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Sub: Guidelines to empanel Local Artists/Artisans as Artist(s)- In- Residence in Higher Educational Institutions.

Respected Madam / Sir,

Art forms are an integral part of Human Civilization. The National Education Policy (NEP-2020) emphasis to bridge gap between higher education and arts (Kala). Accordingly, the UGC has prepared Guidelines to empanel Local Artists/Artisans as Artist(s)-in-Residence in Higher Education Institutions.

The guidelines provide for Higher Educational Institutions (HEIs) to harness the creative talent and intellectual resources available within the country that are not formally connected to the higher education system in view to enhance, strengthen and improve the quality of teaching training and research.

The Guideline are available on the UGC website.

The Higher Education Institutions are requested to do the needful for implementation of the guidelines in letter and spirit.

With Kind regards,

(Manish Joshi)

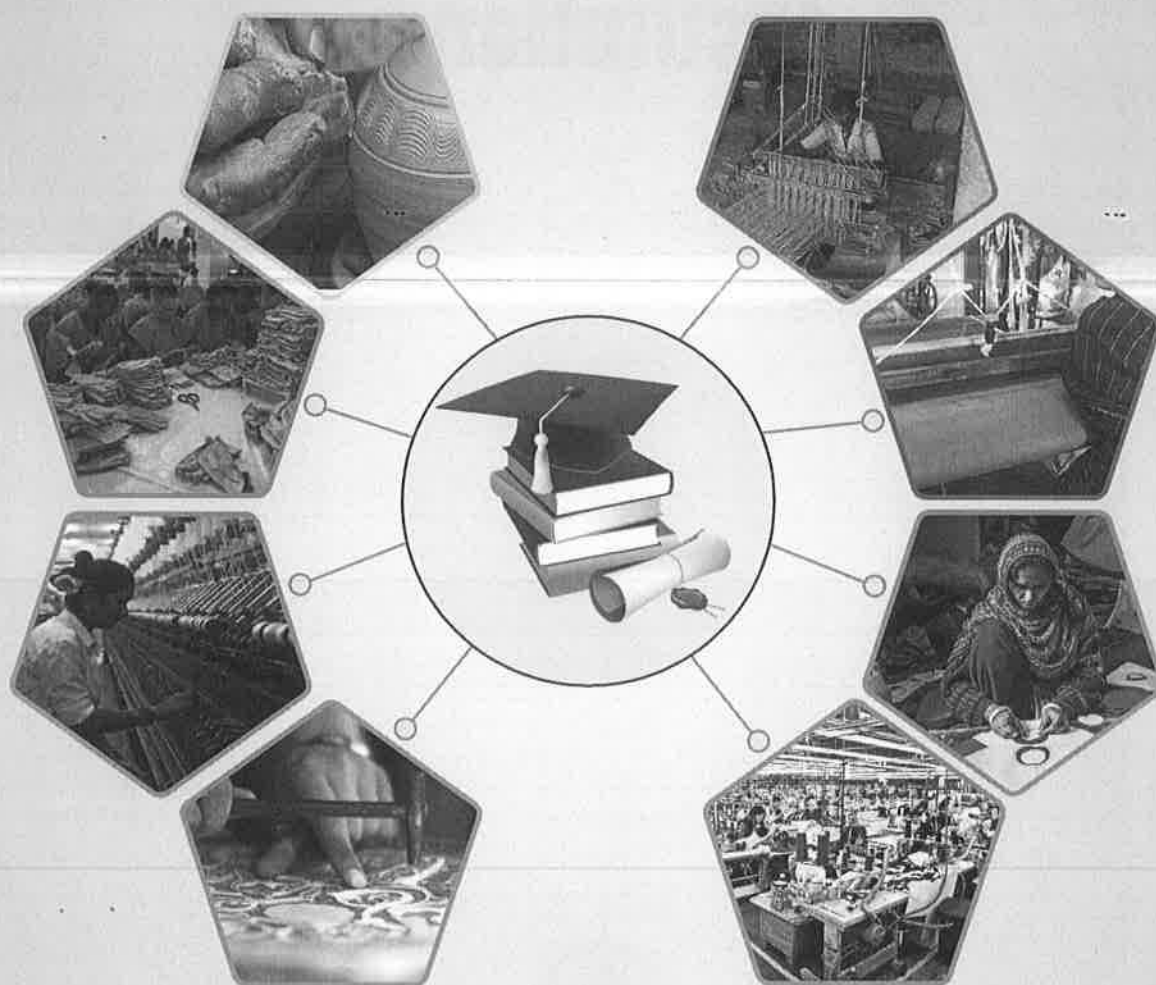
Encl.: - as above.

To

- 1) The Vice Chancellors of all Universities
- 2) The Principal Secretary/ Secretary, Higher Education all States
- 3) The Head of Higher Education Institutions
- 4) The Principals of all Colleges.



GUIDELINES FOR **Empanelment of Artists/Artisans In-Residence in Higher Education Institutions**



University Grants Commission
Ministry of Education
Government of India, New Delhi

3

Guidelines for Empanelment of Artists/Artisans-in-Residence in Higher Educational Institutions



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Contents

Sl. No.	Topics	Page Number
1.	Preamble	5
2.	Present Time Analysis:	5
3.	Recommendation Under Nep-2020	6
4.	Objective	6
5.	Identification of Art (<i>Kala</i>) And Art Forms (<i>Kala Roop</i>)	6
6.	Empanelment of The <i>Kala Guru (Artist/Artisan)</i> In Residence	9
7.	Eligibility	9
8.	Work-Place Facilities And Honorarium:	10
9.	Roles And Responsibilities:	10



The first step in the process of enmeshment is the identification of the artist/artisan and the institution. This is a process that involves a lot of communication and negotiation. The artist/artisan must be able to articulate their vision and goals, and the institution must be able to understand and support these. This is often a process that takes time and effort, but it is essential for the success of the enmeshment.

Once the artist/artisan and the institution have identified each other, the next step is to establish a relationship. This is a process that involves a lot of communication and negotiation. The artist/artisan must be able to articulate their vision and goals, and the institution must be able to understand and support these. This is often a process that takes time and effort, but it is essential for the success of the enmeshment.

...

The third step in the process of enmeshment is the implementation of the enmeshment. This is a process that involves a lot of communication and negotiation. The artist/artisan must be able to articulate their vision and goals, and the institution must be able to understand and support these. This is often a process that takes time and effort, but it is essential for the success of the enmeshment.

...

The fourth step in the process of enmeshment is the evaluation of the enmeshment. This is a process that involves a lot of communication and negotiation. The artist/artisan must be able to articulate their vision and goals, and the institution must be able to understand and support these. This is often a process that takes time and effort, but it is essential for the success of the enmeshment.

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6

UGC Guidelines for Empanelment of Artists / Artisans – in - Residence in Higher Educational Institutions

1. PREAMBLE

Art forms are an integral part of human civilization. *Kala Gurus (Artists-in Residence / Artisans-in-Residence)*, have illuminated the art world for ages; they complement each other, exist together, and are interdependent on each other for their survival. Thousands of artists over the years have spent their lives shaping and enriching these art forms. Even in these modern times, many families follow various traditional art forms and cultural activities that include forms of creative expression. The proper use of their skills will help in creating positive minds, and a healthy society.

Art not only soothes the mind but also gives solace to the soul. With the passage of time, the higher education system has got streamlined, structured and focused on the core subjects. But that has created a vast gap between modern education and the Art & Art forms. Ironically, art teaching and skill development got limited to art education, and art and artists had no major role in the present education system due to which the students got deprived of their experience and skills. There is a dire need to connect the artists/artisans to the mainstream of higher education to provide an opportunity to enrich the learners with the immense practical experience and expertise of these artists/artisans combined with the creativity and ideas.

This integration is envisioned to have two-tier benefits while providing an opportunity for the students to have first-hand experience with creative talent in various arts and crafts to strengthen and improve programmatic attainments for rich and varied backgrounds and experiences. It will also benefit directly or indirectly, the targeted professionals and art forms in getting new energy and prospects in society. Not only the students will get maximum benefit, but the art forms will also get new dimensions. Talent scouting and providing an opportunity for developing cultural inventory including artists and art forms will facilitate enriching university academic and research programmes.

In order to recognize the intellectual and creative talent in various art forms and crafts available within the country which are not formally connected to mainstream academia, these guidelines lay down an integrated initiative to imbibe the skills and creativity of artists and artisans augmenting the resources. It is imperative that the experience and expertise of such individuals, who are outside the mainstream academic system flow into our Higher Educational Institutions (HEIs) to meet the needs of the current expansion of the Higher Education System in tune with the National Education Policy – 2020.

2. PRESENT TIME ANALYSIS

Analyzing the current pattern of teaching and learning, it is observed that the whole education is being operated in a mechanical way; it not only lacks emotions and feelings, but also limits co-curricular activities. Even in the field of Visual and Performing Arts, the students are not getting real-time exposure to art and art forms. There are many classical and folk instruments, classical and modern forms of music, traditional/folk dances, and forms of Visual arts, which the young generation enjoy and also want to learn these forms. This gives them, peace and happiness, the essential ingredients for positive growth.

There is a dire need to connect the *Kala Gurus* to the mainstream of higher education. The immense practical experience and expertise of the Artists and Artisans combined with the creativity and ideas of the students will not only change their perspective but also prove worthy vice-versa. Not only the students will get the maximum benefit, but the art forms will also get new dimensions and do not get extinct.

3. RECOMMENDATION UNDER NEP-2020

India has a very rich heritage of art and culture. Many art forms are practised since time immemorial. Most art forms are being preserved and saved from generations by the artisans, who have dedicated their whole life to cultivating that art. But the new generation is not much aware of these glorious arts and their tradition. There has become a wide gap between the students pursuing higher education, and the art & artists. As per NEP-2020 it is needed to bridge this gap between higher education and arts (*Kala*), by creating a strong bond between them.

4. OBJECTIVE

The present guidelines aim to streamline the process of engagement of the *Kala Guru* in higher educational institutions as a teacher and guide enabling the academic institutions to encourage nurturing of the creative intellect and indispensable spirit of arts and its appreciation, so they amalgamate and enrich it with their experience and expertise. It focuses on a structured association of 'Master Artists' in the higher education system as a mentor.

- 4.1. To create collaboration between Artists and HEIs, to develop an effective structure of art education, involving skilled *Kala Gurus* in teaching, research and other academic activities on a regular basis, which will synergize the artistic experience with the conventional education to be more productive and beneficial for the students.
- 4.2. To connect distinguished individuals, who have excelled in their field of specialization like Arts, Crafts and Dance Forms, Music, Fine Arts *etc.* with the higher education system.
- 4.3. To enrich the overall learning process by bringing art perspectives to regular teaching.
- 4.4. To promote the interaction of Master *Kala Gurus* with the students, and facilitate the dissemination of knowledge.
- 4.5. To enable higher educational institutions the access eminent *Kala Gurus* through formal association with the HEIs, their participation in imparting experiential and practical learning, collaboration in research activities, and playing the role of a mentor.

5. IDENTIFICATION OF ART (*KALA*) AND ART FORMS (*KALA ROOP*)

India has an enormous treasure of traditional art. Every state and every region has its unique style of art and culture, which has been developed from the local beliefs, customs, lifestyles and all forms of diversity.

The Indian art forms derive their origin from visual, performing and literary arts and are further divided into numerous types and styles from each category. There has been a long tradition in our country of practicing and mediating relentlessly by the artists to evolve each art form, and its subsidiaries. Even in the contemporary era, many families have still devoted their life to treasuring the art heritage of their ancestors. This is a challenging task to strike a balance between the preservation of art and livelihood.

8

This process of identification of art and art forms, and connecting them with the higher education system is a significant step in this direction.

The tentative list of the art forms is given below:

A. Handicraft

Pottery, Bamboo art, Cane Work, Woodwork, Terracotta, Madhubani, Pichhwahi, Charkha weaving, Mughal Wood Art, Stone, Bronze work, Meenakari work, Weaving, Dyeing, Block Printing, Miniature Painting, Wood Carving, Printed Textiles, Natural-Organic Dyes Preparation, Hand Embroidery, Carpet Weaving, Calligraphy, Dadtaan Goi etc.

B. Music

➤ Classical Music

- i) Hindustani vocal
- ii) Hindustani Instrumental
- iii) Carnatic vocal
- iv) Carnatic Instrumental
- v) Dhrupad Singing
- vi) Gurbani
- vii) Sufiana
- viii) Folk music and instruments; & Other forms

➤ Semi-classical, Light, Modern Music

- i) Thumari/ Dadra/ Kajri, Ghazal, Geet, Bhajan, Sufi etc.
- ii) Sopana Sangeet
- iii) Qawali
- iv) Devotional- Bhajan, Ramayan, SrimadBhagwatPaathetc
- v) Rabindra Sangeet
- vi) Fusion/Jugalbandi/ Talvadhya
- vii) Orchestra/Choral
- viii) Rock Band/ Jazz
- ix) Choir singing
- x) Other

C. Dance

➤ Classical & Traditional Dance forms

- i) Kathak
- ii) Odissi

- iii) Bharatnatyam
- iv) Kuchipudi
- v) Kathakali
- vi) Manipuri
- vii) Mohiniyattam
- viii) Chhau
- ix) Sattriya
- x) Yakshgana
- xi) Pandwani
- xii) Others

➤ **Folk Dance**

Bhangra/Gidda, Garba, Rouf, Ghoomar, Bihu, Lavani, Vilasini Natyam, Dhimsa, Bagurumba, Ali Ai Ligang, Kolattam, Natyam, Aji Lamu, Roppi, Phoning, Kajari, Jhumari, Dandari, Gendi, Panthi, Karma, Damkach, Mando, Talgari, Suvari, Dasarawadan, Kunbi, Fugadi, Raas, Bhavai, Tippi, Gugga, Khorja, Kullu-Nati, Namgen, Hikar, Chham, Dumhal, Kud, BhandJashan, Phagua, Krishna Parijatha, Nagamandala, Bhootha Aradhane, Kaikottikali, ThumbiThullal, Karma, Gaur Maria, Kaksar, Ahiri, Pavri, Dhangari Gaja, Khamba Thoibi, Pung Cholom, Nongkrem, Cheraw, Khuallam, Changlo-SuaLua, Ghumura, Ruk Mar, GotiPua, Jhumar, Kuccgighodi, Kalbelia, Bhavai, Saper dance, Singhi Cham, Khukuri, Talachi, Karagaattam, MayilAttam, Kummi, Kavadi, Garia, Hozagiri, Raaslila, Charkula, BaradaNati, Chapeli, Langvir, Gambhira, Kalikapatadi, Domni, Kalaripattu, Ottamthulla *etc.*

➤ **Modern Experimental /Contemporary Dance.**

D. Professional Art Forms

Painting, Printmaking, Textile, Drawing, Sculpture, Ceramic, Calligraphy, Photography, Installation, *etc.*

E. Folk Theatre, Nautanki *etc.*

F. Yoga

G. Other Arts

Sand Art, Mehndi, Floor Art (Rangoli/Mandana/Kolam *etc.*), Storyteller, Magic Show, Puppet Show, Comic Art, mime art and others.

The above list is not exhaustive; this is an indicative list, open for further inclusion of more art forms, if any.

6. EMPANELMENT OF THE *KALA GURU* (ARTIST/ARTISAN) IN RESIDENCE

Criteria for Empanelment: The process of empanelment of Artists/Artisans – in – Residence will be initiated by the concerned academic department(s), where the services of such persons are to be availed, justifying the requirement. The application/proposal/nomination may be forwarded to the Committee constituted by the HEI for this purpose. The same should be evaluated by the Committee which will submit its recommendations to the Competent Authority for empanelment of *Kala Guru's* Artists/Artisans – in – Residence.

Tenure: The services of an empanelled *Kala Guru* may be availed for a period as decided by the HEIs.

Structure of the Committee for Empanelment

- i) Head of the Institution or his nominee (Chair).
- ii) Head/Coordinator of the concerned Department(s)/Activities.
- iii) Two External Experts of the relevant discipline (nominated by the head of the institution)
- iv) Registrar / Vice-Principal or equivalent person (Convener).

Eligibility:

Level-I: Guru (Artist/Artisan)

Level-II: Param Guru (Outstanding Artist/Artisan)

Level-III: Parameshti Guru (Eminent Artist/Artisan)

7. ELIGIBILITY

PARAMESHTHI GURU

Padma Awardee or a prestigious honour of National or International Level

- No age limit
- The experience in the field of expertise should not be less than 20 years

PARAM GURU

At least one National and State level Government recognized award or any other award of the equivalent level

- No age limit
- The experience in the Field of expertise should not be less than 10 years

GURU

Those Artists/Artisans, who do not come in the above categories, but have gained fame as master artist of a particular Art form.

- No age limit
- The experience in the field of expertise should not be less than 05 years.

Essential Eligibility:

Participation in 05 International/National/Government recognized/sponsored concerts or at least 05 International and National Exhibitions, Art fairs, Workshops etc. *Kala Guru*, who come from the traditional family (*Gharana*) of an art form, their candidature must be supported by the proof of the fame of the Artist's lineage.

8. WORK-PLACE FACILITIES AND HONORARIUM**Studio/work place**

The empanelled *Kala Gurus* will be provided suitable well-equipped workplace to carry out the activities having requisite facilities and materials along with other assistance needed to deliver the learning.

8.1. Travel Expenses and Accommodation

The empowered *Kala Guru* will be provided TA/DA/Accommodation etc, as per the norms of HEIs.

8.2 Honorarium:

The Payment of honorarium, TA/DA/Accommodation etc to Artists/Artisans-in-Residence may be decided and made by the HEIs from their own resources.

9. ROLES AND RESPONSIBILITIES

They may hold lectures, demonstrations, workshops, practicals, trainings, etc.

