education. The University has the credit of introducing arts as compulsory subject in these courses of teacher education known as; Bachelor of Education and Bachelor of Elementary Education.

**Jawaharlal Nehru University** also offers the higher degrees through the School of Art and Aesthetics (SAA) and School of Language Literature and Culture Studies. The SSA offers post-graduate degree courses in the theoretical and critical study of the cinematic, visual and performing arts. Moreover, it is the only place in India where these disciplines are offered in one integrated programme that allows students to understand the individual arts in a broader context of history, sociology, politics, semiotics, gender and cultural studies apart from being able to integrate the study of one art form with the other arts. The three streams of study offered at the school are Visual Studies, Theatre and Performance Studies and Cinema Studies.

**Indira Gandhi National Open University (IGNOU)** through the School of Performing and Visual Arts (SOPVA) aims at developing and offering programmes in collaboration with different specialised institutes leading to Certificates, Diplomas and Degrees in the areas of performing and visual arts through the distance mode.

**Sir Jamsetjee Jeejeebhoy School of Art**, is the oldest art institution in Mumbai . Presently the institute offers Bachelors and Masters Courses on various fields of Fine arts. A metal tablet on the building proclaims, Rudyard Kipling, son of Lockwood Kipling, first principal of Sir J. J. School of Art. This building is a popular tourist attraction. The famous alumni students of Sir J. J. **School of Art** include R.K. Joshi, Bhai Patki, Amol Palekar, Arun Kale, M.F.hussain, A.A. Raiba, B. Prabhaa and Atul Dodiya to name a few.

#### **Indira Kala Sangit Vishwavidyalay (IKSVV), Khairagarh, Chhattisgarh**

It was established in 1956 and the motto engraved on its emblem reads, “Sus-swarah Santu Sarve-api” i.e., *May all live in Tune. The objectives of the University are to provide instructions in all branches of Music and Fine Arts, to make provisions for research and advancement of studies in Music and Fine Arts and dissemination of knowledge.* The oldest & priceless classical recitals are kept in the Listening Room of the University with utmost care. It is a total panorama of Indian Art and culture.





In addition to the above mentioned universities and Institutes different Central and State Universities all over India are producing artists and researchers in different field of Arts. Some of the Universities are conducting research programmes and offering Ph D degrees programmes. Most of these universities have good exhibition hall for the regular display of artistic productions of their students in visual arts and Auditoriums for giving space to their performing artists. Also the Colleges of Arts in different regions of India also offer courses on art education. Some specialised institutes needs to be mentioned namely, Schools of Architecture in different parts of India, National Institute of Design, Ahmedabad and Institutes of Designing in Different region of the Country for its contribution in creating some of the best designers in the world. The list of such institutes is too long to be covered in this section alone as stated earlier. Nevertheless a list of institute recognised by the Ministry of Human Resource and Ministry of Culture is appended at the end of the document.





### 3.6 FROM THE FIELD

India's entity is not that of a monolithic status, and accommodates an infinitely enormous, almost immeasurable depth of varied cultures. The multiplicity arising out of a wide cross-section of people, languages and their cultures cannot be encapsulated in one categorization and demands an in-depth analysis. It would also be unfair to classify the assorted and distinct regional practices together under one umbrella.

The role of Arts in education has been path-breaking in many areas of institutionalized teaching, but still implementation in most of the schools varies where it flourishes in fits and starts, as in hobby classes or occasional events and celebrations.

The need of the hour is to introduce arts as a pre-requisite tool in any and every curriculum, but judging by the stupendous size of the country, as also the ever-increasing growth in population, the enormity of the task may seem improbable to achieve in a short span, but a fresh beginning is already on its way.

There are several schools as well as organizations, working in formal and non-formal sector of education, which have evolved ingenious ways of exploring the Arts with children and integrating them with other curricular areas for the benefit of both. There are inspirational studies from Schools, Museums, Govt. and Non Govt. Organisations, sharing, and scaling it up shall serve in the promotion and effective implementation of Arts Education in our schools.

The commands of The Right of Children to Free and Compulsory Education Act 2009, augur well for the enthusiastic future generations brimming with hope and great promise. While many of our schools, with limited resources, are only now waking up to the importance of the Arts in their curriculum, there are also success stories that light our way.

Glimpses of methods and approaches to arts are given as case studies in annexure -I





# ROAD AHEAD



## 4. ROAD AHEAD

The Indian education system is the largest among Commonwealth countries, and the second largest in the world, next only to the USA. Much of India's diversity and culture finds a reflection in its educational policies, but despite having seen remarkable changes since Independence, and many significantly innovative programmes under way, there is a lot that still needs to be done.

Meeting the demands stemming from the sheer number of students is a Herculean task. With approximately 176 million children in the age group 6 to 14 years enrolled in 8,96,656 schools, incorporating Art Education in the school curricula is not going to be easy, particularly since the number of children is constantly on the rise.

Our government deserves praise for the initiative it has displayed so far, raising the hope that all children will go to school and shall have right to quality education. The enforcement of 'The Right of Children to Free and Compulsory Education Act 2009, with effect from April 2010 is a landmark development for it entails enrolling every child between the age 6 and 14 years for elementary education. As per the directives ( RTE, Norms and Standards, Directives 19 and 25) of 'The Right of Children to Free and Compulsory Education Act 2009, schools need to provide a separate teacher for teaching art education to all those children who are studying in classes VI to VIII. This creates a huge demand of creating teachers for teaching different art forms at this level of education.

Approximately 33 million children in the 4-18 years age category are enrolled in our secondary schools (1,37,207 schools). According to the NCF 2005 and CBSE system of examination, all students in secondary classes need to study art as a part of their curriculum

Here the mandate set by 'The Right of Children to Free and Compulsory Education Act 2009, Government of India, the guidelines for school curriculum as in NCF 2005, NCERT, and the vision lent by MHRD, Government of India, are to act as our driving force. The NCERT has visualized many areas that need immediate attention as far as the road ahead is concerned.

It is our priority to impart Art Education in all our schools. Under the new Act, the focus would be on training all in service teachers adequately in a proper manner. This is a must if children are to undergo genuine art experience.

In this endeavor of meeting the newly created demand of art teachers, planning and providing quality pre service teacher education to millions of student teachers, will be an intensive programme aimed at a futuristic course. Introduction of Arts Education as a mandatory





component in all pre service teacher education courses has begun all over India. Plans are afoot to regularize it by the NCTE.

NCERT is networking with different International, National and State organisations at the ground level to create adequate human resource for conducting research, trainings and development activities for accomplishing this Herculean task of training' teachers. Orientation of the educational administrators is another area of great importance, as art education can only be implemented in its true spirit with an aware and motivated leadership. To this end, the development of training and resource materials for teachers and teacher educators, handbooks, guidelines for different stakeholders needs to be initiated.

A pat on the back may be too early for us yet, for we do realize that we have a long way to go, and miles to achieve. At the same time, we could follow the diktat, 'Well begun is half done,' and that we may already be on the right path to accomplishment. With appropriate channels, dedicated guiding forces, a practical curriculum and above all, a keen sense with the right approach to bring about a functional and realistic change, we do see ourselves realizing our dream soon.

An Art Observatory (as per the guidelines of UNESCO) in the country to promote Arts, and build a congenial atmosphere for Arts in Education and Education in Arts in the region is on the anvil.

Our request has been to all concerned to help us in this exercise.





**ANNEXURE-1&II**  
**CASE STUDIES FROM THE**  
**FIELD**  
**AUTONOMOUS BODIES**  
**WORKING IN THE AREA OF**  
**ARTS AND CULTURE**



## **CASE STUDIES FROM THE FIELD**

### **Integration of Arts with School Subjects**

Only a few subjects can be taught in isolation, and a holistic perspective on subjects is imminently desirable. And that can be achieved with integrating academics together. Integration entails arts and academic teachers setting class agenda together in a manner that academic topics also become the subject matter of visual and performing arts classes. This is consistent with the concept of multiple intelligences, and allows teachers additional ways of assessing whether children have grasped lesson material or have been unresponsive.

Through theme related stories children play games in the sports ground, sing and dance, share their ideas and thoughts, as also listen to stories and even enact them. They thus create their own stories and songs, decorate the place, make things using their hands, and learn through exploration and experiences of their own.

### **How does art experience help?**

It is a well known fact that each of us has a creative side that may not manifest and lie dormant for years. What is essential is to open all the windows of a child's mind to make him/her explore all the creative challenges. Integration helps every child delve into all art forms without being rigid to achieving the desired standards and skills associated to different art forms.

The key here is openness to innovative learning, in the formative years of a child. In the open art class for instance, the conventional colors to paint the moon, trees and mountains in sometimes bizarre and abstract hues transcends the imaginative skills with vibrancy to another world of a young mind.

Collaborative efforts between different art forms can fuse together harmoniously with experimental art forms that appeal to children.

Integration also serves to overcome inhibitions and promotes exploration besides helping maintain individual originality. Combining arts and other subjects bring variety in style, unity in diversity and experiences of different families and communities in to the classroom, thereby giving more open space to arts in schools. It encourages promotion and implementation of arts as natural part of learning and living and makes learning joyful. But





what it does most is to help children construct knowledge as the entire activity is a child-centered learning, and thus helps in enhancing their life skills. Moreover, integration helps in the holistic development of learners, above and beyond.

In this respect, music, dance and theatre as arts included as a subject in the core set of courses could be fun too. This involves sourcing or writing songs that repeat lesson material, and fleshing out broad themes in the form of drama and dance routines, in collaboration with children in multiple projects. These projects, sometimes may continue for months, where children get hands-on experience making models in various mediums to represent things being studied in other subjects. Arts classes also serve as a bridge to explicate abstract academic concepts.

Song lyrics, dance movements, theme paintings, installations, stage settings drama scripts etc. are effective methods of teaching and learning. Illustrations of songs are also a great help for children in extracting meaning, as they give clues about the written materials.

Watching teachers involved in the process also boosts children's confidence, as artworks become not a finished product, but the outcome of teaching learning process.

Cartoons of animals and fantasy creatures are helpful in side-stepping the gender dilemma: should it be a male or a female character?

There are several projects and virtually inestimable number of novel concepts being designed, performed and used by many inventive teachers in schools who have done pioneering work- and very successfully so- but we are highlighting only a few of those who have followed the concept of art education, within their limited resources available, accomplished the desired objective, besides being exemplary in their work.

Some of the exceptionally matchless ones with great results, and others with spirited and commendable work, with may be a lesser degree of triumph, have been as follows:





### Case study- I

Surjeet is an extremely creative child and yet on the other hand very hyper, easily distracted and not focused. It is very difficult for him to do well in his academics despite having the aptitude. A classroom binds him and blurs his mind. Books do not excite him and his sharp and creative mind does not get enthused when made to focus on their content.

Yet when given the opportunity to paint, dance or work with electrical goods his dull eyes brighten up. He suddenly focuses and concentrates on the work at hand.



Playing with colours on the canvas unleashes his creative energy and makes him concentrate. This in turn helps him understand the need to pay attention to his academics and has helped him through school so far.





## Case Study- II

Bindu Lenka – Class IX student has been learning Kathak dance for the last 3 years

(A painting by Bindu published in the children's magazine the Little Big Bridge)



A very shy and soft spoken child, Bindu has a multifaceted personality. She does very well in school and has a flair for writing, is *good at painting and is a graceful Kathak dancer*. (In this academic year Bindu secured A+ grade in her academics)

Bindu joined Vidya & Child in 2002. She studied at Vidya & Child till class V. We worked on her fundamentals and she was admitted to Lord Mahavira School in the year 2007 in class VI. She has been doing very well in her studies & secured very good grades across all subjects. She has a definite liking towards Science as a subject.



*Bindu in a Kathak performance extreme right*

She is very focused towards her studies and aspires to become a scientist.





### Case study- III

The child's mother works in a factory, and father is a vegetable vendor. Devrani's mother feels very strongly that Devrani should study further so that she can be financially independent in future.



Devrani practicing  
Kathak Dance

She had moved from the village where she had not been exposed to any form of schooling. At the age of 8 when she started studying with us we started with the Alphabets. Recognising and writing each alphabet would take a month. There was no eagerness to learn, spending time by idling in the bylanes of the locality was a favourite past time. We were at a loss on how to ignite an interest in her studies.

She started participating in a lot of activities, learnt folk dances, performed in various Annual Days. Devrani started learning Kathak 4 years back. Kathak gave her the support that she needed. Kathak gave her the skill to concentrate to relax and focus her boundless energy constructively.

Devrani cleared her Class X exams and is now studying in Class XI. Learning an Art form has increased her self confidence, has given her the strength to overcome her weaknesses and focus on her strengths.

*(case study I, ii, iii, Vidya & Child, Delhi)*





## Case study- IV

Science project for class two on animal homes.

The science teacher and the music teacher collaborated to create a song for the children to perform before the rest of the school. The song chosen as a base was *In the Jungle*, from the Lion King, and 7 new verses were improvised and added about other animal homes.



The lyrics were written on a poster and stuck on the wall, with each animal's name in CAPITAL letters. The verse was broken into two lines, to make each line shorter for the children, and the second line of all the verses were identical, but for the name of the animal. This association facilitated the reading effort in the first line.



For each verse a different color chart paper was used, the same color in which the animal itself was illustrated. These animal illustrations were cut out, and pasted up in different parts of the room, for the children to look for. Later, the color of the chart paper would be a clue in recognizing the animal in the verse.

In the jungle, the mighty jungle, the LION sleeps tonight (2)  
In a nest high up in the treetops the PARROT sleeps tonight (2)  
Under waves in the salty ocean the DOLPHIN sleeps tonight (2)  
On the side of the muddy river the CROCODILE sleeps tonight (2)  
Standing up in the sandy desert the CAMEL sleeps tonight (2)  
In a den in the snowy forest the GREY WOLF sleeps tonight (2)  
Nice and snug in his mother's pouch the JOEY sleeps tonight (2)  
In a web hanging from the ceiling the SPIDER sleeps tonight (2)

The beginning of each verse differed, but the 4-note interlude between the verses was sufficient for the teacher to read out the first 3 words as a prompt to help the children. Alternatively the teacher would pause and ask: 'what color?' to make sure that children with reading problems knew which verse the class had reached.

The chorus between the verses is the Zulu word *a-wimoweh*, from a hunting song, repeated 8 times, during which the children would relax and dance as they sang.

The outcome of this project was a review of a science lesson as well as very focused reading practice, getting children to use top-down strategies on the text (besides the more standard bottom-up decoding strategies). The singing was a pleasant bonus.





## Case study- V

Under integrated approach to maximize the learning of a concept by using arts as a core to connect it to various other disciplines. This approach helps link various subject disciplines into an integrated lattice wherein the child can see the connecting patterns and internalize the concept in a holistic manner. As the approach includes various different activities it subscribes to the theory of multiple intelligences and therefore caters to different kinds of learners.

In the study of Asia for instance, it begins with an introduction of its physical features and its political divisions by the Social Science teacher. Atlas study and map work are taken up in detail to understand the features with clarity. In the library and technology classes each child researches in depth about a particular country along definite parameters given by the teachers. In the art class the children are shown a PowerPoint presentation on Asia and its various monuments. The children are paired off and they create a three dimensional model of the monument chosen by them. They work on it



meticulously to produce an exact replica.

In the process the child learns about the architecture and the religious influences that shaped its construction and the culture of the country where the monument is located. When these models made of card board or clay have been painted upon they are exhibited and the children explain the various features of the model, the details of the country and the whole process they have been through to all those who view the exhibition.



In the western Music class, the salient facts of Asia, are set to tune and the song so composed is sung by the children on stage. In the dance and drama class the customs and dances of different countries of Asia are woven into dances and dramas and are enacted on stage. In the Hindi language class the folk tales from different Asian countries written originally in English are narrated in Hindi. A comprehensive study of Japan is done in Hindi in collaboration with the Japanese Embassy. A food festival organized in school helps the children appreciate the cuisines of different Asian countries. During the festival children make a presentation on the different cultural aspects of the countries of Asia. In the English class the children write an essay titled “ I am Asia “ to give expression to all the learning that they have internalized about this continent.





## Case study- VI

Founders Day is a mega event when art dominates the curriculum for a period of three months. The themes which range from Ramayana to Global Warming in different years is researched upon in the academic domains by all the children. The knowledge so garnered is represented through the visual and performing arts to communicate the theme and the pedagogy it enshrines. Entire school is converted into a giant studio and every branch of arts contributes with its unique interpretation of the theme. The end result that inter twines all the art forms is theatric production in milieu of the artistic backdrop. Music and dance is then used to convey the concept. The costumes that are designed in-house for every child according to their specific role reinforces the concept and makes learning holistic



Two-day Annual Drama Festival is organised as part of this mega event. Different Schools situated in the southern region of Delhi are invited to enact plays, in the Annual Drama Festival. The storyline, dialogues, music, stage-craft were to be original and meant to tap the creativity of children of classes 3-5. One of the themes was 'Global warming'. The plays were followed by questions from the audience and at the end of both the days an exhaustive discussion of issues was taken up to focus closely on the theme. There was great enthusiasm



as the audience of children from different schools



commented on various ideas brought out in the play. Some commented on the stage setting, others suggested suitable lyrics for a particular scene and some others also commented on the story line.

Festivals and exhibitions, create a happy break in school routine and become milestones marked by sudden spurts in learning and confidence for children. When a festival theme is linked to the academic curriculum children's scope for creativity and expressions are enhanced, as they dwell on the academic material in order to transform it. They have opportunity to think beyond boundaries.

(c.s. iv, v, vi, Vasant Valley School, Delhi, India)





## Case study- VII

We Have Our Own Band - Slum kids make Music Instruments out of waste material

A group of slum kids gave the waste material a shape of a musical instrument and established a music band in Kolkata.

Known as '*Hriday Akash*', the band has the music instruments made out of waste material like discarded metal bowls, plastic bottles, glass bangles, bottle covers, thermocol, tin drums etc.

The turning point for these nine school dropouts came when they were picked up by Niranjana Goswami who got them engaged in this activity.

"We first tried to engage them by entertaining them. We thought that by learning painting they would get knowledge of geometry and measurement. Then in music, they will learn sounds and will get knowledge of sounds. Then this is how slowly an orchestra was formed," said Goswami, secretary, '*Hriday Akash*'.

The kids are happy to have given their imagination a full play.

"What we play here are not original instruments. We use things which are normally thrown away, like bowls, plastic bottles, glass bangles, bottle covers, thermocol and tin drums. We learn along while playing these instruments," said Surojit Hazra, a member of the music band.

(Indian Mime Theatre, Kolkata)





## Case study- VIII

Integration of art into the learning experience does not necessarily mean, for example, to illustrate a poem, or copy a work of art created by another civilization. This sort of integration does not help either subject, and becomes a superficial experience and can have a negative impact. True integration takes place when individual subjects lose their identity and the learning experience becomes a meaningful whole. The children should be able to identify with the experience. Motivation, in this case, becomes an important part of the lesson and the teacher should provide the right environment for such an experience.

“I would like to illustrate this with an example. A student in my 4<sup>th</sup> grade class has a grandmother who had been a victim of the partition between India and Pakistan, after India gained independence in 1947. I invited this lady to come and share her experiences with the class, on the occasion of independence day. She gave a very insightful talk, which was filled with vivid personal detail of the personal trauma. The class was very interested and asked many questions. They had



read about the partition in their history texts, but what they heard now was a personal encounter, which covered incidents about them fleeing secretly from their homes by night, gathering only minimal possessions, travelling for days in the discomfort of a truck, living in refugee camps with threadbare amenities. These details helped them form a mental image, so strong, that the effect was vividly noticed in their paintings, which they did the following day. This lesson gave the children a lesson which could never have been learnt in a history class. Not only that, but the curiosity it generated, encouraged them to scour the library for books on the freedom movement. I believe that this lesson had achieved its objective because the main goal of education is and should be to arouse curiosity which leads to more self-initiated learning.”





## Case study- IX

“Some years ago, I had conducted a workshop on the Indus Valley Civilization, a lesson that is taught in the 5<sup>th</sup> grade. Several activities had been organized for the same. The session began with a visit to the Prince of Wales museum, which has an extensive section on the IVC. Children sketched the dancing girl, the bearded man, toys; they also looked at jewellery and the architecture. Back at the workshop, students created individual buildings, which were combined to make the town, they excavated remains (which I had buried earlier) in the sand pit, while learning about the work of archeologists, and created toys and jewellery, based on the inventions of that time. At the end of the workshop, parents were treated to a slide show, where children presented their findings of the civilization. But the most satisfying moment came when a parent walked up to me, a few months later at an art gallery and said, “You should have such workshops for all the chapters in their books. I want to tell you that my daughter never needed to open her book to study that chapter and she did so well at her history exam.”

(Case study viii, ix, *J B PETIT, Mumbai, India*)

## Case study- X

Designing of a News paper:

A group of 15 children in the age group of 9 plus were working on computers and accessing net to read stories of the day one of the child struck upon the idea of noting all that the group does in the whole day. Diyas ( the facilitators as they are called) suggested, why not a news paper, as the news paper brings news of the day from all over.

This news paper would focus on the world of these children the design, writing skills, imagination etc. will be the focal point. It is with the use of ICT along with exploration of different art forms for making cartoons, art work, and layouts design for the paper. They wrote poems and stories, interviewed people. They covered reports of all the school art activities of the day in the paper. This activity alone has given unsizable space for enhancing their Creative Thinking skills along with artistic skills, writing skills and other life skills.

Drawing, painting, clay, collage, pottery, music and dance form an integral part of the daily timetable of primary classes. Integrating these experiences with the early language learning of children is a natural part of the teaching-learning process in the classes. In the Social Sciences children take integrated projects which help acquaint them to the different arts and crafts in India.

(Mirambika, Delhi, India)





## Case study- XI

In the State of Rajasthan in Udaipur a very creative Project was taken up as part of quality improvement in education and outlook of children. The project was ' Making handmade paper and products' in a classroom project for all children of upper primary classes of Kachhe Basti area (an economical weaker section). These children were deprived off even of the simple activities of arts in school giving hence no exposure or experience of arts.

These children were asked to bring old newspapers to schools and the machines for preparing pulp out of these paper were provided by the organization. Expert in this area facilitated the children in making of handmade paper from the pulp. After the paper was ready to use, children prepared different utility items with these papers. The prepared objects were also decorated using different materials by the children and displayed as exhibition and sale for the community.

This project helped children understand and apply the basic concepts of Maths and science in the making of pulp and designing of products and gave adequate space to their urge for creation and beautification. The increase in level of confidence and happiness was very visible. Their first hand experience and hands on skillss gave them courage to talk to and explain the whole process to others.

(Vidya Bhawan, Udaipur, India)

## Case study- XII

A Case Study on 'Training of Educational Leaders' (Head of Schools)

**Principal Leadership Development Program** is designed for those Headmasters who have volunteered to take up the process of self change and change in their classrooms, schools and in their communities. The process of selection involved intense selection criteria



to see the actual interest and zeal. This programme is currently being implemented with 80 Head Masters in Jhunjhunu & Churu districts in Rajasthan and 80 HMs in Ahmedabad in Gujarat.

**This Programme** has helped Headmasters develop their capacities, attitudes and understanding to improve education





quality in their schools. Over the 3 years Headmasters are trained in instructional, institutional, social and personal leadership. The programme aims to help build capacities in:

- Building a feeling of community and a culture of mutual trust by using Arts like; Music, Visual arts, Theatre & Sports
- Nature & Pedagogy of different



*Head of schools in Rajasthan dancing and singing Balgeet*

subjects and assessment, level wise grouping, lesson plans and reviews as an integral part of the activity based method

- Capacities like creative problem solving, team work & intra personal relationship, creative thinking & innovation, visualization & conceptualization through the usage of Arts

Those who are in the process of leadership training are already seeing and showing great difference. However the impact study on these educational leaders shall be conducted soon.

(Kaivalya Edn. Foundation, India)



**Annexure – II****LIST OF AUTONOMOUS BODIES WORKING IN THE AREA OF ARTS AND CULTURE**

Allahabad Museum, Allahabad

The Asiatic Society, Kolkata

Archaeological Survey of India ,New Delhi

Centre for Cultural Resources and Training, New Delhi

Central Institute of Buddhist Studies,Leh

Central Institute of Higher Tibetan Studies, Sarnath, Varanasi

Delhi Public Library, Delhi

Gandhi Smriti and Darshan Samiti,New Delhi

Indian Museum, Kolkata

Indira Gandhi National Centre For The Arts,New Delhi

Indira Gandhi Rashtriya Manav Sangrahalaya,Bhopal

Kalakshetra Foundation, Chennai

Khuda Baksh Oriental Public Library, Patna

Lalit Kala Akademi, New Delhi

Maulana Abul Kalam Azad Institute of Asian Studies, Calcutta

National Council of Science Museums, Kolkata

National Museum Institute of History of Art Conservation and Museum, New Delhi

National School of Drama, New Delhi





Nava Nalanda Maha Vihara, Nalanda, Bihar

Nehru Memorial Museum and Library, New Delhi

Rampur Raza Library, Rampur

Raja Rammohan Roy Library Foundation, Kolkata

Sahitya Akademi, New Delhi

Salar Jung Museum, Hyderabad

Sangeet Natak Akademi New Delhi

Thanjavur Mah Serfoji's Saraswathi Mahal Lib, Thanjavur

Victoria Memorial Hall, Kolkata

*Zonal Cultural Centers*

North Zone Cultural Centre, Patiala

North Central Zone Cultural Centre, Allahabad

North East Zone Cultural Centre, Dimapur

South Central Zone Cultural Centre, Nagpur

South Zone Cultural Centre, Thanjavur

West Zone Cultural Centre, Udaipur

Eastern Zonal Cultural Centre, Kolkata





# SUMMARY



## Summary

Art is not a subject alien to mankind, and brings into its gamut an array of art forms ranging from performing, visual, literature and crafts. Since each existing culture has unique artistic expressions and cultural practices, the diversity of their creative, artistic and practical prospects represents contemporary and traditional forms of human creativity. Subsequently, its study uniquely contributes to the nobility, heritage, beauty and integrity of human civilizations. Art and India have always walked the long path harmoniously, together hand in hand. Be it Mohenjo-daro and Harappan era excavations (existing thousands of years back) or the rock paintings of Bhimbetka, Ajanta, Ellora caves, art has been an integral part of Indian society. This backdrop of Indian history relating to expression of activities through arts since ages is the basis of art education.

Education inculcates a deep sense of discretion and a feeling of self-respect and freedom in the individual, to be able to think independently and make choices. It aims at preparing the individual to become an integral part of the value system the society has built over a long period for the behavioral pattern of its members. These values and the manner in which they are interpreted and practiced represent the ideals and the cultural characteristics of that society.

In the words of Tagore, “Art is the response of an individual’s creative soul to the call of the real”. Education deals with human nature, which has its own potential and pace of growth. its objective is not to mould, but to facilitate the individual to grow and develop into a creative and productive citizen. the aim is to make an individual free to make his/her own choices in life and grow holistically. It is therefore mandatory for impressionable minds to get the right exposure to arts in their formative years as it develops creativity, individuality and expression through art activities .





## Art as curricular and compulsory subject in school education

Indian education has always highlighted the importance of art education, both through formal and non formal methods from the pre primary stage to higher education with a vision to retain our unique cultural identity. As early as 1952-53, the report of the then Education Commission emphasised the “release of creative energy among the students so that they may be able to appreciate cultural heritage and cultivate rich interests, which they can pursue in their leisure and, later in life”. This has been described as one of the main functions of Secondary Education, which recommends that subjects such as art, craft, music, dance, etc. should be provided a place of honour in the curriculum. In 1964-66 the Indian Education Commission report (Kothari Commission) emphasized that in an age which valued discovery and invention, education for creative expression acquired added significance. The National Policy of Education in 1986 and Program of Action in 1992 further recommended cultural exposure, community involvement and efforts to encourage the young generation to participate in cultural activities.

NCERT brought out National Curriculum Framework (NCF) in 1975, 1988, 2000 and 2005, and made a strong case for making art forms a compulsory area of curriculum because of their immense potential for contributing towards the wholesome development of child’s personality. The present NCF-2005 by NCERT states that we need to give our children some taste of understanding, following which they would be able to learn and create their own versions of knowledge as they go out to meet the world of bits, images and transactions of life.

Recommendations of focus group on arts, NCF-2005 are; (1) Arts education must become a subject taught in every school as a compulsory subject up to class x and facilities for the same may be provided in every school. The four main streams covered by the term arts education are music, dance, visual arts and theatre. Special emphasis may be given to Indian traditional arts, which currently face the threat of being drowned out by so called mainstream and popular arts.

(2) Teacher education and orientation must include a significant component that will enable teachers to efficiently and creatively include arts education.

(3) It further envisions that arts in India are also living examples of its secular fabric and cultural diversity. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation. arts will enrich the lives of our young citizens through their lifetime, not merely during their school years.





*The road map for arts education* (UNESCO World Conference on Arts Education, 2006) aimed to explore the role of arts education in meeting the needs for creativity and cultural awareness in the 21st century, and placed emphasis on the strategies required to introduce or promote arts education in the learning environment. A working document of UNESCO on building creative capacities for the 21st century elaborated that “Arts Education is an essential area of quality education. Therefore without quality ‘arts education’ quality education cannot be accomplished.”

All these documents culminated in the formation of a very important act formulated and enacted by the government of India which is ‘the Right of Children to Free and Compulsory Education act 2009’. The Act has brought the focus back to our fundamental purpose and has set the stage for providing free, compulsory and quality education to all children in the age group of 6-14 years.

#### Initiatives and Achievements in the field of Art Education

Following the recommendations of Policies/Committees/Commissions on Education, as also of the NCF-2005, some initiatives at the national level were undertaken in the field of school and teacher education. Subsequently, the focus moved from the conceptual stage to the implementation stage.

Some of the Outstanding Achievements have been as under:

(1) **NCERT** created the department of Education in Arts and Aesthetics (DEAA) as a separate unit in 2005 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.

DEAA, NCERT developed a complete set of syllabus for classes I to X, stage wise, ie;

(i) Primary stage - as an integrated component across the curriculum, (ii) Upper Primary stage - as a subject integrating all art forms, (iii) Secondary stage - one of the art forms as a subject and at (iv) Higher Secondary stage - arts education as a discipline/subject.

Other initiatives were development of a number of Teachers’ Handbooks, Resource books and Instructional materials for Orienting, Hand holding and Capacity building of Teachers’ and Teacher Educators, introduction of new courses of arts at senior secondary level of school education for creating vertical linkages, and developing collaboration with many national and state level institutions, universities, NGOs and individual artists and artisans. CIET, NCERT developed multimedia productions on arts in education and education in arts for teachers and students, workshops on “puppets in education” for the teachers and teacher educators in face to face mode as well as through EduSat and videoconferencing





and all India children's educational audio-video festival every year to provide a forum to students, teachers and teacher educators to express and exchange creative ideas through innovative media programmes.

**NCTE** was set up by the Government of India as a statutory organization in 1993 through an Act of Parliament on matters related to Teacher Education which had the main objective to achieve planned and coordinated development of the teacher education system throughout the country.

The NCTE proposes a balanced kind of education with scientific, technical and sports disciplines, human sciences and arts & crafts education placed on an equal footing. NCTE guidelines states that Arts and Crafts should be a compulsory component of elementary as well as secondary teacher education programmes. Establishment of an art and crafts resource center to provide opportunity for nurturing the creative talents of student teachers and providing adequate opportunities of exploration as mandatory part of the every teacher education institute. Realizing the need for developing area specific teacher preparation programmes for different streams of arts, NCTE has recently developed norms and standards in (a) diploma in arts education (visual arts), and (b) diploma in arts education (performing arts). NCTE is also in the process of finalizing model curricula and syllabi of these two programmes.

**CBSE** is an apex body of which promotes innovations in teaching learning methodologies by devising student friendly and student centered paradigm. The board introduced Continuous and Comprehensive Evaluation (CCE) an important step which refers to a system of school-based evaluation of students that covers all aspects of students development to emphasize that evaluation of identified aspects of students 'growth and development' is a continuous process spread over the entire span of academic session. CBSE has made art education a mandatory curricular subject at secondary level.

## Organisations Working in the Area of Art Education

Just the way one good deed could affect entire humankind, in the same manner, one exclusive thought behind an organisation's philosophy could trigger a chain reaction in other organizations too, which are looking for similar ambitious plans. Thankfully, there have been many establishments and institutions which have been consistently doing pioneering work in the field of formal and non formal sector of education, for many others to follow. Some of them are *NATIONAL BAL BHAVAN (NBB)*, *SANGEET NATAK AKADEMI*, *NSD (THE NATIONAL SCHOOL OF DRAMA)*, *CENTRE FOR CULTURAL RESOURCES AND TRAINING (CCRT)*, *NATIONAL HANDICRAFTS & HANDLOOMS MUSEUM*, *NATIONAL MUSEUM*, *INDIA INTERNATIONAL CENTRE (IIC)*, *INDIAN COUNCIL FOR CULTURAL RELATIONS*, *INDRA GANDHI NATIONAL CENTRE FOR THE ARTS*, *NATIONAL INSTITUTE OF DESIGN*, *LALIT KALA ACADEMY*, *NAVODAYA VIDYALAYA*, *ARCHAEOLOGICAL SURVEY OF INDIA (ASI)*, *IRCEN- INDIA INTERNATIONAL RURAL*





*CULTURAL CENTRE, INDIAN MIME THEATRE, THE INDIAN NATIONAL TRUST FOR ART AND CULTURAL HERITAGE (INTACH), SANSKRITI PRATISHTHAN, SPIC MACAY [SOCIETY FOR THE PROMOTION OF MUSIC AND CULTURE AMONGST YOUTH], AKHIL BHARATIYA GANDHARVA MAHAVIDYALAYA MANDAL, UMAK (USTAD MUSHTAQ ALI KHAN CENTRE FOR CULTURE)- CENTRE FOR CULTURE, CHORUS REPETORY THEATRE, INDIA FOUNDATION FOR THE ARTS (IFA), VIDYA BHAWAN SOCIETY, THE ISHARA PUPPET THEATRE TRUST, VIDYA & CHILD, SRUSHTI etc.*

## **Institutions of Higher learning in the Field of Arts**

Preparation of visual artists, performing artists, art teachers, critics, art historians, aestheticians, designers, architects, art directors, film makers, curators etc. are being prepared by number of academic and professional academies and universities all over India through formal, non formal and distance mode of education. They are makers of civilization in true sense. This section showcases some of the higher education institutes which are contributing to the area of art education like the *MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA, BANARAS HINDU UNIVERSITY, VISHVA BHARTI UNIVERSITY, BETTER KNOWN AS SHANTINIKETAN JAMIA MILLIA ISLAMIA, JAWAHARLAL NEHRU UNIVERSITY, AND UNIVERSITY OF DELHI INDIRA KALA SANGIT VISHWAVIDYALAY (IKSVV), KHAIRAGARH, CHHATTISGARH INDIRA GANDHI NATIONAL OPEN UNIVERSITY (IGNOU) etc.* other institutes like *KALAKSHETRA FOUNDATION, SIR JAMSETJEE JEEJEBHOY SCHOOL OF etc.* exist for art education

## **From the Field**

Quite similar to the cultural ethos that epitomizes India and its values, the Indian school system too mirrors the diversity of this vast country and its distinctiveness. the role of arts in education has been path-breaking in many areas of institutionalized teaching, but still implementation in most of the schools varies where it flourishes in fits and starts as in hobby classes or occasional events and celebrations. There are inspirational studies from schools and other organisations, sharing, and scaling it up shall serve in the promotion and effective implementation of arts education in our schools. Glimpses of methods and approaches to arts in education are given as case studies in annexure -I

Thus we observe education in arts can be (1) taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students' artistic skills, sensitivity, and appreciation of the arts, (2) seen as a pedagogical process in artistic and cultural dimensions included across curriculum. Art education utilizes the arts as a medium for teaching general curriculum subjects and as a way to deepen understanding of these subjects. drawing on the theory of 'multiple intelligences', art education aims to extend the benefits to all students and subjects. this approach also aims to contextualize theory through the practical application of artistic disciplines.





## Road Ahead

Meeting the demands stemming from the sheer number of students is a Herculean task. With approximately 176 million children in the age group 6 to 14 years enrolled in 8,96,656 schools, incorporating Art Education in the school curricula is not going to be easy, particularly since the number of children is constantly on the rise.

The enforcement of 'The Right of Children to Free and Compulsory Education Act 2009, with effect from April 2010 is a landmark development for it entails enrolling every child between the age 6 and 14 years for elementary education. As per the directives ( RTE, Norms and Standards, Directives 19 and 25) of 'The Right of Children to Free and Compulsory Education Act 2009, schools need to provide a separate teacher for teaching art education to all those children who are studying in classes VI to VIII. This creates a huge demand of creating teachers for teaching different art forms at this level of education. Approximately 33 million children in the 4-18 years age category are enrolled in our secondary schools (1,37,207 schools). According to the NCF 2005 and CBSE system of examination, all students in secondary classes need to study art as a part of their curriculum.

The NCERT, NCTE, CBSE and other premier institutes under the leadership of MHRD have visualized many areas that need immediate attention as far as the road ahead is concerned. It is our priority to impart Art Education in all our schools. Under the new Act, the focus would be on training all in service teachers adequately in a proper manner. Meeting the newly created demand of art teachers, planning and providing quality pre service teacher education to millions of student teachers in the field of arts education, will be an intensive programme aimed at a futuristic course. Introduction of Arts Education as a mandatory component in all pre service teacher education courses has begun all over India. Plans are afoot to regularize it.

A pat on the back may be too early for us yet, for we do realize that we have a long way to go, and miles to achieve. At the same time, we could follow the dictat, 'Well begun is half done,' and that we may already be on the right path to accomplishment. With appropriate channels, dedicated guiding forces, a practical curriculum and above all, a keen sense with the right approach to bring about a functional and realistic change, we do see ourselves realizing our dream soon.





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