

# EXPLORE Rural India

*Heritage and Development*



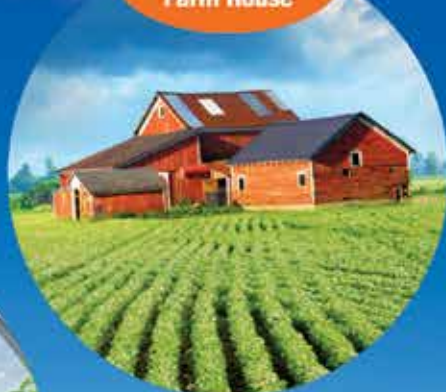
Empowerment:  
Village women designing New School  
in Musicians' Village of Hariharpur



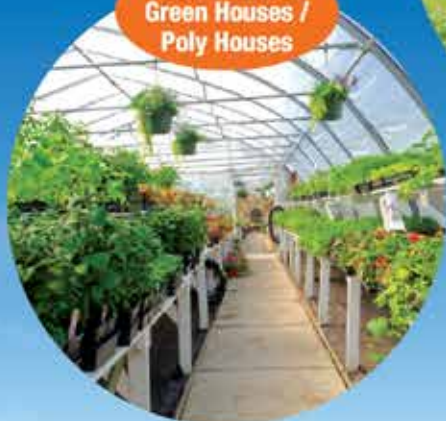
# Anek Zarooratein, Ek Bank.

Bank of Baroda Agri Loans

Construction of  
Farm House



Cold Storage,  
Green Houses /  
Poly Houses



4-wheelers for  
Farm Management /  
related activities



Construction of  
Rural Godown



## Loan for Construction of Farm House

- All farmers having own land and sufficient income to repay the instalments
- 15% margin
- Repayment period: 7 to 15 years based on the unit

## Loan for Cold Storage, Green Houses / Poly Houses

- Individuals, Cooperatives, Companies, Corporations, Partnership firms, APMCs, APMBs and Agro industries Corporations are eligible
- Subsidy from NABARD / State Government available for select schemes

## Loan for Construction of Rural Godown

- Individual farmers, Group of farmers, Partnership firms, NGOs, SHGs, Companies, Corporations are eligible
- NABARD subsidy: Upto 33.33%
- Rate of interest: 10.75% p.a.

## Loan for 4-wheelers for Farm Management / related activities

- Loan amount: ₹ 15 lac for new and ₹ 10 lac for used vehicle (not more than 3 years old)
- Rate of interest: Presently 10.25% p.a.
- Margin: 15% for new and 40% for used vehicle
- Repayment: 84 months for new and 48 months for used vehicle
- Farmers with minimum land holding of 4 acres eligible
- Applicant's age should be between 21 and 65 years

Conditions apply





**“Just as the universe is contained in the self,  
so is India contained in the villages.”**

**-Mahatma Gandhi**



**Indian Trust for Rural Heritage  
and Development**

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Indian Trust for Rural Heritage  
and Development

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Published by:

**The Indian Trust for Rural Heritage and Development (ITRHD)**

Registered Office: C-56, Nizamuddin East, New Delhi - 110013.

e-mail: mail.itrhd@gmail.com

Website: www.itrhd.com

### **Explore Rural India**

Volume 2, Issue 2, printed 2014

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Photographs © owners and sources

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Book design and typeset by

V.K. Communications

B-6/36, 1st Floor, Safdarjung Enclave

New Delhi- 110 029

Printed in New Delhi by

Modest Graphics Private Limited, Okhla Industrial Estate

C-53, DSIDC Sheds

Okhla Industrial Estate, Delhi -110020

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## From the Chairman's Desk



Three years have already gone by since ITRHD came into existence. Although we have in this short time moved from strength to strength, we have also had our share of disappointments and sorrows. Two of our most treasured Founder Trustees – Ishwar Das and Francis Wacziarg – have left us. May their souls rest in peace. In the crucial formative stages they guided us through difficult times and contributed in many ways; our successes are their invaluable legacy. We have also lost two of our good friends and members of our Advisory Council, Prof. G.K. Chaddha and Ambassador S.J.S. Chhatwal. We will miss them deeply, and our hearts go out to their families.

We are fortunate to constantly receive the full support and guidance of our Members, Trustees, HARTS and Advisory Council. The active involvement of the communities in our project areas gives us great satisfaction, as well as confidence in the long-term sustainability of our activities.

## PROGRESS IN ONGOING PROJECTS

### Azamgarh Creative Cluster Project

In the three Azamgarh villages we are slowly and steadfastly moving forward in making a noticeable difference to the lives of the people. Several activities in process involve all three villages:

- Development of the Creative Cluster as a new tourism circuit; we are developing this in conjunction with hoteliers in Varanasi.
- To provide new employment opportunities in rural areas, we are organizing skill development programmes. Azamgarh is the pioneer project area in this regard. In addition to training young village women as teachers, five young villagers have been sponsored for 18 months training in auxiliary nursing duties at a prestigious Birla Hospital in Satna.

### Hariharpur (Musicians Village)

- With generous financial support from our members and friends -- particularly Kito and Jane de Boer, the Bank of Baroda and the British Council -- we have successfully set up a primary school to provide quality education. In the first year, 3 sections at pre-primary level enrolled 70 girls and boys from economically disadvantaged families. The 6 teachers were locally recruited from amongst young women graduates; after intensive training they have been doing an excellent job. They have also gained a sense of empowerment as they are now looked upon with respect both within the family and the community as a whole.
- The school has now moved from our rented quarters to the first phase of a building of our own made possible by support from the British Council and with the enthusiastic involvement of the community in design and construction.





Some funds were temporarily drawn from our corpus; but we are hopeful of the building being completed with support from ONGC. We have also tied up with an international organisation for providing safe drinking water to the children and to the community.

- As you know, the village has a unique musical heritage, where members of almost every family – from very young children to great grandparents – can be found practicing in mornings and evenings, and where the sounds of the sarangi, sitar, and tabla reverberate in the air. Plans are in process to establish a music academy with gurus from Varanasi providing professional training to the budding musicians. The Azamgarh Festival at IIC in 2013 provided the rare opportunity of three evenings of performances by the village musicians, receiving wide television and press coverage.
- There is a good possibility of INTO (the International National Trusts Organisation) acting as a sponsor for projects in Hariharpur, with major financial support from the U.K. Big Lottery Fund on a long-term basis.
- Special mention has to be made of the support and help of Hariharpur residents Kamlesh Misra and Pankaj Misra who played an important role in mobilising the community for developmental activities.

#### **Nizamabad (Potters Village) and Mubarakpur (Weavers Village)**

- For promotion of the unique Black Pottery of village Nizamabad and the exquisite saris produced by the weavers of Mubarakpur we have plans to provide professional expertise so that they can upgrade their designs to meet contemporary demands and also diversify to meet contemporary requirements by also producing dress



material, scarves and stoles. Similar programmes aimed at design upgrade and diversification of product are also being planned for the potters.

- Selected artisans from both villages participated in the 2013 Azamgarh Festival at IIC in Delhi, and the potters had an exclusive exhibition in January 2014 at Alliance Francaise. At both venues, they were able to interact directly with their buyers.

#### **Rakhi Garhi Indus Valley Excavation Site**

As you remember, we entered into the Rakhi Garhi project because of the great importance of the site, which, when fully excavated, promises to be the largest and oldest Indus Valley site yet known. The attention that this will bring to the two surrounding villages will be immense, and we therefore decided that a comprehensive



program should be devised to ensure planned and positive development of the area. We have taken the lead in coordinating the participation of state and central governments, and in securing the involvement of domestic and international funders.

- The Archaeological Survey of India (ASI) in partial collaboration with the Deccan College Pune is currently engaged in excavation operations at the site. ITRHD has successfully mobilised the community and secured their participation and support in village development programmes. The Panchayat has already donated land for a site museum and tourist facilities (2 acres each). The Government of Haryana has earmarked Rs 1.75 crores for the museum.
- Mr S.S.H. Rehman of ITC has set the ball rolling for a tourist lodge by giving us full benefit of his professional expertise and in addition, donating Rs 2.5 lacs out of his personal funds. In addition we have raised another Rs 1.5 lacs but we need much more before we can start. Efforts are on to rope in additional sponsors.
- In collaboration with Reliance Foundation, we have adopted a holistic approach to development activities in this village. An integrated program has been drawn up for activities relating to, among others, skill development, safe drinking water, sanitation facilities, drainage, internal roads, infrastructure for tourism, primary health care, organic farming, women's empowerment, and education (focusing on girls and primary levels). A detailed survey of the village has already been completed by a professional agency commissioned by Reliance. In the formulation of an integrated project for development, Archana Capoor, Dr. Psyche Nigam, Sanchaita, Preeti Harit, Vipul and Pallavi have been of great help.
- In addition to the archaeological site, the villages have a number of old but very dilapidated buildings in the Moghul style dating back to the 17th and 18th centuries. The owners are willing to hand them over for restoration and adaptive reuse as interpretation centres, tourist lodges, research centres, and other relevant activities. Reliance has offered to fund as a first step the restoration of two such buildings. This is a very exciting programme and will provide considerable employment opportunities to local residents.

### **Restoration of the 700 year-old Dargah of Sheikh Musa**

The conservation work in this project in Nuh, District Mewat (Haryana) is nearing completion. Our conservation architect Preeti Harit under the supervision of our Trustee Prof. A.G.K. Menon has done a commendable job. The project was entrusted





to us by the Haryana Wakf Board, who contributed partial funding of Rs. 18 lacs. The balance came from the Governor of Haryana, (Rs 19 lacs) and ASI (Rs5 Lacs). We plan to initiate development activities in the area as well, including introduction of bio toilet facilities, provision of drinking water and skill development programmes.

### **Maluti “Temple Village” Project, Jharkhand**

Our experience in Maluti has, to date, proved frustrating. As we reported last year, this village is backward in every respect lacking electricity, water, sanitation facilities and education and health amenities. It is however, rich in heritage possessing 62 extant terra-cotta temples. The Global Heritage Fund in the US was interested in partnering with us in restoration and conservation and we were informed in writing that GHF would provide \$300,000. On this basis we approached possible funding agencies like Tata who showed interest in supporting the project. GHF then dropped a bombshell by saying that they were no longer interested in the project as they felt



it did not have much tourism potential. On my strong reaction to this about-face, Jeff Morgan, of the GHF promised a sum of \$100,000 from his personal funds but prevaricated when asked to release the first instalment.

Things seemed more positive when in a meeting with the Chief Secretary of Jharkhand and his officers our proposals for development activities in the village and a sum of Rs. 1 crore for temple restoration were approved. Official sanctions, however, were not issued and following the change in government things have been stalled. We have sent a proposal, supported by the National Culture Fund of the Ministry of Culture, to Coal India Ltd for funding of Maluti as part of their CSR programme. We await the outcome.

### **Barmer Musicians Project**



As reported previously, we are working with Maharaja Gaj Singh (Bapji) on a program to provide sustainability and lifestyle improvement in two villages of Barmer district, each with about a hundred traditional “Langa” musicians. Plans will include the creation of a music academy, encouragement of vernacular architecture,



and development of rural tourism as a means of income generation. We are working on a proposal for consideration of corporate support under CSR.

## NEW PROJECTS IN PROCESS

### Nagaland Living Cultural Heritage Museum

My preliminary visit to Kohima in May 2013 and discussions with State officials led to the plan to develop a “Living Cultural Heritage Museum.” With funding from the Asian Cultural Council we were able to engage a eminent specialist from the Philippines, Augusto Villalon, as consultant. He and I made a survey visit in December



2013, during the famous Hornbill Festival in Kohima. We studied existing cultural resources, visited several villages, and had extensive discussions with State tourism officials, the Governor, and the Chief Minister. Our report, reproduced elsewhere

in this issue, has now been submitted and we will soon embark on securing support from the state and central governments, as well as from Indian and international funding agencies. The State officials, especially Commissioner Secretary Tourism Himato Zhimomi and Officer Sharon have been extraordinarily helpful at all stages.

### **Andhra Pradesh / Telangana**

On 10th January this year we signed an MOU for the promotion of rural tourism in Andhra Pradesh with the Dr YSR National Institute of Tourism and Hospitality Management (NITHM), Hyderabad under the Department of Tourism of Andhra Pradesh. The MOU was signed in Delhi in the presence of Secretary Tourism, Government of India, Shri Parvez Dewan and Special Chief Secretary Tourism, AP Mrs Chandna Khan.



Immediately thereafter I travelled to Hyderabad, and had discussions on how to proceed with Mrs. Chandna Khan, officers of NITHM and our representative in AP, Mr. G. Kishan Rao. We decided that the weaving village of Poochampalli, 50 kms from Hyderabad should be our first project. Poochampalli is famous throughout India for its beautiful ikat saris, but the weavers are suffering from many problems and thus moving out to urban centres for employment. The proximity to Hyderabad offers the potential to develop Poochampalli as a tourist destination. We agreed on the following Action Plan:

1. Documentation of the heritage assets of the village
2. Preparation of a documentary film
3. Preparation of a coffee table book
4. Preparation of publicity material for tourists
5. Establishment of a show room for display and sales
6. Development of tourism infrastructure, starting with proper signages

We submitted a comprehensive project covering all the items mentioned above at a total estimated cost of Rs 13.5 lacs. The proposal was accepted and we sent a team of two young professionals, Vipul Bhole and Pallavi D to Hyderabad and Poochampalli. They have completed the project within the stipulated period and within budget. To give wider exposure to the weavers of Poochampalli and to put them in touch directly with the buyers, we are organizing a three-day Poochampalli Sari Festival at the India Islamic Centre in New Delhi, from September 28-30. This may be replicated in other states in future years.

We have had the benefit of tremendous support from Mrs Chandna Khan, who is a dynamo and got things moving very fast without the usual bureaucratic road blocks. Our HART in Hyderabad, G. Kishan Rao was an excellent link and helped to get things moving.

## OTHER ACTIVITIES

Three seminars are being organised during this financial year:

- Tourism Initiatives for Rural Development, July 25-26 at the India International Centre (Annexe) in collaboration with Crossroads Publications and IIC. Naveen Berry, Archana Capoor and Psyche Nigam are actively involved in organising this event.
- Role of Youth in Rural Development, November 2014 in collaboration with Jamia Millia University. Archana Capoor our Member Secretary is coordinating.
- Vernacular Architecture, in partnership with the School of Planning & Architecture, Bhopal in January 2015. Our Trustee Prof A.G.K. Menon and Mrs Meera Das are coordinating with SPCA, Bhopal

A Telangana Sari Festival promoting the Poochampali sari tradition is scheduled from September 28-30 at the India Islamic Centre, New Delhi.

In September 2013 Trustee Maureen Liebl and I were invited by INTO to their Conference in Entebbe, Uganda. I represented ITRHD and made a presentation concentrating on the Hariharpur school project. Maureen represented Jodhpur's Mehrangarh Museum Trust, which sponsored her trip and gave a hands-on workshop on organizing museum shops. Both presentations were well received and useful contacts made. A number of articles from Uganda were included in our Explore Rural India issue following the conference and I was able to arrange for the Ugandan Tourism Minister and a group of artisans to participate in the 2014 Surajkund Mela. I was also elected unanimously to the Executive Committee of INTO.

In April 2014, I along with Maureen and Priya Paul (Chairperson of the Surrendra Apeejay Group) were invited to Saudi Arabia by Princess Adila, daughter of the King and Chairperson of the Saudi Heritage Preservation Society (SHPS), for discussions on new areas of cooperation between India and Saudi Arabia in the areas of culture and heritage. The entire trip was sponsored by SHPS and we were treated extremely well. Meetings were organised with numerous scholars, specialists and government officials in relevant fields and we were given intensive exposure to museums, archaeological sites and other activities. A dinner was hosted by the Princess where she outlined areas in which collaborations might be developed. An evening program was also organized where I gave a presentation on ITRHD and related activities. The visit was very rewarding, and we have sent our recommendations on future courses of action.

Our magazine "Explore Rural India" has been very well received. We have had excellent articles from contributors both in India and abroad. The present issue is the fourth in the series. I am grateful to the contributors and to all those who have come forward with advertising support without which it would not have been possible to sustain the magazine.

## ADMINISTRATIVE

- Our accounts have been put fully in order and cleared by audit. Financial and Administrative Regulations have been framed and duly approved by the concerned authorities. Our budget for 2014-15 has been prepared and duly approved.
- A major concern is to augment our corpus funds so that from the derived interest we can meet our administrative expenditure and also have seed money



for formulation of projects. We have at present 8 corporate members at Rs 10 lacs each. We need to enrol at least 5 corporates every year. We had approached the previous Government for some Corpus Funds, as they had provided 5 crores to INTACH when it was set up and another 100 crores was given to INTACH last year by the Finance Minister. Our request for 5 crores, however, received no response. Let us hope that the new regime will be more sympathetic as our focus is entirely on the rural sector which is also one of their priority areas.

- CSR support for projects is another priority for us. We have hopes of success, as two corporates already have shown willingness to adopt villages and finance development projects on a holistic basis. We are encouraging corporate support for the Hariharpur school project as well. Our appeal for individual donations has elicited a heart-warming response, but corporate support will ensure permanent viability.

## ACKNOWLEDGEMENTS

In the end I must express my thanks and appreciation for all the help and support we have received.

**Pamela Bhandari**, as Member Secretary in the formative years, shouldered a heavy responsibility and ensured that we moved forward. Without her our task would have been impossible to carry out. I am extremely grateful to her, for her support which she gave on a purely voluntary basis. A health problem has made it difficult for her to continue and we most reluctantly had to agree to her request to be relieved. We look forward to her return at the earliest possible time.

**Archana Capoor** has taken over as Member Secretary. She was earlier a member of our Advisory Council and was actively involved in visiting villages, drafting project proposals, securing financial and in-kind support and helping in many other ways. As Member Secretary she has already become involved to a much greater extent and contributed her professional skills and tremendous expertise as a pure labour of love. We cannot adequately thank her.

**Yogendra Narain**, our Executive Trustee, is a very busy person and much in demand to chair various bodies in addition to taking on specific responsibilities entrusted to him by government agencies. Despite such pressures on his time he has unhesitatingly used his contacts for the benefit of ITRHD whether to get financial support for projects or for Corporate Membership. His help in drafting financial and administrative regulations, in the finalisation of accounts and preparation of the budget as member of the Finance Committee was considerable and we are fortunate to have him as a key member of our team.

Trustees **PR Khanna** and **Ashwin Kapur**, along with **S Krishnamoorthy** as members of the Finance Committee have given us a wealth of experience in matters relating to finance and kept us on the right path with invaluable advice and guidance. **D.V. Kapur** with his distinguished administrative experience both in the government and public sector has helped us to tide over many problems. **Harsh Lodha** has brought us three corporate members, financed a key professional staff position, and is always ready to provide whatever support we need.

Our other Trustees have been tremendously helpful, especially **Bapji of Jodhpur**, **Laila Tyabji**, **Anita Singh**, **Naresh Arora**, **Dr. Parvez Ahmed**, the late **Francis Wacziarg**, and **Prof A.G.K. Menon**. I must also mention the crucial support of my fellow Trustee and wife **Maureen Liebl** who spends many hours drafting and writing grant proposals, preparing presentations and contributing her invaluable

professional experience and contacts. Our non-Delhi based Trustees have also been of great help whenever required.

**Poonam Sharma** joined us in September 2013 as Administrative and Financial officer and OSD to Chairman. She has provided much needed support and was largely instrumental in bringing the accounts up to date and in preparing the financial and administrative regulations for approval.

My personal professional staff, **Ram Kumar Shiroha** and **Neeraj Ganotra** ensures the smooth and efficient running of the office and administration of projects. Our junior staff member, **Anil Kumar** has established good rapport and excellent contacts with Panchayat members and the communities in general and provides a useful link with the villages in Azamgarh district, Haryana and Andhra (now Telangana ).

Several Advisory Council members have been extraordinarily generous. **Shiban Ganju** has devoted considerable time to the formulation of architectural plans for the primary school in village Hariharpur and the Music Academy. **S.S.H. Rehman** has donated Rs 2.5 lacs from his personal funds to set the ball rolling for setting up of a tourist lodge in Rakhi Garhi. **Kito de Boer** and **his wife Jane** contributed very generously not only for the primary school in Hariharpur but for the potters of Nizamabad. My grand daughter **Ankita Dhawan**, with a little help from her parents, has donated generously to the Hariharpur school and promised to continue to do so every year. **Monica** and **Michel Matter** from Switzerland have been generous contributors, as well as directing the successful textile water treatment project in Khimsar, Rajasthan.

A special word of thanks goes to **Sangya Chaudhary**, the editor of our magazine who as a labour of love has spared no effort in giving her best to make the magazine a collector's delight, a very big thank you. To publisher **Vikram Kalra** who also has kept to schedule in producing a magazine of very high standard.

**Sanchaita**, whose NGO **SANA** is partnering with us in projects relating to bio-toilets and drinking water with her great enthusiasm and experience, has been wonderful to work with her.

We are grateful to the **Asian Cultural Council** in New York who provided financial support to the international consultant for our Nagaland project. **Jet Airways** and especially **Ms. Ragini Chopra**, have been silent but extraordinarily helpful and generous supporters in enabling us to visit our far-flung project areas within our limited budget. The **India International Centre** has generously provided facilities and venues to us on a complimentary basis, as also the World Wildlife Fund and the ITDC. The **India Islamic Centre** has agreed to provide us facilities for the **Poochampally Saree Festival** on a complementary basis. Development Commissioner (Handlooms), Development Commissioner (Handicrafts) and ONGC and Sahara India have also contributed to the successful conduct of our seminars and festivals. Last but not the least the following.

1. **Deepika Dass**, Principal of New Heights Public School at Varanasi for conducting interviews to select teachers for Chacha Nehru Public School, giving rigorous training to the teachers, preparing the school curriculum and worksheets etc. and giving consultancy as and when required without charging anything;
2. **Mondira Bharadwaj** for preparing a detailed project report for setting up and running Primary Schools and giving two weeks intensive training to teachers in

- written and spoken English gratis;
3. Dr. Sudha of Shubham Nursing Home for giving First-Aid training to the teacher trainees, conducting free medical checks- up for the children, funding uniforms and donating utensils for the school;
  4. Sangeeta Khanna for giving Yoga training to the teacher trainees voluntarily;
  5. All the donors who donated Rs. 3000 and more for the education of children at Chacha Nehru School at Hariharpur;
  6. Bina Mishra, Sarvamangala Mishra, Gauri Mishra, Priyanka Yadav, Ankita Mishra and Seema Kumari, teachers of Chacha Nehru School for performing better than our expectations and setting up a good example for other rural women to emulate;
  7. Tanner Trust of U.K. for donating BP 4000 for providing technically superior kilns to the potters at Nizamabad;
  8. ITDC Ltd. for providing venue and refreshments free of cost for our various meetings;
  9. The Panchayats of Rakhigarhi for making 2 acres of land available to ITRHD for setting up a tourist complex and extending full cooperation to ITRHD in all matters;
  10. Dinesh Malik, Sarpanch, Rakhi Shahpur and Rajbir Sheoran, Sarpanch Rakhi Khas for pledging support and cooperation to ITRHD in its proposed development programs;
  11. Himato Zhimomi, Commissioner and Secretary Tourism, Nagaland for extending facilities to Chairman, ITRHD on his visit to Nagaland and his positive response to the proposal for setting up a living rural museum;
  12. Rajat Berry and Deepti Divya for maintaining ITRHD website free of cost;
  13. Jet Airways for providing ten free return air- tickets every year;
  14. Jose Dominic and Vinod Bhatia for hosting lunches during the seminar;
  15. R.K. Bhatnagar for using his good offices with the district authorities of Azamgarh and the residents of Hariharpur to promote the activities of ITRHD and his help in organising the Festival of Rural Arts and Crafts of Azamgarh;
  16. Arvind Chowdhry (Tiny) for making available to us his Sheikhpura Kothi near Rakhigarhi and providing hospitality.
  17. Andre Dhawan (my son-in-law) and Bala of Xylemenic – handling water treatment plants, have offered to provide safe drinking water in Village Hariharpur.

We are sparing no effort in securing funds to keep the work going and to ensure the permanent viability of ITRHD projects. We have already begun to make substantial changes in the rural communities in which we are working, but much remains to be done. We appeal to all our members to help in this effort, through your own contacts in the corporate world and through your friends, colleagues and acquaintances. We are truly proving to be trend setters in conservation of rural heritage and development and look forward to working together on ever more exciting developments in the coming year.

**S. K. Misra**  
Chairman

The Indian Trust for Rural Heritage and Development (ITRHD)



## Editorial



Over the last six months, the country had been gripped by the General Elections and one could not turn a corner without being a part of a discussion about the merits and demerits of political parties and political individuals. This is a sign of a healthy democracy at work. When we look back at the results of the General Elections 2014, we will remember the elections for the idea of 'change'. The election was contested on the idea of 'change' and the proposed change was openly propagated in measures of the strength of the nation, development, law and order, inflation, standard of living amongst others while also suggesting some other subtle connotations. The change in the reins of power at New Delhi has now happened and consequently there have been some changes in the way things are done but whether this will translate into change at the grass root level is something that time will tell. The people, who wanted the change and those who are stuck with the change, are observing every decision of the new government minutely, some with optimism and some with pessimism.

In change there is potential and opportunity, potential to make a positive and meaningful contribution and the opportunity to start afresh as the population is tolerant of errors while bringing in change. Normally, people are wary of change, however, they do not resist change when they expect the change to make their lives better. The change therefore, ought not remain confined to the change in the reins of power. If the government is able to meet the genuine needs of the populace, there will be minimal resistance to change. To meet the genuine needs, one has to remain connected to the people, therein lays the challenge as success has a way of alienating the unsuccessful.

We at the ITRHD look forward to a positive change in terms of steps taken towards preservation of rural heritage and the development that finds its inspiration in sustainability and inclusive growth. One of the most viable vehicles of the growth promised by the new government can come by focusing energies in the rural areas to generate employment that is not only in consonance with preservation of rural heritage but also facilitates or encourages the youth to make a positive impact at the community level while looking towards the future.

Law and order and women and child safety and development remains a concern all across the country, but is of greater concern in the rural areas and has a huge impact on rural development and preservation of our heritage. Since law and order and policing is a state subject under the Constitution of India, the government at the centre can not really do much about it other than initiate greater camaraderie and cooperation amongst states' home departments and take steps to improve the quality of officers being churned out by the Union Public Services Commission, which would go a long way in transforming the administration of the country. Innovative change is difficult to bring through. If it were simple, everyone would be innovative! Change has an element of uncertainty attached to it and we are still in the phase of uncertainty post the elections. As time passes, things will become clearer and it will be at that stage that people will start to form an opinion regarding the change, whether it was in line with what they envisaged for themselves or do they need further change.

We at ITRHD, under the continuing guidance and hard work of our chairman Mr. S.K. Misra are very happy to bring to you the Fourth issue of our magazine 'Explore Rural India'. This issue again contains articles that are quite diverse in their topics and are extremely informative. I wish to thank the eminent contributors for their time and effort and also our sponsors who are instrumental in the publication of this magazine.

I hope you enjoy this issue of Explore Rural India.

Best wishes,

**Sangya Chaudhary**  
Editor and Project Coordinator  
The Indian Trust for Rural Heritage and Development (ITRHD)

## In Memory of Francis Wacziarg



For ITRHD, the loss of Francis after his long and brave battle is a great tragedy. And for those of us who were fortunate enough to call him a friend, his loss leaves a void that can never be filled.

For S.K., Francis was a long-time friend, colleague and kindred spirit. I met him and Aman when I began living in India in the mid-1980s. “Yes,” Francis would reply with his trademark twinkle, “but remember, I got here before you.”

In 1999, when I was given the task of establishing the Museum Shop in Mehrangarh Fort, Jodhpur, I turned to Francis for advice. No one had done such a project in India, and many were sceptical. Francis was not among them. He was enthusiastic and encouraging, and let us freely appropriate products from his Neemrana shop, at prices that I suspected were below his own cost. After some time, he turned us over to one of his own vendors, an export firm that, at Francis’ urging, was convinced to work with our fledgling museum shop. Although it was not easy for them to take on a domestic client, and although we could promise only tiny orders, because we came with Francis’ imprimatur, they agreed. This firm has become one of our most loyal and valuable partners over the years.

When the news came that we had lost Francis, my partner Amrita Singh and I had just returned to our hotel near the NOIDA trade fair. The next morning, with heavy hearts, we went straight to the booth of the vendor whom Francis had convinced, so long ago, to work with our untested Jodhpur project. We found the proprietors, father and son, close to tears. Over the next hour, they narrated the many ways small and large in which Francis had helped them and their family over the years, becoming a trusted friend as well as colleague.

We all have such stories, and memories. I treasure moments such as those watching Francis, Aman and S.K. clambering to the top of a hillock in Haryana where they were inspecting a possible Neemrana site, with Francis’ elegant elderly mother and her friend right behind them, Ferragamo shoes and stylish suits slowing them down not a whit. Sitting on the lovely terrace of the Verandah in the Forest, hearing the extraordinary story of his life during a long lazy evening, I began to understand how this unique spirit had been formed, partly inherited from his very special parents, partly forged through the long and creative interaction between him and Aman, as they envisioned – and then made into reality – things of which others had never even dreamed.

From S.K.’s activities as Director General of the Festivals of India, and in the government as Secretary of Tourism, to the years as Chairman of INTACH, to the recent work at Alliance Francaise, Francis was always there. When S.K. left INTACH and began developing the concept of a new organization based on rural heritage, Francis was again there, joining as founding trustee, generously contributing advice, insight and wisdom, as well as funds. Others may have found the idea unrealistic, but Francis was never daunted by the challenges of following a dream, and with his essential involvement, the Indian Trust for Rural Heritage and Development (ITRHD) was born and began to flourish.

Such a gentleman, such a friend, such an Indian, such a rare and most excellent human being. Remembering his unfailing grace and good cheer even under extreme duress, we try to live up to Francis’ example. And so we resist the urge to cry, and instead smile, as we remind ourselves that we were truly blessed to have known him.

- Maureen Liebl



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## Bark Cloth Making

### Matuba: The Resurgent Traditional Craft of Bark Cloth

*Rita Kisitu*

The Buganda kingdom in Southeast Uganda is home to one of the oldest fabrics in Africa, called Bark Cloth. It is made from the pounded bark of the Natal Fig (*Ficus natalensis*), known as “Mutuba” by the Buganda people. Bark cloth is more than just a native hand-made souvenir. The making of bark cloth has been a part of Ugandan culture for centuries. Bark cloth manufacturing is an ancient craft of the Buganda people and its preparation involves one of mankind’s oldest, pre-historic techniques that began before the invention of weaving.

It is a sacred fabric, which defines the spirit of the Buganda kingdom and was used traditionally as robes for Buganda royalty and funeral wraps. Bark cloth remains a ceremonial dress code for royalty, chiefs and heirs during coronations and funerals. Over the centuries, it has served as clothing, in the form of a toga and has been used for curtains, bedding, mosquito screening, room divider and was commonly worn by

traditional healers and statesmen.

This is an ancient art form of making decorative cloth from the inner bark of the “Mutuba”. The process begins with cutting away and slowly removing the outer bark. A small wedge is used to help the process without destroying the tree itself. Banana leaves are wrapped around the trunk to protect it, while the new bark grows in its place. This helps maintain adequate moisture in the tree trunk as well as protects the tree from insects. This is an interesting characteristic of *Ficus natalensis*, that it can withstand the removal of a large section of bark from the full circumference of the tree. In fact, a single tree can be harvested annually for up to 50 years. These trees represent an ideal conservation resource: indigenous and sustainably managed under traditional practices for multiple uses with innate beauty and value.

The beginning piece usually measures about 18” and is 6 to 8 feet in length. The fibrous inner bark then begins the tedious transformation into the final





rust colored handmade ceremonial cloth. The process includes heating the inner bark directly in smoldering fire and then boiling it to soften it for processing. Any remaining soot or ashes are shaken off the bark. Then it is hammered with a special, round wooden mallet and the bark is pounded and stretched for hours. It is also scraped to remove any irregularities before the final pounding and stretching is done.

The final cloth will be up to 10 times longer than the original piece of bark. It is then sun dried for 3 days. Bark cloth gets its deep terra cotta color from the burnt banana leaves that are used as part of the processing.

In earlier times, bark cloth was produced in almost every village in the Kingdom of Buganda but the material was replaced in many areas by cotton cloth that was introduced by Arab traders in the 1800's. As cotton became more popular, there were fewer users for bark cloth, with the exception of it being worn as a ceremonial cloth at various spiritual and cultural events. It's also a cultural practice in Buganda to bury the dead in bark cloth sheets, as it is believed that it preserves the body longer. While the use of bark cloth today is primarily ceremonial, the material is still manufactured using the same skills of the ancient craftsmen.

The new uses of bark cloth include manufacturing purses, shoulder bags, table mats, brief cases and cushion covers as well as souvenirs. The kingdom of Buganda encourages artisans to find additional decorative uses for bark cloth to help preserve this ancient manufacturing art. Some ideas have been to incorporate the cloth into fashion accessories, house-hold items such as pot holders and as part of interior design/ artistic products.

Efforts are underway to find full-scale commercial uses including upholstery, wallpaper, even dashboard covers in luxury automobiles. Additionally, farmers from

as far away as Rwanda have come to the Masaka region to learn the practice of growing the *Ficus natalensis* trees, with the expectation that they will harvest the bark for production and sale in a few years.

### **Conservation and Implications of increased production of Bark cloth products:**

*Ficus natalensis* traditionally has formed a part of an agro forestry system for shade for bananas and as a supporting trellis for coffee, passion fruit and vanilla. It is a highly valued multipurpose tree also used for living fences, marking boundaries and fuelwood. As the demand for bark cloth is increasing, people have begun to plant *Ficus natalensis* in plantations and conservation organizations are working with farmers to sensitize them about the need to plant and manage to ensure for future supplies of bark.

### **Implications of increased production of product:**

As demand increases for bark cloth, it is likely to increase both planting and conservation of *Ficus natalensis* trees. As conservation groups encourage the use of the traditional intensive agroforestry system incorporating *Ficus natalensis*/banana/coffee production that too will support the conservation and introduction of *Ficus natalensis* trees. Concerns may arise over unsustainable harvest practices if demand rises more sharply than supply—the traditional methods of harvest ensure that, subject to many environmental and physical factors a given tree can be harvested for decades. If those methods are abandoned, then the resource would be destroyed. The introduction of plantations and the fact that most of the resource is held within the family compounds are both likely to serve to protect the resource from unsustainable harvest practices. ■

**'As the demand for bark cloth is increasing, people have begun to plant *Ficus natalensis* in plantations and conservation organizations are working with farmers to sensitize them about the need to plant and manage to ensure for future supplies of bark.'**



# Olympic Discourse: Sport as a Phenomenon of Culture and Heritage

*Yuri Mazurov*

In the modern world sport is often considered as professional sport, as sport of records. But nobody would question the importance of amateur sport and such an enormous part of social life as physical culture in all its forms and manifestations. Being an important global phenomenon, sport is becoming an independent object of study in history, geography, psychology, anthropology and social sciences. This approach is sound also from conceptual positions. However we suppose that it gets strict logics only in the understanding of sport as a phenomenon of culture, i.e. a phenomenon connected with culture genetically and historically.

## **Sport as phenomenon of culture**

The view on sport as a part of physical culture and consequently as a part of culture in general dates back to protosports manifestations of the remote past, including ancient Greece. Namely in Greece the civilized principle “A person is uncultured if he cannot

read and swim” was formulated and it is still topical and up-to-date. This definition gives the idea of culture as the result of harmonious synthesis of spiritual and physical development of a person.

Traditions of Olympic games in ancient times are justly considered to be the source of modern sport. And it is true, true at least owing to the scale of this event: 293 Olympiads from 776 BC. But account is not always taken of the fact that competitions of athletes were not the only type of events in programmes of great celebrations in honor of Zeus, which were Olympiads of that time. Different kinds of intellectual competitions, competitions in artistic skills and others were also an integral part in the games.

A famous combination of the spiritual and the physical was typical not only in ancient Olympia, it also occurred in Pythian, Nemean, and Isthmian Games. The correlation between spiritual and physical







factors in their programmes was individual and was determined by space and time conditions of that period. For example, according to the historical data, in Delphi, on Parnassus hillsides, special attention was given to artistic and intellectual competitions. However, judging from the quality of excellent stadium, gymnasium and other sport-oriented objects of this city, the games were held not to the detriment of athletic competitions of the Delphic Games.

Symptomatically, Olympic, Delphic and other ancient games are depicted in a number of literary monuments, in particular, in the works of Homer, Apollodorus, Herodotus, Plato and other authors of the past. For us it is an indisputable fact that they gave a powerful stimulus to the development of ancient Greek poetry, architecture, sculpture, ethics and aesthetics and through the Greek culture - to cultures of other nations, up to the present moment.

The fact that sport belongs to culture is confirmed also by a number of other arguments. Here are just some of them:

- Sports is an accepted part of history in almost all countries and nations, it is in the legends, myths, traditions and other spiritual values of civilization
- All sports are the result of creativeness of nations and their contribution to the world culture

- Sports is a historical vocabulary, which combines a lot of words that can be understood in majority of languages without dictionaries: stadium, hippodrome, athletics, palaestra, gymnasium, etc. Among them the word "sport" itself
- The language of sports is universal and it doesn't require translation, which makes sports a truly universal human culture.

Thus, sport in most respects is a phenomenon of culture and at the same time – its direct source both in ancient and our days. That's why sport in its nature is not just cult of strength, stamina, dexterity and other physical characteristics; it is a culture of their harmony combined with spiritual merits of individuality. Sport is a part of human culture and also a special type of culture initially directed to pacifist values.

### Sport as culture of peace

Certainly Olympic games and other ancient games served many socially important functions. It may be assumed that one of the most important functions was to ensure favorable international (interstate, inter-tribal etc.) climate. It is a well-known fact that in ancient Greece during the Olympic games it was announced "Ekecheiria" (truce) to stop fighting between constantly conflicting neighbors. Competitions between athletes

in ancient Greek stadiums became a real alternative to fighting in battlefields. The names of ancient Olympic champions, who became truly national heroes, are well known. At that time a famous principle was born “One pulls off a victory, everybody wins”.

No doubt, the re-creator of the modern Olympic games, Baron Pierre de Coubertin fully realized the potential of peace making as a role of sport and in his well-known ode to sport, considering all advantages of sport, Coubertin focuses on the highest of them – its peacekeeping potential. The novella “Oh sport! You are peace” logically completes this generally accepted hymn to sport, sport as culture of peace.

Today, as it used to be in the past, sport not only directly but also implicitly promotes positive from neutral to friendly, relations between nations. It is in high demand in the modern world as one of the most efficient measures of cross-cultural dialogue, including complicated inter-cultural and geopolitical situations. A bright example of this is the British Commonwealth Games and the Spartakiad in the USSR also had similar role.

### Sport as phenomenon of historical heritage

What is sport as a phenomenon of universal physical and spiritual culture, what is its social nature? Answering this question, we should note that sport is first of all the traditions of supporting in the society the best human qualities, such as persistence, determination, responsibility and justice. These traditions are age old and they accompany practically all the history of mankind. It is known that people all over the world highly appreciate them, consider them to be their own, protect from oblivion, support by all means available, and strive to multiply them. All these enable us to identify the nature of sport, interpreting it as the phenomenon of heritage.

The understanding of the nature and meaning of sport as a phenomenon of social life in the modern civilization:

- Sport is heritage, historical and cultural heritage and an important part of the world cultural heritage
- Sport is one of the brightest phenomena of world heritage, revealing at the global and national levels
- Sport as heritage reveals in forms of tangible and non-tangible cultural values.

Humankind de facto accepts sport as a phenomenon of world heritage in the forms of -monuments of sports history and their ensembles, memorial places connected

with sports historical events, sports games and holidays, memorial races, outstanding achievements of some athletes and sports teams and others.

So, the ruins of ancient Olympia on Peloponnesus are rightly regarded as the site of world heritage. Greek sites of world heritage also include Delphi and Epidauros with their numerous stadiums and other “sports” venues. Olympic stadiums in Athens are not considered as world heritage in form, but they really are in their nature. The situation is similar with Olympic stadiums in other cities in the world. Luzniki in Moscow (1980 Games) as well as stadiums of Sochi (2014 Winter Games) are an undisputed heritage of this kind. Certainly the list of really valuable historical cultural sports objects in Russia is not limited by these venues.

It is important to stress that not only tangible objects but also non-tangible phenomena are regarded as heritage. Half-remembered Russian “lapta” (bat), not very popular nowadays “gorodki” and other Russian national games could be examples of such heritage. Here we can include competitive in spirit fisticuffs in Ancient Russia at different festivals. There is no need to specify that such customs, games and festivals are intrinsic to all nations of Russia and other countries. They are known to ethnologists, historians and local historians. But quite often they, as well as different memorial competitions,

are not understood in public consciousness as cultural heritage. Officially, at the moment in Russia and in foreign countries many valuable sports venues and phenomena are not accepted as sites of heritage. This contradicts ideology and tendencies of development of world politics in the area of heritage.

Modern activity in the field of heritage at the global level is concentrated in UNESCO and its World Heritage Committee. UNESCO Convention on the protection of world cultural and natural heritage was adopted more than 40 years ago. The List of World cultural and natural heritage of UNESCO has been kept since 1977, where there are 982 properties till the fall of 2013. The list of World non-tangible cultural heritage (213 points) has been kept since 2001. Neither of them has existing objects and phenomena of sports heritage.

For years, the development of world heritage ideas in the corresponding lists, along with such traditional categories as religious buildings and structures, outstanding architectural complexes, etc. there



**‘Officially, at the moment in Russia and in foreign countries many valuable sports venues and phenomena are not accepted as sites of heritage.’**





appeared new, less traditional categories, e.g. industrial and memorial objects. Special field-related conventions were also put into practice, e.g. convention on the protection of underwater cultural heritage. In this connection the absence of initiatives on world sports heritage of humankind or national sports heritage in different countries seems quite strange. Moreover, the aims of sports movement do not contradict, but in many respects, coincide with the aims of UNESCO activities.

Therefore, we suppose that it is high time to initiate the discussion, on the question of preparing and accepting the relevant international regulation about world sports heritage, with the world Olympic heritage being the core of it. The adoption of international convention on sports human heritage and the list of guarded properties and phenomena of this heritage will encourage sports as a phenomenon of global universal culture to get the right social status in the world community. In this case sport becomes, a fundamental factor of social development, the factor of sustainable development of mankind.

### Conclusion

Sport professionalization and commercialization are usually called the most characteristic trends in the development of modern sport. No doubt, there trends do not always encourage the growth of mass involvement, its manifestation as physical culture. The development of sport as an essential part of universal spiritual culture and as an integral part of historical cultural heritage can change the situation for the better, for the benefit of people, countries and the world. It

was the direction given at the end of the XIX century by Pierre de Coubertin.

Having accepted how significant and up-to-date the ideas of a great sports enthusiast were, we promote and encourage the development of sport as an integral phenomenon of physical and spiritual culture and as a factor of sustainable development of humankind. ■







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# Kinetics of Cultural Synthesis in Performing Arts

*Shovana Narayan*

India has had contacts with other cultures from time immemorial. These contacts combined with natural environmental changes, created push and torques that led to a constant process of cultural synthesis. Migration is a truth that cannot be ignored. Whatever be the reason for such migrations, people who settle down in other areas, carry with them the flavour of their own culture. Thus the imported flavour takes roots in the psyche of the people of the new region and sets in motion a process of cultural synthesis. The converse scenario is equally true. In addition is the process of fusion when aspects of two cultures fuse to produce a new practice with its own individual identity. Such a process is continuous.

From pre-historic times to the Indus Valley Civilization followed by Vedic period and its successive periods, this sub-continent has witnessed inclusion in

favour of exclusion. Elements of dance, theatre, group formations, musical instruments and rituals of pre-historic India found resonance in the Indus Valley-Harappan periods. Large scale migratory pattern whereby the population moved from Western Coastal regions to the interior heartlands of Jharkhand and Chhattisgarh, has been borne out by their folk songs that refer to the song of the salt, flight on the camels and rituals accompanied by phonetic sounds with symbols reminiscent of the Harappan period and occurrence of ancient Hebrew, Greek, Egyptian words. These are yet indicators to the all too evident pushes and pulls of natural disasters among other game of socio-political power changes.

With the drying up of rivers there was the inevitable migration of population largely towards the Gangetic belt. The Vedic civilization largely associated with the



Indus valley added another dimension with emergence of Itihas and Puranas. In the spread of Aryan precepts, various sages such as Sage Agastya carried out the Aryan expansion in the Deccan. Sometime later, almost the whole of India had come under the spell of Aryanism. Hinduism incorporated all forms of belief and worship without feeling the need for obliterating or eliminating any other belief or ritual. No part of India remained oblivious or untouched by inter-regional and inter-cultural influences. Sanskrit, identified with the brahminical religion of the Vedas was adopted in all parts of India. One of the important fall-outs of this was adoption of the caste stratification of society and which in turn, also had its impact on artistes.

Political instability and foreign invasion from the northern and western borders also led to migration of a large number of scholars to safer areas, carrying with them masses of literature and literary and artistic thoughts of the art forms and traditions with which they had grown and had seen along the way. These were compiled painstakingly in various treatises. Most of the authors of treatises such as the *Natyashastra* and the *Sangeet Ratnakar*, namely Bharata and Sharangdeva respectively, originally hailed from Kashmir.

10th century is a water-shed in the area of performing arts as it marked regional development of various art forms. Till then, the usual outward turn of knees or the straight stance gave way to regional identifying features. Similarly, language, music and costume got influenced under various rulers – be they from across the Indian borders or from beyond state borders.

## Content

Devotion is the underlying factor of classical performing arts. Rituals enjoyed a prominent position in both pre and post-Aryan periods extending itself to imageries and iconography. The evolution of faith saw a dynamic process of inclusion of myths, rituals and iconographies. The seal discovered at Mohenjodaro that shows a seated figure in a crossed-legged posture of meditation surrounded by animals, is identified with Shiva as Pashupati. Post the period of Buddha, the upsurge of devotion to Lord Shiva, the auspicious one, a concept with elements of Vedic deities such as Agni, considered to be the bull, the vehicle Nandi of Shiva, Rudra the deity with 'golden red hue of flame' and

Surya, found fruition in the early Mauryan period.

This also led to the birth of the philosophy and myth of Nataraja. Tantra and Shakta traditions find a unique merger and finds expression as Nataraja dwelling on monistic idealism where consciousness is the one reality. The migration of Shaivite scholar, Sage Moolanath from Kashmir, to Chidambaram in 6th c AD, laid the foundations of Shaivism at Chidambaram with associated legends taking roots. In due course of time, Sage Moolanath came to be known as Thirumuller (Thiru for Shri) in Tamil style.

The iconography of Dancing Shiva grew slowly. Ganges came to be adorn his locks around 5th c AD. The crescent moon and serpent were added in following centuries. The aureole of flames came about in 8th / 9th c AD and is attributed to Buddhist iconographies. Till 10th c-11th c AD, Nataraja was known by names such as Narteshwar, Natakeswar, Nriteshwar and he was always portrayed in a frontal position. But post 10th / 11th c AD, not only he came to be known as Nataraja but he also came to adopt the position as is popular today.

The other popular figure in performing arts is that of Krishna. Even though, Krishna finds mention in various references continuously since 4th century BC, yet it is from the 10th century onwards that he has filled our consciousness and along with Radha, has become the central motif for all art forms. Jayadeva, the court poet of King Lakshmanasena (AD 1179-1205) of Bengal raised the level of Radha and brought in the element of divine romance. His Sanskrit classic, *Gita Govinda* (Songs of Govinda) became a powerful evocative landmark in this process. It raised the imagery of Radha to unprecedented heights of imagination.

The issue now is to understand the reason behind Jayadeva's seemingly intentional elevation of Radha from a somewhat obscure person to a central deity of worship. This may perhaps be best explained from an analysis of the socio-political situation existing at that point of time in Indian history.

By the tenth century while the influence of Shaivism was waning and Vaishnavism was on the rise, it had to simultaneously face new emerging challenges because of the changed socio-political scene that came with the advent of Muslim rule. With men out on battlefields, the natural emotional urges found resonance in the stories of Radha





and Krishna. Thus, Krishna came to symbolise the philosophical and pragmatic acceptance of the relevance of desire. Vaishnav verses that extolled the yearning of the individual soul for the Almighty symbolised by Radha yearning for Krishna in Vaishnavism and between the lover and the beloved (the Almighty) in Sufism, became subjects of enactment in performing arts. Sufi thought became visible in Vaishnav philosophy and vice versa. The two parallel streams with their verses being part of all our performing art traditions, lent beautiful and meaningful cultural synthesis.

Kathak dance form has had an unbroken continuity since 4th century BC. Weaving through contours of socio-political history and inter-cultural dynamics, Kathak exudes the fragrance not only of 2500 years of Indian history but more so of the last 1000 years of heritage, subtly capturing the natural beauty, innate solutions to historical cultural conflicts and unobtrusively imbibing the cultural diversity of this distinctive cross cultural fertilization. Unlike Hinduism, the Islamic code of the Shariat did not bestow recognition on dance, music and other performing arts and forbade its use. The Brahmin Kathaks therefore remained confined to their temples. Yet it showed great resilience and inherent strength because of its innate belief in plurality. Regionalisation of art forms and development of various streams of languages became pronounced.

The element of pirouettes associated with dervish dances in Sufism, found its way into Kathak's rhythmic virtuous rendering. Even though a sculpture from Patliputra pertaining to the Maurya period (3rd century BC) indicates use of pirouettes and the *Natyashastra* too refers to the 'cakra bhramari', yet the pirouettes were not treated as special spectacular aspect of a Kathak rendering. It was under the influence of Sufism that it assumed a virtuous garb. The Brahmin Kathaks

found a unique explanation to marry the sensibilities of Vaishnavism and Sufism. As Indian philosophy expounded the cyclic nature of life, there could be no better visual translation of this philosophy of 'kaal cakra' and 'jeevan cakra' than with the rendering of the 'cakra bhramari' (the pirouettes). In the words of Maulana Jalaluddin Rumi, "All loves are a bridge to Divine love. Yet, those who have not had a taste of it do not know!"

### Performers

The new societal norms led to another significant development. Male Brahmin Kathaks now remained confined to their temples. For court entertainment, a new group of women performers, the courtesan dancers emerged replacing the till hitherto 'devadasi's, a practice prevalent in all parts of India including Delhi and surrounding areas. Dubbed as 'nautch' by the British, corrupted version of 'naach', there were several categories of such courtesans.

There are few instances where depending on the personal interest of Muslim ruler, male Brahmin Kathak dancers performed in the haloed precincts of the court. The *Sangeet Ratnakara*, 13th century treatise, indicates how some of the artistes adapted themselves to changed socio-political circumstances. Thus the Kathaks performed not only within the sacred temple precincts, but they also performed in courts of both Hindu and Muslim rulers. Court etiquette demanded that they could not place an idol of their Hindu Gods. The Kathaks found a unique solution by placing the 'tulsi mala' (rosary symbolising Krishna) or the 'rudraksha mala' (rosary symbolising Shiva) in lieu of an idol and which did not offend the sensibilities of the Muslim ruler. This has been recorded and archived by the British in the 17th century.





## Music

The meeting of Vaishnavism and Sufism had other fall-outs too as it saw new genres of music compositions such as the 'khyal' and the 'tarana' which were offshoots of the traditional 'dhrupad gayaki' of ancient India. The new genre of music compositions became part of the Kathak repertoire.

It is widely believed that impetus for development of the new musical system of qawwali (a form of Sufi devotional music) came from Amir Khusro, inspired by the Central Asian 'Sema'.

The 'tarana' derived from the Persian term 'tarannum' (melody) emerged as an adaptation of the 'non-tom alap' rendering of 'dhrupad gayaki'. In the emergence of the new philosophy in the wake of Muslim rule in India, the 'tarana' saw the meeting point of Vaishnavism and Sufism, where at the height of ecstasy in devotion resulting in a trance-like state, the commonly used meaningless syllables 'deem-ta-na-na', 'na-dir-dir-dani', 'de-ra-na' etc. symbolised the union of spirit of the self with the higher Almighty. Unlike its parent 'dhrupad ang' where the 'nom-tom alap' was sung at slow speed ('vilambit laya'), the newly evolved 'tarana' was set at medium speed ('madhya laya') sometimes even reaching a faster pace ('drut laya').

The success of this new melodic composition, 'tarana' is evident from its adaptation in various parts of India, whether as 'thillana' or 'pallavi' and such others,

facilitated by exchange of artistes as gifts by the Mughal Governors sent by the Delhi court to the provinces.

## Vacika

The area of 'vacika abhinaya' saw far reaching influences of developments that impacted performing arts across the length and breadth of the country. With the advent of Muslim rule with capital at Delhi, the region saw a cross fertilization of several languages: Prakrit of the common man, Sanskrit of the learned, Persian, Arabic and Turkish. From this interaction, the new language of the masses that developed was Hindvi. This new language was utilised by Amir Khusro and became an important vehicle for 'abhinaya' in Kathak. Urdu emerged as the cross fertilization of Persian, Arabic and Turkish words adorning the sentence structure of Prakrit and Hindvi. This became the language of outpourings of the romantic poets of late 18th and 19th centuries. The new lingua franca was utilised for evocative verses of 'thumris' that centered on the eternal theme of yearning of union of the individual soul with the Almighty and which was symbolised by the yearning for union by Radha or the gopis with Krishna, the Almighty. These poignant verses reflected love in both its hues namely pain of separation and ecstasy of union. When performed by the courtesans, Mohan became synonymous with 'sajan' or 'piya'. Interestingly, the contents and themes danced by the traditional





Brahmin Kathaks continued to be strongly based on Hindu deities.

It was the fermenting 16th century onwards that also saw Maithili verses of Vidyapati being adopted and performed by the monks of Assam in the 'sattras'. Jayadeva's Gita Govind was adopted by performers in southern India while Telugu verses (language that has borrowed heavily from Sanskrit) became central pieces of performance repertoire in the southern region. Thyagaraja 'kriti' became a dominant feature. During the 17th century, which was the era of Muslim rule, several Persian and Arabic words were also added in the Telugu language, and its influence went on till the 19th century.

**Repertoire in Southern India:** Muslim rule in southern India were exemplified by Tipu Sultan and the Nizam of Hyderabad. Tipu Sultan, Tiger of Mysore, in the 18th century ruled over a large kingdom bordered by the Krishna River in the north, the Eastern Ghats in the east and the Arabian Sea in the west. The first Nizam of Hyderabad was of Turkic origin from Uzbekistan who found service under the Mughals. They became rulers of Hyderabad in the 18th century. Their kingdom included regions of Andhra, Karnataka and Maharashtra. Both the rulers were known to have

patronised performing arts. The repertoire of the 'devadasis' performing in their courts included several items that had Islamic influence, one such being the 'salaamatoru'. It was during this period that the counterpart of the 'tarana' locally known as 'thillana' found its way into the repertoire of the 'devadasis'.

### **Developments in North East**

The medieval period saw the spread of Vaishnav influence in the north eastern state of Manipur which led to a healthy amalgamation of cultures – traditional local tribal culture with Vaishnav thoughts and practices. This led to the 'sankeertan' music and the development of the Raas dances based on Vaishnav padavalis. Various virile and vigorous cholam dances now formed part of temple rituals of Manipur. In Assam, the Vaishnav influence saw the development of temple rituals that included dance by the temple priests of the monasteries ('sattras') - similar to the Kathaks of the Gangetic belt, who performed largely to verses of Shankardeva and padavali of Vidyapati from Mithila.

### **Introduction of Temple Rituals & 'devadasi' tradition**

After the decline of the Mauryan Empire in 3rd c

BC, the Sungas who were Brahminical by faith came to power. Concept of Dancing Shiva (later known as Nataraj) emerged. Importance of female energy, Shakti, embodied as woman Goddess started coming into prominence.

Temples were built to Hindu deities where ladies, known as ‘devadasis’, were employed to serve in the temples to clean, cook, wash etc. With growth of temple rituals, few were also given the task of entertaining the ‘Gods’ through music and dance. Their dance came to be known as ‘dasi attam’ (dance of the ‘dasis’ i.e. dance of the ‘servants of the Lord’). There were several avenues for recruitment to the ‘devadasi’ profession. Fulfilment of a wish, dire economic compulsions and poverty forced families to donate their daughter as ‘devadasi’. Families without sons donated their daughter to become ‘devadasi’ as it ensured that their property stayed within the family (as she was now taken to be a ‘son’). Women folk of the defeated or killed were dedicated to temples to become ‘devadasis’.

A flourishing “devadasi” system was seen in all parts of the sub-continent. Much has been written on them. Kalidasa makes a reference to the “devadasi pratha” in the Mahakala temple of Ujjain at the time of ‘sandhya pooja’ (evening worship) in his ‘Meghdoot’. Jain chronicles refer to both the ‘deva kumars and the deva kumaris as temple dancers. Hiuen Tsang makes a reference to the number of dancing girls he saw attached to the Sun temple at Multan while the ‘Rajatarangini’ of Kalhana also indicates to the prevalence of this custom in Kashmir from about the 7th century AD onwards. This system was also not unknown at the Vishwanath temple at Benaras as is evident from the reference in ‘Kuttinimatam’. The Mughal period refer to the existence of “devadasis” in the temples of the Indo-Gangetic belt. A ‘parwana’ dated 25 January, 1644 AD (15 zulqada 1053 AH) written by one Azam Khan mentions the presence of ‘nrit-kanyan’ i.e. women dancers in the Govind Dev temple at Vrindaban. Others who have commented upon the system include Domingo Paes (Portuguese diplomat), Fernao Nunz, Abbe Dubois (19th AD), Dr. Shortt, Mundy (English traveller), etc.

Economic reasons provided impetus to the system as temples were important sources of revenue. The presence of ‘devadasis’ increased the attraction of temples. Al Beruni (11th c Arab historian) has recorded that the institution of ‘devadasi’ was maintained by the kings for the benefit of their revenues.

The ‘devadasis’ were kept outside the caste system. This in effect meant that they belonged to the lowest caste. However with their assigned service as temple and court performers, the ‘devadasi’ system reflected how a non-hierarchical principle of auspiciousness qualified lower castes and out-castes for certain ritual status. Sacred prostitution was linked to cultural hegemony and caste oriented feudal economy.

### Understanding between the Brahmin priests and the Rulers over ‘devadasis’

The ‘devadasis’ were ‘servants of the Lord’. Herein, there was a struggle as to who constituted the ‘Lord’ of the ‘devadasis’. Brahmin priests claimed that they being the representatives of gods in heaven, the ‘bhudevas’, i.e. gods on the earth, they thus have the first claim, as anything offered to god belongs to brahmins, so also the girls offered to god must belong to them. The Kings retorted, that they make appointments of ‘devadasis’, they give them money and land and feed them, so that gave them greater claim.

Conflict was resolved by an understanding and ‘devadasis’ were branded on their chest with emblems of ‘garuda’ (eagle) and ‘chakra’ (discus) for kings and ‘shankha’ (conch) for brahmins.

### Colonial period- Impact on Performing Arts & the Abolition of ‘devadasi’ System

With the Crown making India its colony after the 1857 War of Independence, equations changed. Indians were no longer treated as ‘equals’. All what was seen as interesting and ‘cultural tradition’ was now considered impure and debauch. The notion of white supremacy gained ground. Within some Indians, there was a spirit of new prudery, while in others, there was an identity crisis. With interest of the colonial

powers in antiquity and tradition, there was also a rush among the new awakened Indians especially in the field of performing arts, to trace their respective roots as far back as possible and lay claim to being the ‘oldest’ in terms of antiquity. Associated social reformation induced a search for identity and a need to legitimise, theorize and justify existence in terms of antiquity by conscious process of tracing back of roots with the help of temple sculptures, incorporating elements that had not existed or had not been practiced earlier. This led to the reconstruction of dance of that region in mid twentieth century from a virtual skeleton framework.





In the changing Crown and colony relations, the colonial masters viewed the 'devadasi' system as temple prostitution, subservient to a degraded and vested interests of priests and the rulers. It was also argued that it was a deliberately created custom in order to exploit lower castes by the upper castes and classes – all under the protective shield of religion.

Consolidation of colonial authority saw changes in land relations and emboldened the colonial masters to strike against the 'devadasi' system. Secondly, the newly emerging bureaucracy and administration also changed the balance of power structure. The Brahmins being the educated intelligentsia were preferred in employment, which placed them in influential positions that were denied to, the not so educated low castes.

This gave rise to 'non-Brahmin' consciousnesses and resulted in social upheaval, ripples of which were felt in the performing arts. With a rising momentum of Anti-Brahmin movement, the colonial authority gathered strength to introduce the Anti 'devadasi' Bill and which had the support of lower castes and members of the 'devadasi' community. Support for the Anti Devadasi movement came from a section of Indian upper caste Hindu social reformers and a large section from within the 'devadasi' community itself. Lawyers, writers, artistes

and even the 'devadasis' joined this fray. The third group that was also against the system of the 'devadasis' was the Isai Vellalar and the Sengundar communities, who vigorously supported the 'devadasi' abolition Bill.

At the same time, a small group of educated elite Brahmins including the first Brahmin woman led the counter movement in early thirties of the twentieth century. Initial efforts were directed towards sanitization, re-construction as well as re-christening of 'dasi attam' (the dance of the 'devadasis'). Consciously taking terms from Bharata's *Natyashastra*, the dance form was given a new name 'Bharatanatyam' by scholar and critic V. Raghavan. He popularized 'Bharatanatyam' to represent 'Bharat' i.e. India and 'natya' i.e. theatrical dance. He also gave it its creative acronym – 'bha' for bhava, 'ra' for rasa and 'ta' for tala.

With the entry of the first Brahmin lady, Rukmini Devi Arundale, into the till hitherto prohibited field, the counter movement received great fillip. Her association with the Theosophical Society and her easy entry and acceptance in the corridors of colonial power structure, became catalysts. Rukmini's entry changed the tenor of dance. It now became a Brahmin stronghold. There was studied construction of backward projection of the antiquity of the dance not only through ingenious change



of name but also in the sanitization and restructuring efforts. Elements of eroticism were removed and the art form was imbued with devotion. Traditional erotic references to the Lord (priest or noblemen) were now taken to that of addressing the Almighty.

The sanitization process also saw removal of all elements from the repertoire that had Islamic influence. In this process, death knell was sounded on traditional items like the 'salamatoru'. The 'margi' system of presentation that had been initiated by the Tanjore Quartet in the late 19th century, received greater attention under these three Brahmin stalwarts.

Led by the upper echelons of society namely V. Raghavan, E Krishna Iyer and Rukmini Devi Arundale, all belonging to the Brahmin caste, it soon led people to presume that it was an 'ancient dance'.

**'A dance was created in the past in order to be restored for the present and future' said Schechner and Khokhar.**

**Orissa:** The eastern Indian state of Orissa that had the system of 'maharis' (the temple girls) equivalent to the 'devadasis' of southern India went through a similar phase. The British Victorian sensibilities dubbed 'maharis' as 'prostitutes' and their dances were considered sacrilege. The mid fifties of the 20th century saw restructuring of the dance of the 'maharis' including re-naming. Elements of 'gotipua' dances and the dance of the 'maharis' were fused to create Odissi. The Jayantika group in the mid-fifties of the twentieth century drew the 'margi' presentation format of the newly structured Odissi form.

**North-eastern India:** Re-structuring and re-naming of the dance form was not an issue in the North-eastern state of Manipur as the temple dancers – men and women – had always been treated at par and there was no discrimination between the two. In Assam, 'Sattriya', performed by Brahmin priests (like the traditional dance form Kathak of Indo-Gangetic belt) did not need re-christening.

**North and Central India:** As stated earlier, owing to the fact that traditional Kathaks had always been men belonging to the Brahmin fold, the need for re-christening was not felt. Unfortunately, the courtesans were mistaken to be Kathaks, a notion that was fanned and allowed to grow, whether by design or not, remain to be deduced. This created tensions within society, a society that was already engulfed in a growing divide between the two dominant communities. In this process the content of Kathak

repertoire and the terminologies used in Kathak that speaks of its roots in pre-Christian era, was lost sight of. Costume and the virtuous rhythmic elements practiced in Kathak, re-inforced the 'divide and rule' sentiments. Twentieth century also saw further changes in the 'margi' system of presentation in Kathak that was first initiated and became visible in the early to mid-nineteenth century in the courts of Awadh especially under the patronage of Nawab Wajid Ali Shah.

## Costume

Speaking of costume, all writings of the colonial period have emphasized that the art of stitching was unknown to pre-Muslim India. In this context, attention is drawn to few facts:

In 4th c BC, with the marriage alliance of Emperor Chandragupta Maurya with the daughter of the Greek general of Alexander, mutual influences could not be ruled out. Sculptures of dancers of that period indicate adoption of tight fitting pants and a flared frock like upper garment (akin to today's 'churidar-angarkha') along with the long 'lehenga' skirt style of dressing for dancers of the Gangetic belt can be seen in the sculptures of that era. In the absence of sculptures from earlier period, it cannot be conclusively stated that stitched clothing of this kind existed prior to 4th c BC even though the Riga Veda mentions clearly that stitching was known to India as borne out by the following verses.

*'seevyatvapah soochya achhidnyamanaya' (Rigveda )  
the needle i.e. 'soochya' is used for joining together two  
pieces.*

*'yatha soochya vasah sandagheeyat,  
evamevaitabhiryagyasyachhidram sandaghet' Aitareya  
Brahmana (II.32.4) i.e. two pieces of cloth are joined  
together by a needle*

The same style of stitched clothing namely of tight fitting trousers and a long shirt and the 'lehenga' and 'dhoti' variety are evident in the sculptures of the Gupta period (4th-5th c AD), a thousand years before the advent of Mughals here. In 10th c AD, Al Beruni has recorded in detail the practice of wearing stitched clothes such as the ghaghra or lehenga-choli-chadr and the kurta-pyjama. He says:

*"Their 'id r' (a piece of dress  
covering the head and the upper part  
of breast and neck) is similar to the  
trousers, being also fastened at the back  
by buttons."*







*"The lappets of the 'ur a as' (short shirts from the shoulders to the middle of the body with sleeves, a female dress) have slashes both on the right and left sides."*

Sculptures from the Sunga period also indicate that stitched clothes were worn by some section of the population.

Co-existence of non-stitched and stitched clothes in India since early Mauryan period (4th c BC) seemed to have been part of the performing art tradition in northern and central India, as borne out by sculptures and writings of Al-Beruni.

The costume of women performers of medieval India conformed to the dressing as was the practice in the Muslim courts. Paintings of this period indicate great usage of 'churidar-angarkha' with the veil covering the head. This continues till date. In case of 'lehenga' or long ankle length skirts, an equally long fan was draped in front. But uncovered head seemed to be taboo in this period as is evident from miniature paintings so characteristic of this era.

**Southern India:** Even within traditional India and unstitched clothing, influences of neighbouring states or adoption of custom of the new ruler in style of dressing is visible.

The rule of the Marathas over southern India (1676-1832) also left its impact. The Maratha custom of the nine yard sari being worn by upper class (especially Brahmin) women, soon caught on in southern states of Thanjavur and surrounding areas courtesy establishment of Maratha rule in 17th century. This translated itself into the costume of 'dasiattam'. Its modern contemporary stitched version was designed by an Italian designer friend of Rukmini Devi Arundale in late thirties of the 20th century.

## Musical Instruments

The Natyashastra mentions and classifies musical instruments into four major categories. Sculptures of ancient India show the existence of various forms

of percussion drums, stringed instruments (with and without frets), wind and solid instruments.

The Muslim invasions and rule saw some changes. It is commonly believed that the two piece drum such as the 'tabla' was unknown to India prior to the period of Amir Khusro. However, dance panel sculptures from central India from the Gupta period (i.e. 4th-5th centuries AD) reveal the presence of a pair of vertical drum, thus negating the widely held hypothesis and legends associated with the medieval period origin of the 'tabla'. Modifications carried out by Amir Khusro cannot be ruled out wherein the 'bayan' of the drum was modified to a more rounded form modelling itself on the 'naqqara' (or 'nagada') drum. It was this era that adopted the Arabic name of 'tabla' (based on the drum 'tabl'). Thus, the hitherto 'oordhvaka' drum stood re-christened.

Corroborating the fact that 'mridanga' still continued to be the most popular percussion drum during the Mughal period, are the paintings of musicians and dancers during the period 15th century to 19th century that depict wide use of the horizontal drum, the 'mridanga'. It therefore follows that the replacement of 'mridanga' by the 'tabla' was extremely slow and could come about only after late 19th century. In fact, even Kathak, Hindi, and vernacular dialect literature of the Indo-Gangetic belt refers to the horizontal drum as 'mridanga' and not by the now common name of 'pakhawaj', a term that seems to have come into vogue since the last few decades. With the 'tabla' slowly gaining ascendancy in late 19th century, many special patterns emerged that gave rise to the 'Dilli baaz' of tabla, many of which were translated into dance.

Of the four categories of musical instruments categorised in the Natyashastra, the stringed category, with and without frets, goes by the generic name 'veena'.

The lute-like musical instrument, 'sarod', has led to several wide ranging discussions. The fretless instrument is also found in the 5th and 6th century's sculptures of Ajanta and other regions. Some opine to it having been a modification of the central Asian, Persian or Afghan 'rubab'. These discussions still continue with as many views and as many opinions depending on the scholar.

The stringed instrument, 'sitar' (derived from the term 'seh tar' that indicated presence of resonant strings along with main strings) came into prominence during late medieval period. It is widely believed that it was Amir Khusro who inspired innovations in the form and in the number of strings of the 'veena' that finally resulted in the 'sitar'. Mughal miniature paintings do show two kinds of stringed instruments, one with a long slender neck and few strings (similar to the 'tanpura') and the second, again with a slender neck but a little more broad, having several strings and frets. There is also a

variety of long necked stringed instrument sporting two rounded resonant barrels, reminiscent of the present day 'sitar' or the 'surbahar'. The stringed instrument with over 100 resonant strings, 'sarangi', became a standard accompanying instrument for Kathak.

The Maratha kings who ruled over southern Thanjavur, the erstwhile Chola mandalam, since the rule of Ekoji I in late 17th century, made important contribution to the history and culture of the area. Rajah Serfoji II, born in the family of Chhatrapati Shivaji, and adopted by the Thanjavur family, was greatly influenced by Rev. Christian Friedrich Schwartz, a Danish missionary, under whose care he grew up. Thus Western sensibilities of approach to music, musical notations, presentation and even adoption of the violin and the clarinet in Carnatic music system came as no surprise.

In direct contrast, despite the long standing rule of Muslim rulers such as Tipu Sultan and the Nizam of Hyderabad, who too patronised and nurtured traditional southern Indian performing arts and in whose courts traditional pieces like the 'salami' and verses in praise of the Muslim ruler were sung and danced, such pieces and associations with the Muslim court disappeared in the wake of cultural renaissance 80 years ago. Conscious efforts were made to distance the performing arts from Muslim influences.

### **Caste and Gender of performers**

Usually a question is raised as to what is the caste of the performer. In its discussion, the social tensions and mindset of the local populace becomes evident.

In case an art form owes its origin to the male gender, to the upper caste and to Indian born faith, they were acceptable in society. Male origin art forms such as Kathak, Kathakali and Kuchipudi did not have to undergo re-christening or sanitization. Women origin dance forms such as Bharatanatyam had to be re-christened from 'dasi attam' and 'sadir attam' to Bharatanatyam while the dance of the Maharis was re-structured that included features of the dance of the gotipuas and which came to be known as Odissi in the mid fifties of the twentieth century. Mohini attam stands out as an exception. Manipuri dance forms did not have to undergo sanitization process for there was already a beautiful harmonious blend of pre-Vaishnav and Vaishnav cultures and the equal respect accorded to both men and women performers.

Traditional Kathak performers of Lucknow gharana are Brahmins (Kanyakubj or Gaur Brahmins) as borne out by various censuses conducted during colonial times of the Kathaks of eastern and central UP. However those farmers or families from the not so high caste hierarchy especially from Rajasthan who took to the practice of Kathak, were categorised separately. This took a

different tone when women entered the Kathak scene. Because of prevailing 'purdah' system, women who came to be associated with public performance of dance and music were either relegated to the lower caste hierarchy within the Hindu fold or became converts to Islam but in either case they, like their southern 'devadasi' counterparts, were kept on the fringes of society.

The 'devadasi's were relegated to the lowest category in the caste hierarchy. It was only the entry of the first Brahmin woman namely Rukmini Devi Arundel in the thirties of the last century that changed the direction and today dance has become a Brahmin stronghold as also a way of life in every Brahmin family – a tradition that was unthinkable only 70 years ago.

The tradition of women not being allowed to display their art in public space also led to the genre of men doing women's roles (i.e. 'stree vesham') in Kuchipudi and in Kathakali.

### **Fall out of colonial period and post Independent India**

The colonial period saw emphasis on roots, tracing of tradition and antiquity of tradition to bestow pride on a civilization. The one that went first past the post in re-constructing its antiquity came to be known as the most ancient art form. Thus, study of temple sculptures and incorporation into dance started in most parts of the country and led to a process of antiquity being established by inventing theories tracing direct linkages to Natyashastra. In this effort, the "devadasi" system was bestowed a haloed past. There was a conscious distancing of connection with Muslim courts and sensualism.

In independent India, there was upsurge of the need for regional identity. In order to be recognised as a 'major dance tradition' or before it is called 'classical', the first task of a dance form was to bolster and create a body of items and formalize the repertoire in a recognised 'margam' format. Hence till hitherto, traditional art forms that were only practiced in temple cloisters 'sattras' of Assam by male priests soon modelled itself into the accepted 'margam' format and opened its doors to women performer. Thus 1947 that saw only four recognised 'Classical' dance styles namely Kathak, Kathakali, Manipuri and Bharatanatyam, however post Independent India saw inclusion of four more dance forms within the fold of 'classical'. These were Kuchipudi and Odissi in the fifties, Mohiniyattam a decade later and finally in the year 2000, Sattriya was declared 'a major dance form'.

Independent India has seen exchange of experiences and ideas, welcoming of new class and breed of educated performers. In the true spirit of multiculturalism that is the hallmark of this country, it has provided the

fermenting ground for extension of boundaries in terms of themes, thoughts, ideas, costumes, language, text and execution, meeting the challenges posed by technological advancements and demands of an unmatched fast changing pace of globalization, but while keeping intact the form, spirit and substance of its own art form.

Boundaries of language have been extended to dance enactments in several different languages besides intelligently marrying the traditional idiom to eclectic music of various cultures, both indigenous and Western classical, without diluting its inherent form and substance. The practice of musicians following the dancers with their instruments tied around the waist for support that was prevalent during the medieval period was changed to the formal seated position of the musicians, ennobling both the dancer and the musicians. Technological advancement in terms of light and sound also found their imprint in stage presentations.

During the fermenting socio-political period of the twentieth century that was witness to rise of nationalism in the air of freedom movement, significant developments in the preservation and nurturing of this art form became visible. Institutions, national and private, sprung up everywhere where legendary Gurus brought with them the 'margi' system of presentation that had been mapped in late 19th century. While promoting emergence of solo performers, there has been furtherance of genre of dance dramas.

**Gender, Dignity and Status:** Similarly, the margins and space of acceptance of artistes especially dancers have also undergone transformation for today performing arts as a vocation is not discarded as an option in increasing number of families. Status and dignity for the arts and artistes have also witnessed a steep rise. Even the traditional male bastions like that of Kathak, Kathakali and Kuchipudi have been punctured with the tide of women performers and educated women performers at that, taking over the mantle - which in its own way has impacted dance presentations. Male gurus are giving way to women gurus.

**Patronage at home and abroad:** For Indian performing arts, the move out of community-controlled venues like temples, community centres and local halls - brought implications in its wake. Economics and need mean that dancers have to look outside the body of their own cultural support team; they have to look both to public funding and mainstream audiences. And around both of them, a whole world has changed—changed by technology and travel. It has been altered by new responses to the concept of 'home' and changing meanings of identity, nationality and community. Patronage by Rajas and Maharajas has given way to societies, government bodies and public and private

sector bodies being the sponsors of performing arts.

Abroad, in the early years, the role of the Indian artiste was comparatively simple. Accompanying her husband on his posting abroad, she (musician or dancer) would replicate her classical training by passing it on to a number of selected pupils. There were very few outlets for performance, and the audiences were rather small. Consequently the importance of the private concert grew, set up by a 'rasika' at their home, for a few knowledgeable invited guests.

Such performances by artistes from India served to open the eyes of the Western connoisseurs to the body of performing arts, especially dance, existing in India. But they were regarded as exotic visitors. However in the 70's, following the large-scale arrival of Indian families, growing prosperity of the community and changing demographics, there was a visible upsurge in the call for cultural activities. Community-specific, culture-focused institutions were formed to meet this call. These small 'sabhas' also hosted a number of top level artistes touring the countries abroad and who were willing to perform for small groups of audiences. The trend continues.

Today with many Indians migrating abroad what kind of margins, pushes and pulls in performing arts exist there? From 'replication' of art by wives of men posted abroad, 'projection' of art has now given way to 'engagement'. The Indian Diaspora is now more confident with their increasing affluence, stature and acceptance in the host country abroad. Those engaged with performing arts are now not hesitant in trying to reflect the ethos, angst and emotions that they underwent in their adopted country. Criticisms of such efforts in their home country have slowly given way to an awareness and acceptance of this new expression. Relationship of artistes abroad with artistes in India has also undergone change. It is now one of professional exchange. It is one of equality rather than of patronage.

Thus the margins of space and aesthetics impact presentations at several levels – horizontally as well as vertically in time in terms of repertoire, themes, movements, presentations, dignity, status and gender considerations. Ultimately, it is change that is 'constant' and performing arts and artistes have responded to changing times and changing ethos with subtlety and finesse that have only contributed in terms of value addition to society. There is a blurring of water-tight boundaries as dance forms of one part of the country are increasingly gaining acceptance in other parts of the country or globe. ■

*Vasudhaiva kutumbakam is actually being seen and practiced!*





# Australian Embassy Supports the National Trust of Zimbabwe

*David Scott*

The National Trust of Zimbabwe (NTZ) is happy and proud to announce that the Australian Embassy has agreed to provide funds from their DAP (Development Aid Program) for one of the NTZ properties. The Australian Embassy donation is for the extension of the 'Rhodes Nyanga Historical Exhibition Museum' (RNHE) i.e. construction of two access staircases to the loft of a building. The project aims to access the space above the main hall of the Exhibition and insulate the roof in order to utilize the area for educational purposes. The schools through-out the country and the public in general will have access to educational and historical materials when they visit the Museum.

Sincere gratitude goes to the Ambassador, H.E. Neuhaus and his colleagues including Ms Avigail Shai, the Third Secretary and Vice Consul for the show of confidence in the future of the RNHE. The Vision of the Rhodes Nyanga Museum Committee is to provide a professional, educational and balanced view of the history, natural heritage and culture of the communities in the Nyanga district.

The Rhodes Nyanga Historical Exhibition ('Rhodes Museum') is located in the Rhodes Nyanga National Park, close to the Rhodes Nyanga Hotel. The nucleus of the Hotel was originally the home of Cecil John Rhodes, during his visits to Nyanga between 1897 and 1900. The Museum is housed in Rhodes' Stables, adjacent to the Hotel, built in 1897 by R Marks, and used by Rhodes for the stabling of horses and mules. Rhodes and his subsequent Estate Managers experimented extensively

with crops and livestock and laid the foundations of the agricultural industry in the area.

On his death in 1902, Rhodes' Nyanga Estate was bequeathed in trust to the people of Zimbabwe. In 1933, when a change in policy dictated that the area be developed primarily as a tourist area, the Trustees handed the administration of Rhodes Estate to National Parks.

In May, 1974 the National Trust of the then Rhodesia, acquired from the Government, the right to occupy the stables and adjoining buildings for the public display of manuscripts, photographs and other exhibits of interest relating to the Nyanga area, and persons and events connected with its history and development. Members of the Trust began collecting together articles of historic interest, including some of Rhodes' furniture, and artefacts, photographs and articles depicting the various Nyanga eras. These formed the nucleus of the early Exhibition.

In 2011, the NTZ applied for funding from the Beit Trust with which to re-furbish the stables. In April 2011, the Nyanga Branch of the NTZ was established, with the objective of upgrading, arranging new displays and supervising the finances of the Rhodes Nyanga Historical Exhibition.

A second grant, through Dr Ines Grainger – on behalf of The Don Grainger Memorial Fund has been utilised to renovate the Saddle room, where the 'Don Grainger Research and Reading Room' is at present being assembled. Some of the funds are to be used for

the project of enlarging the display area in the Museum and providing an Activity Area for children. One of the aims of the Committee is to provide an educational centre in Nyanga, particularly for school children and students, and it is encouraging to see the number of visiting school groups increasing monthly.

Public support has been most encouraging, with a rich collection of historical material, objects and books having been donated or loaned to the Museum since 2011. Ms Anne Derges, qualified Librarian, has given her time generously to sort and catalogue books. The local community is supportive and encouraging and research is being undertaken by many interested persons apart from the enthusiastic Committee members, to give a wider and more comprehensive display. The Nyanga Garden Club assists with the garden.

The Historical Exhibition includes displays of the early Manyika African culture and Traditional Leadership, early European explorers and the first years of colonial rule. Chief Tangwena and the struggle for Zimbabwe is well documented. The development of agriculture, education, religion, tourism, etc. is traced, using pictures and documentation. The Exhibition contains a collection of archaeological material from the Nyanga district and displays of traditional crafts. Some of the exhibits are temporary, ensuring that the Exhibition remains lively and up to date.

There is now urgent need for space for new displays. The Committee has decided to utilise the only available area - the barn loft - used originally for storing hay. It is for this essential project that the Australian DAP Funds are required.

Extensions or modifications to historic buildings demand adherence to strict international standards. Plans have to be made in keeping with the age and architecture of the building. NTZ is grateful to Mr Richard Davies, Consultant Architect to the National Trust of England and English Heritage, who offered his time and expertise. The extension project requires both an internal and an external (safety) staircase. Chartered Architect, Mr Richard Beattie, has drawn up the plans for both staircases (at no cost to NTZ) and Mr Pat Hallows (Pixalo Projects), is the contractor. The insulation of the ceiling – to provide protection of materials on display, and the installation of suitable lighting is the initial task: work is now in progress!

The Don Grainger Reading and Research Room. Col. Donald Grainger was a renowned humanitarian who devoted his life to the service of others. Following a remarkable career in the army, he retired in 1971 and with his Argentinian-born wife, Dr Ines Grainger, ran a farm in Juliasdale, Nyanga, for 25 years. The couple met when both were studying at the Munich University and they supported and complimented each

other throughout their lives together. Their loyalty and affection for the Nyanga area was cemented during their farming years.

The couple became deeply involved in humanitarian work in Zimbabwe. Don's achievements were recognised by his being appointed by Her Majesty, Queen Elizabeth II as one of the eleven Grand Bailiffs of the Order of St John's. He received Knighthoods in the four Orders of Chivalry, and under his chairmanship the Orders implemented numerous projects in Zimbabwe. He worked tirelessly as President of the Council for the Blind, travelling often to rural areas. Don and Ines travelled extensively overseas in their quest to raise funds for Zimbabwean charities.

Don Grainger was President of the Zimbabwe Association for the Disabled and the Paraplegic Assn. His interest and brilliance in sports, in particular swimming and water polo, led him to teach amputees and paraplegics. Don represented Rhodesia and Zimbabwe in the Olympics teams. His contribution to sport was recognised in 1997 by the FINA Silver Award. As Chairman of the Zimbabwe Leprosy Council, Don Grainger was largely instrumental in building the Leprosy Village at Mutemwa (Mashonaland).

Grainger was Governor of Ranche House College for 33 years, and education became his passion. Author of numerous publications in the field of development economics, Col Grainger also wrote the popular booklet, "Don't die in the Bundu". "Sport in Rehabilitation of the Disabled" and "Primary Healthcare in the Third World" were just two of his published articles. He was appointed Minister Plenipotentiary for the International Parliament for Safety and Peace and accredited by the Government of Zimbabwe in 1995, a diplomatic appointment which he held until his death in 2000. To perpetuate his memory, The Don Grainger Memorial Trust was established in 2000 for the promotion and implementation of charitable projects. Dr Ines Grainger and her niece, Ms Betina Pasteknik, tirelessly continue to raise funds world-wide for these projects.

In 2013 Dr Ines Grainger donated a large collection of Col. Don Grainger's personal effects to the NTZ to be displayed in the Rhodes Nyanga Historical Exhibition. The collection consists of valuable books, uniforms, trophies, regalia, medals, literature, photographs and other memorabilia pertaining to the Graingers' humanitarian work in Zimbabwe. The NTZ are extremely appreciative of this valuable collection, and have agreed that the memorabilia should best be displayed in the 'The Don Grainger Reading and Research Room' at the RNHE.

NTZ looks forward to the official opening of the two new facilities at RNHE which are likely to be completed early in 2014. ■



## Building Third World Schools: More than Bricks and Mortar

The experiences of architect Alan Roy after three years of  
building schools in Tanzania

*Peter Daniels*

Patricia lives with her family in a mud hut in the small farming village of Gongali near Karatu in northern Tanzania. In 2010 when Alan Roy met her as a six year old, there was no local school for her to attend, despite the government requirement to do so. Instead she lived a monotonous routine, devoid of playtime, helping out with the daily routine of gathering firewood and washing dishes. Now nine years old, she's in grade four in a new school built by Primary Schools For Africa Society (PSFA), a non-government charity organization founded by Roy following his visit to the village after climbing Mount Kilimanjaro in September 2010. Previously shy and quiet, Patricia is now energetic and bright and a top pupil in her class with aspirations of becoming a doctor. She personifies the importance of education in her country.

The Tanzania education system, like most third world countries, has few resources to provide the needed

school infrastructure, so has to rely on outside help. Roy quickly confirmed this at a dinner conversation in Arusha with hotel manager Mathew Sulle following his Kilimanjaro climb, when Mathew pleaded for help to build a school in his native village of Gongali. Within one day, he found himself surveying a donated site with the village Mayor and local workers who were ready to start gathering stones for the foundation. Floating on an emotional high, he had agreed to build the school. As Roy related: "Despite the depressing lack of resources of this impoverished community, there was such a strong awareness and desire for education. They believed it was their only hope to succeed as a community, so how could I refuse?"

Within weeks of the visit to the village, Roy funded and organized the construction of a two-classroom school. He returned to Canada to form PSFA that has now built eleven buildings at four different school sites





in northern Tanzania. In the beginning however, the enormous challenges were evident: Roy notes: “I arrived at the building site, an isolated dusty field with no infrastructure for water supply, sewage or electricity and no idea how the rest of the school would be completed. I proceeded on faith and what developed far exceeded any expectations.”

With some fundraising luck, simple school buildings innocently developed into a multipurpose “mini-community”. The first two classrooms were immediately populated and staffed with pupils and teachers, but during the rainy season, teachers weren’t able to make the seven-kilometer commute by foot from town on the sticky and muddy clay roads. Conceived from a community suggestion, PSFA agreed to build teacher residences, and now teachers live on site, where they have chickens, grow vegetables and raise children.

Underfed children were coming to school hungry, so PSFA built a kitchen and dining hall to offer at least one nutritious meal a day. There were more wonderful surprises. “We will use the classrooms for church services and the dining hall for weddings and celebrations”, says excited head teacher Sarah Mollel, who moved into the new two-bedroom duplex unit a short distance from her classroom with her head teacher husband Mark and their two children, Benedict and Karen.

With the success of the Gongali’s eight building school model, others have been started in two other villages of Kilimamoja and Ayalabe. They are being developed one building at a time as class scheduling and funding permits. Roy admits the learning curve was steep: “Building a school community is complex,” he explains. “Since our donors expect their money to be well invested, our scope of responsibility must extend far beyond the bricks and mortar. The school has to

survive for many years. Now, before a project begins, we have agreements with the District Office to ensure that proper governance and legalities such as land title transfers are in place and solutions are initiated to provide water, sewage and electricity or solar power to the site. We help as much as we can to share the cost with the District.”

The buildings are built to last with concrete floors and concrete brick walls under contract with a local builder who employs local tradesmen. Volunteers from the community provide unskilled labour and village women show up at the site at lunchtime to cook a corn and bean meal over an open fire for the workers. Roy oversees the construction and even works hands-on himself with the roof framing: “Working alongside these high-spirited workers is so much fun. They laugh and joke but are also very serious about the quality of their work. They understand the importance of this building.”

The village community enthusiastically does its share. An eight-person school committee looks after building maintenance, security, desk construction by local carpenters and school supplies. Volunteers run the kitchen and dining hall. But raising the needed funds from the community is an ongoing struggle. PSFA helps when it can says Roy; “I travel there two or three times a year to build a building or two, and each time I load my baggage to the limit with tools for the builders, and soccer balls for the kids. I give money donated by generous fellow Canadians for school supplies and uniforms to the teachers who, rather than receive donated items, prefer to select their own specific course text books and get local women to craft the uniforms.”

The school curriculum taught in the Kiswahili language (albeit with a course in English) presents enormous difficulties for primary school graduates enrolling in secondary school where the medium is

**‘With the success of the Gongali’s eight building school model, others have been started in two other villages of Kilimamoja and Ayalabe.’**

English. The failure rate in their first year is significant. Fortunately, some local efforts are being made to rectify this problem. Karatu Regional District Director Lazaro Titus is organizing the construction of a new Teachers college to train primary school teachers to teach in the English medium.

Katy Allen, a retired British lawyer, through her VEPK project on the eastern slopes of Mt Kilimanjaro, has spent 17 years successfully improving the methods of teaching English in primary schools.

The reasons for Tanzania's economic development problems are many; a weak technological base, poor macroeconomic management, inability to attract foreign investment, the list goes on. The result is simply less revenue to spend on needed infrastructure programs. Since it may take many years for government program funding to trickle down to the community level, there are abundant opportunities for western organizations and individuals to help out. Roy has met many individuals who are involved in building schools and medical clinics, teaching, creating solar projects, digging wells, staffing medical clinics, donating everything from farm equipment to sports equipment and clothing. A wonderful local example is American doctor Frank Artress and his wife Susan who built FAME, a high quality Medical Outpatient Clinic built in Karatu, to treat intestinal parasites and water borne diseases, acute respiratory infections, malaria, brucellosis, UTI's and STD's; diseases that could have been prevented with better education, starting at the primary school level.

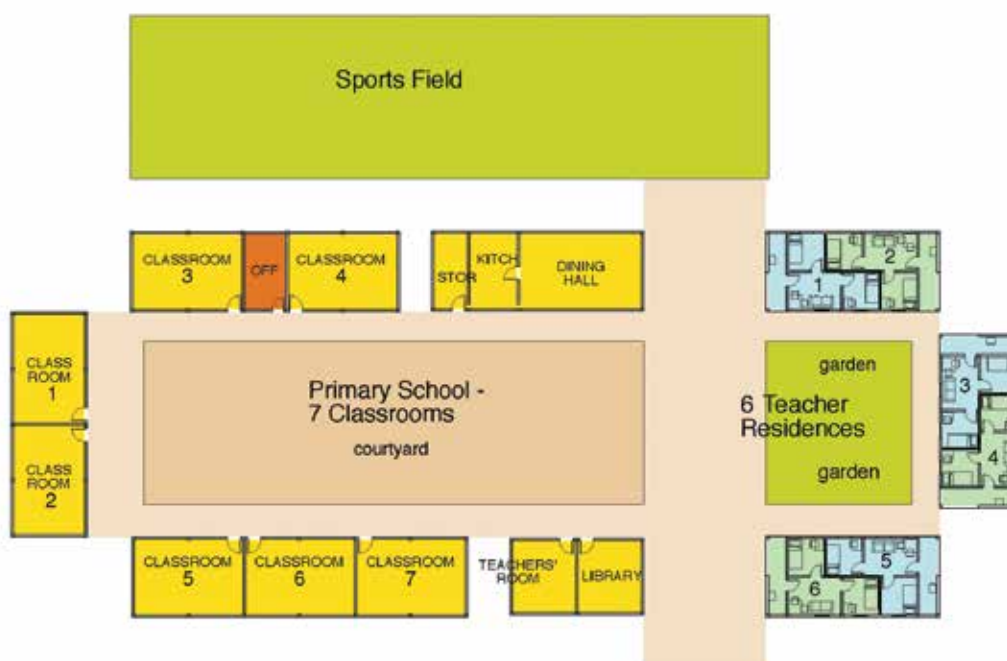
Tanzania's own elite also recognizes the education



crisis. Roy has met dozens of educated persons with the desire to improve their lot, and since the government can't build them, many have a hip-pocket school project of their own. Askwar Hilonga, PhD, of Nelson Mandela University in Arusha founded Tanzania Human Development, TAHUDE, an NGO whose mandate is to empower communities to improve their social and economic well-being by maximizing their own human potential. Hilonga has already set up a successful community micro-finance system in the village of Nambala next to the university that assists local farmers with business loans funded by small contributions from the villagers, and he has plans in the works to develop schools, technology centres and







**Primary School Mini-Community**  
Primary Schools for African Society

medical clinics. Pineal Mero, a retired school principal, formed a private organization with fellow educators to build well-run high quality private schools. Meeting these people has had a profound effect on Roy: "It's such a shame that limited funds and resources continually thwart their progress, but to witness their motivation and perseverance is so inspiring for us."

Roy believes that Tanzania has an optimistic future. Children are bright and eager to learn. Despite their impoverishment and technological isolation, they are determined to improve their quality of life and recognize that education is the means to achieve it. During school visits, Roy interviews pupils and asks what they want to be when they grow up. Since they have had such an acute awareness of their country's main problems, education, health and infrastructure, it is no surprise that most want to be doctors, nurses, teachers and engineers.

The children in Patricia's village have a long road ahead in their learning. They are isolated from the knowledge of even the basics of personal hygiene and sanitation practices to prevent diseases. There is little opportunity for sports and social events. The curriculum at schools covers the basics, but is sadly in need of computer classes. Although there are satellite dish and modem systems in the country that provide internet access, there is no electricity at these village schools to plug in computers. To provide it is not that expensive, says Roy: "We're looking for funding for the Gongali School. \$12,000 CDN will buy enough panels to power the complete school and provide not only wall

outlets, but also lighting to be able to use the rooms after dark.

The strong desire of little Patricia to succeed is echoed in the successes of others in her community before her. A determined Claud Goi from the neighbouring village of Bashay, after achieving his dream of owning a safari tour business, gave back by organizing the installation of an underground pipe system that supplied water to his community from a mountain stream fifteen kilometers away. Askwar Hilonga, also from Gongali Village, fast-tracked his education to a doctorate level and now passionately devotes all his energies into building his model community as an example for other communities across Tanzania. Mathew Sulle, now PSFA's project manager, is the manager of a large Arusha hotel and donates most of his spare time towards managing PSFA's projects. The success of any NGO's involvement in a foreign culture is made so much easier with a local agent and PSFA is extremely fortunate to have one as talented and capable as Mr Sulle.

Roy's schedule is busy. Almost retired from his architectural practice, he now spends three to four months a year working in Tanzania working on the projects and the remainder running the charity back in his Victoria office. He is passionate about organizing the projects, working with the communities and helping with the construction's carpentry, but doesn't neglect the importance of fundraising: "There is no question - our success depends on a continual flow of donor money. It's our biggest challenge. Our responsibilities there are expanding, and so must our funding, or we





risk unfinished schools and graduates that can't continue to their next level. That's our biggest concern and of course the community's as well."

There is no shortage of school projects waiting for funding; the pending classrooms and teacher residences at the villages of Gongali, Kilimamoja and Ayalabe in the Karatu district and new project sites in the villages of Mae and Nambala east of Arusha. PSFA issues tax receipts for donations that sponsor everything from a load of bricks to a complete school. Sponsorship of the construction cost of a classroom or a building gets the sponsor's name on a wall-mounted plaque.

The Class of '70 from Royal Military College, Roy's alma mater, sponsored a classroom in 2012 in memory of classmate Dr Sunny Marche, who dedicated the latter part of his life to his teachings at Dalhousie University. PSFA's "Coins For Classrooms" initiative invites partnerships with Canadian elementary schools to raise awareness as well as funds for building. Glenwood Elementary School in Maple Ridge BC is

one such partner whose creative efforts in a few short weeks have provided a year's worth of school supplies for its Gongali Village counterpart.

The "Climb For Classrooms" fundraising initiative provides an amazing experience of a Mount Kilimanjaro climb followed by a school opening ceremony where funders are acknowledged and celebrated. Detailed information on all these initiatives can be found on PSFA's website [PrimarySchoolsForAfrica.com](http://PrimarySchoolsForAfrica.com).

The work of Primary Schools For Africa and these others may be criticized as a mere drop in the bucket, but Roy believes that the bucket is far from empty: "We can't afford to allow ourselves to be overwhelmed with the size of the problem. We just have to be content to do our little part and hope that others will recognize it and chip in. When they do, they will realize, just as I have, the immeasurable satisfaction brought about by seeing the smile on faces of kids like little Patricia." ■





# The Konyak Tribe: An Overview

*Sharon Longchari*

Mon district, the home of the fierce Konyak tribe, has always been perceived as a mysterious and fascinating place even to the other tribes of Nagaland. Still fiercely protective of their culture and way of life, the Konyaks remain one of the most intriguing tribes and can boast of being one of the most colourful tribes, both in their richly vibrant costumes and historical heritage.

## **The Angh System:**

The term 'Angh' refers to the king of the village or area. It is what makes the social system of the Konyaks unique. Till date the 'Angh' is revered and holds a prominent place in the social structure of the Konyak society. Mon district has about seven chief Anghs. The Villages are (1)Chui (2) Mon (3)Shengha Chingnyu (4) Longwa (5) Shangnyu (6) Jaboka and (7) Tangnyu.

Anghship is a hereditary practice. An Angh can marry more than one woman but only the son of the queen, who is usually the first wife, can become the Angh after the father's death. The other wives are concubines and so their children are considered ineligible to carry on the lineage. The Major Anghs such as the Chui, Mon, Shangnyu and others have influence over a number of neighbouring villages and land and most of these Anghs have a huge collection of traditional artefacts, including animal trophies, which are major attractions.

## **Head -hunting:**

This practice of decapitating the enemy and bringing the head was indicative of courage and pride in the past and believed by the forefathers that the human skull possessed some magical powers. In the past, a heroic

and ceremonial reception was accorded to a warrior who entered the village with the captured head of the enemy. The skull was tied to a log drum and dancing and feasting continued throughout the night. The Konyak warriors would wear brass heads around their neck to indicate the number of heads he had claimed.

## **Tattooing:**

The custom of tattooing is unfortunately a dying tradition and art form. Different areas have different patterns specific to their area, however every pattern is supposed to indicate different milestones or achievements. The traditional method of tattooing is supposed to be very primitive and therefore painful, but the men and women in the past accepted it as customary and underwent the painful process. The upper Konyak region is where you would find the famous tattooed faces and Mon District is one of the only places in Nagaland where you will find the tattooed faced warriors. Sadly they are a dying generation and only a few tattooed faces remain today.

## **Architecture:**

The Konyak house is referred to as 'long house' and is typically made of wood, bamboo and palm leaves. The length and size of the house is indicative of the owner's wealth and status. The house will always have a central wooden pillar, which is of significance – design can indicate status etc. Number of posts along the house also indicate the richness and status and are usually exposed through the roof and the thickness of the palm roof also indicates status. Mithun and buffalo



heads are displayed outside the house – though this is commonly done for aesthetic reasons now, there is a legend behind this practice. It is said that the Konyak people experienced a strange period where the days were pitch dark and the people could not venture out into the fields; during this time the people resorted to using the dry bones lying around to make fire and bring light. Therefore, the animal skulls are displayed or hung outside the houses as a precautionary measure in case of such a time again.

#### Arts and Craft:

The Konyaks are one of the only tribes that practice brass work. They are famous for their indigenous brass sculptures and furniture, which are sought after especially in the international market. Unfortunately due to their simplicity and ignorance, many visitors have taken away historical and important artifacts from the Konyak villages over the years.

In the past, a brass plate was often used as a currency of sorts among the Konyaks and would be received as fines, dowry for marriage etc.

The Konyaks are also adept weavers and their 'mekhalas' (wraps) and bags are really popular amongst the other Nagas' also. The famous Konyak pattern was originally a design specific for only queens and princesses due to the difficulty of the

**'The Konyaks are also adept weavers and their 'mekhalas' (wraps) and bags are really popular amongst the other Nagas' also. The famous Konyak pattern was originally a design specific for only queens and princesses due to the difficulty of the pattern; however it is now a commercially used design.'**

pattern; however it is now a commercially used design.

The Beadwork that Konyak women practice is also another unique forte of the tribe and this talent can be seen in their colorful jewelry and artifacts. The Konyaks are also famous for their locally made muzzle loading guns.

#### The 'Morung' system:

The word '*Morung*' means 'bachelor's dormitories. With the attainment of a particular age, the boys and girls were sent to these institutes and they remained there till adulthood or till marriage.

The young members were trained in different aspects - discipline, warfare, customary laws etc. With the changing times, the importance of such institutes is losing ground but they still exist in a lesser extent.

#### MON - A MAJOR TOURIST DESTINATION

Mon district has been one of the most visited districts in Nagaland by tourists, both national and international. It continues to be one of the favourite destinations of Nagaland, and many tourists come to Mon directly from Assam. The

number of visitors to Mon has been steadily increasing every year, despite poor infrastructure availability to meet the needs of these visitors.

The Mon district has enormous potential as a







tourist destination whether for cultural tourism, natural tourism, adventure tourism and eco-tourism.

The other major attractions of Mon district are mentioned below with some details:

- i) **LOCAL HERITAGE SITES:** there are some unique locations and local heritage sites found in Mon district, which makes it a major tourist destination. These includes the following:
  - a. **Longwa village:** This village is located in the international border of India and Myanmar. Half of the village population and settlement is on Myanmar and the other half in India. The most interesting feature of the village is the Angh's (Chief) house which was built on the international border line, so half the house is in India and the other half in Myanmar.
  - b. **Shangnyu village:** The existence of this village has been recorded by some Europeans during the British rule in India. A huge wooden carving is



found and is now housed inside a micro museum of the village along with a number of artefacts found in the village. Another attraction is the joined trees or love trees located nearby the village. These two trees are joined by a branch, about 14 feet above the ground and it also has a story to it.

- c. **Chui & Mon Villages:** These two villages are known throughout the district because of their Anghs. They were once empires very powerful and controlled a huge area of land which included many villages. Today the houses of these two Anghs are known for displaying various artefacts belonging to the Anghs, which were considered wealth and are now priceless.
- d. **Others:** Other important local heritage includes the Yannyu Village (site of the Iron Pillar), Changlang village (Angel's Cave) and Langmeang village (human skull burial site)
- ii) **JHUM CULTIVATION:** The Konyaks practice Jhum cultivation, i.e. the slash and burn practice, which continues to be a topic of debate. The Konyak system of 'jhumming' is also unique and considered to be sustainable and researchers and students, both national and international, have come to study this system. The Jhum cultivation practice is interwoven into the cultural system of the Konyaks and festivities are celebrated to mark certain practices of the jhum systems.
- iii) **COMMUNITY CONSERVATION FORESTS:** Becoming aware of the global issues and concerns like Global warming and Climate Change the people are now initiating community based biodiversity conservation in forested areas. One such place is the Hongmong Community Conservation Area (CCA), located about 70 km south of Mon town. This CCA is the joint effort of 6 villages coming together to protect the forest and the wildlife, where important species like the Blythe's tragopan, Khaliy pheasant, hoolock gibbon and clouded leopard are found besides others. ■



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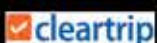
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# Identity Crisis: Living Heritage

## The Vernacular Architecture of Anegundi

*Shantanu Subramaniam*

### Introduction

The river Tungabhadra in its middle reaches, meanders through the plains of Bellary district spotted with granite boulder hills. This land is believed to be the mythical Kishkinda, home of the Vanara kingdom of the Ramayana and surely between the 14th and 16th Centuries C.E. hosted the capital city of the mighty Vijayanagara Empire. Hampi today is a UNESCO world heritage site and preserves some of the most splendid medieval Hindu temples from South India. Within the confines of the heritage site and situated strategically on the northern bank of the river Tungabhadra; on a site that is believed to hold special spiritual and religious importance, sits the village of Anegundi. Though it is

a nonchalant village in its present form, it once was the mother city of the Vijayanagara Empire and has a history stretching back to the 6th Cent C.E. The city of Anegundi is attested to in ancient copper plate grants and also in the chronicles of medieval Portuguese travelers such as Nuniz. Anegundi also acts as the present seat of the royal family of Anegundi (Aravidu dynasty), the descendants of the historical Vijayanagara royal family. The settlement of Anegundi is laid out roughly as a square which constitutes the urban core and sprawls beyond. Four streets namely the Northern, Western, Southern and Eastern chariot streets frame the urban core and are called so because they constitute the path of the temple Ratha, as it moves annually through the





village during the 'Rathotsava' festival. From above the boulder hills that surround it, the village is reminiscent of a string of white pearls, intermittently punctuated by monumental architecture and tree orchards. Apart from having its own collection of splendid monuments from the Vijayanagara and post Vijayanagara periods, Aneundi continues to retain few of the traditional vernacular dwellings, some of which date back to the eighteenth century.

### Vernacular Architecture

The vernacular architecture of this part of North Karnataka is characterized by ground storied, flat mud roofed, rectangular structures broken by internal courtyards composed mainly of granite masonry and timber columns. The vernacular architecture of any region is a time tested model and is the most efficient locally produced resistance against the local climatic and environmental factors while providing for the social and cultural needs of the landscape and its people. Aneundi's vernacular architecture too is a result of a long historical process and is an efficient adaptation to the local factors. Though there are many common factors that bind the dwellings such as form & material, construction technology, spatial planning, etc.; they

are varied in terms of scale, motifs and usage patterns. Thus, Aneundi's vernacular heritage is rich, diverse and multifaceted.

Most of the vernacular dwellings are constructed of dressed granite stone blocks and the walls vary in thickness from one to three feet. Traditionally the stone blocks were laid in mortar though the recent years have seen a drift towards cement. The flat roof is generally composed of a framework of timber, usually locally procured and is topped with local kadappa stones. A thick layer of mud is applied over this stone roof tile and this layer is renewed every three to four years. The region experiences moderately hot temperatures during the summers and the thick granite walls and mud roof are ideal resisters against the summer heat. Timber is another important construction material and the ornate timber columns of the katte (Verandah) and the doors are beautifully crafted by local woodworkers.

The spatial planning of most houses in the region bear a great resemblance to one another. A typical house is accessed through akatte (Verandah) which is a semi open space, raised on a plinth and fronting the main house on the street facing side. The Katte is adorned with ornate timber columns with profusely carved

capitals and serves as a social space for the menfolk. The katte is thus essentially an interface space between the outside public realm and the private realm within the dwelling. The Katte generally leads to a passage flanked by ancillary spaces for storage of grains or where cattle may be leashed. This passage leads to the inner spaces of the house including a large central space within which most of the household domestic chores are carried out. Also this room may serve as a sleeping chamber at night. The living space is connected to the bedrooms, a private shrine and the kitchen. The kitchen is generally the innermost space in the house and is the domain of the womenfolk. The kitchen generally contains a large hearth and storage spaces. In the larger houses more spaces such as one specially reserved for childbirth or the storage of weapons may be seen. In larger dwellings, the public spaces of the house such as the katte and the cattle shed may be separated from the more private spaces with the help of a courtyard or verandah. In the recent decades the functions of the spaces within the traditional dwellings have been radically altered and spaces with obsolete functions such as the child birth room have been assigned newer functions.

Traditionally, house building was a binary approach involving both ritual and physical construction. The beginnings were almost always concerned with rituals propitiating the patron god(s) with elaborate rituals. Thereupon a skilled workforce of craftsmen from

the village and its surroundings would be employed to commence construction based upon plans drawn by a practitioner of VastuShastra, an ancient Indian science dealing with the construction of buildings, in conjunction with elders in the family. It was a general custom in the less affluent lower classes for the extended family and close relatives of the house owner to generally contribute to the workforce. Rituals such as the placement of a talisman and coins within the foundations and also the positioning of certain ritual objects within the plinth, below the main door have been documented.

As in many parts of rural India, a residual social hierarchy based on one's social and economic background continues to exist at Anegundi. The architecture of individual dwellings is highly evocative of this rigid hierarchy and access to houses and individual spaces within them is governed by these decrees. As a rule, people from the lower rungs of society may not enter the dwelling of an individual with a higher social standing and conversations if any are restricted to the outer verandah or katte. Casual guests depending on their social standing may be allowed access to the first reception room or the living room. Generally in the absence of the women of the house family friends may be allowed access to many of the inner spaces. The most private spaces including the kitchen may be accessed only by members of the family and closest relations.





Thus the more affluent families have highly elaborate mansion houses with labyrinthine layouts of public and private spaces punctuated by courtyards. They cater simultaneously to the social, religious, festive and ritualistic needs of the owners while strongly segregating the public and private domains.

### Current Scenario

In the present scenario, the vernacular dwelling plays more than just a domestic role. It also acts as a reflection of social and economic status of the owner and this is as true for Anegundi as it is for villages in other parts of the country. Also, the scarcity and aggravated costs of traditional building material such as granite blocks and good quality timber have forced the local populace to look for economically viable alternatives. For these reasons, the last two decades have seen the invasion of an alien aesthetic, dominated by concrete mass produced urbane dwellings with a complete disregard for the traditional heritage setting of the village. The streetscapes and skyline of Anegundi have thus been marred by the incoming brand of 'modern' dwellings. Government sponsored housing, locally known as 'Janata houses' have also sprung up monotonously and rapidly within the settlement, unmindful and in utter disregard of the heritage environ. The overt use of concrete and steel not only undermines the rich diversity of traditional materials available on the site, but also has a component of environmental hazard apart from being an eyesore in a heritage precinct like Anegundi. Change of material has also necessitated a change in the form and spatial patterning of the dwelling, inadvertently leading to the demise of the very spaces within the dwellings, which once were the centre of throbbing social life. Today, hardly one fourth of the approximate four hundred dwellings in Anegundi belong to the class of the domestic vernacular; and even their numbers are being rapidly reduced.

Yet, at the same time, with the introduction of guidelines by the local authorities and with the influx of tourists, the last few years have seen many of the older dwellings undergoing repairs and conservation to be remodeled as homestays and tourist lodges. At present there are at least four independent authorities who exercise control over various aspects of the settlement, namely the HWHAMA (Hampi World Heritage Area Management Authority), ASI (Archaeological Survey of India), the Karnataka State Archaeological Department and the Gram Panchayat. With each of these organizations having its own set of regulations, obtaining permissions for construction activity has become a complicated and time consuming process. Nonetheless, many of these conservation projects have been spearheaded by the Kishkinda Trust, a local NGO



which works towards the conservation of both tangible (architecture) and intangible (craft) heritage within the settlement apart from a host of other developmental activities. The Kishkinda trust has restored over ten vernacular dwellings and studied and documented more than 100 others in the settlement. Recently the conservation of the Heere Diwana (Large Diwan or Royal dwelling) of the Anegundi Raja was commenced by the owners under the guidance of a noted conservationist from Mysore. This project has sought to and successfully revived some of the traditional methods of construction such as the Madras Brick roof system and preparation of ornamental details on lime plaster by skilled craftsmen. For this purpose, an 18th Century lime manufacturing unit within the Anegundi palace courtyard was restored and has been put to use. The revival of lime mortar technology will hopefully lead to its easier and economically viable availability, allowing for its use in many more conservation and construction works, within the settlement and in the region as a whole.

Conservation work has also put a renewed focus

on traditional crafts based activities that complement construction such as woodworking and stone masonry. A flourishing woodworking centre at Kanakagiri, situated around 60 kms from Anegundi, continues to employ traditional master craftsmen who manufacture timber columns, capitals, doors and windows for use in these dwellings.

### Directions for the Future

In order to ensure a continued patronage towards conservation of the tangible and intangible, natural and cultural heritage of the region at large, the various authorities and stakeholders have attempted to come forth and formulate an integrated management plan and, though this has been in the making for the last few years now, a consensus and final form of the report is yet to be reached. The Kishkinda Trust has been over the past few years also conducting drives to sensitize the school children and youth of the village with regard to their rich and diverse heritage through presentations, street plays & cultural performance. It is hoped that these will bear fruit and the newer generation will be more welcoming to the idea of conserving their heritage- both built and

unbuilt. If the government bodies could, with a view of promoting vernacular architecture and reviving the traditional construction techniques, provide subsidies on traditional construction material, it would go a long way in sustaining this new wave of hope for the built heritage of the village.

### Conclusions

Anegundi over the last two decades seems to be experiencing a kaleidoscopic rendering of identity with the emergence of a wide spectrum of architecture ranging from the conservation of traditional vernacular constructs to the most blatant unfamiliar concrete houses. This period has also seen development come inroads into rural areas, providing at the very least the basics of water supply, electricity, drainage, educational and medical facilities. The key here is to integrate development goals well within the framework of the heritage regulations to ensure a better informed and sensitive development, thus preserving the cultural ethos of the once glorious mother citadel of the Vijayanagara Empire for posterity. ■



# बिरला सम्राट सीमेंट



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# SANA's Integrated Drinking Water cum Sanitation Solution

*Sanchaita Gajapati Raju*

The most grim social stain that should shame all Indians is the universally stated truth that India is the world's largest open defecation pit. Over 600 million Indians defecate in the open daily. To this we can add another startling statistic- less than 30% of our villages have access to clean drinking water. We thus have two of the worst hygiene indices which negatively impacts the health, well being and productivity of our citizens.

Nothing ravages human dignity more than having to defecate in the open and drink contaminated water. Every day over 750,000 Indians still carry night soil - a euphemism for human excreta on their head. Although manual scavenging is officially banned and in fact only recently the Supreme Court had to intervene once again and order the abolition of manual scavenging and also ordered financial assistance and rehabilitation to those involved in this- the reality is that manual scavenging is prevalent in many parts of the country – primarily because of the absence of sanitation facilities backed by any meaningful waste disposal system.

The United Nations took a major step forward when it officially recognized water as a fundamental human right in 2010 but this still falls short of the levels required to deliver clean water for all.

According to the report of United Nations Children's Fund around 1,000 children below the age of five die every day in India from diarrhea, hepatitis-causing pathogens and other sanitation-related diseases. Studies have shown absence of sanitation results in the stunting of over 60 million children every year.

Waterborne diseases – the consequence of a combination of lack of clean water supply and inadequate sanitation cost the Indian economy 73 million working days per year. If we did nothing other than provide access to clean water and sanitation without any other medical intervention, we could save 2 million lives a year. In China, India and Indonesia, twice as many people are dying from diarrheal diseases as from HIV/AIDS.

Further, a WHO study accepts that for every 1 dollar spent in improving water and sanitation you get 9 dollars worth of improved productivity.

It was against this backdrop that my NGO – SANA -Social Awareness Newer Alternatives decided to enter the water and sanitation space-to work at the grass root level to bring potable water and modern sanitation to

the needy and to ensure simultaneously that the model we put in place was green, environment friendly and a sustainable solution. We were committed to using cutting edge technology to uplift life of the marginalized and neglected.

The second aspect of our model was that it had to be a PPP- a public private partnership.

SANA was fortunate that when we went to the Hon'ble Chief Minister of Delhi Sheila Dikshit ji with our pilot project, she immediately realized the importance of what we were proposing. The officers were equally excited and we set about identifying a target site. We decided to do the pilot project at the RPVV school in East Delhi.

The RPVV school has been set up by the Delhi Govt and is the place where the best and the brightest are put under one roof. However these students have one unfortunate handicap. They all belong to an economically challenged background. The school we identified has around 1000 people including 750 students, teachers and staff and if we were to include the families of the students who live close by the total number would be around 4,000. The school despite having the best and brightest students had problems accessing safe drinking water. They had a bore well but the water from it was not fit for human consumption. They were occasionally serviced with water tankers from the Delhi Jal Board. They needed a minimum of 5000 liters of clean drinking water daily or 1.8 million liters of safe drinking water annually.

We did a series of lab test on the source water available from the bore well in the school. For filtration, the technology we used was a compact solar powered multi stage ion filtration process- based on state of the art technology with most efficient semi-permeable membranes. We stored the water in a tank containing a UV lamp to avoid post treatment contamination.

After we installed the solar powered water purifying station we did a series of tests of the treated water again. We were happy to find out that the water now met the WHO standard for drinking purposes.

We initiated a program wherein each student got to take home 5 litres of drinking water daily for their families. This we thought would work as an incentive for the families to retain students in the school. Health workers affirm that access to clean drinking water

reduces illness and infectious diseases among the children and their families.

However, there was no existing sustainable model that we could replicate for our pilot project. Costs therefore, were an issue for our small scale water enterprise. The school however, offered running costs out of its own budget to make it viable. In addition they offered students and support staff to help in the process of water purification and distribution. To sensitize the students and staff we conducted workshops on the importance of hygiene, on the basic parameters of assembly line system for distribution of the water and most importantly, on the importance of maintenance. We put out an FAQ chart for the same, and since the design of the water station was user friendly, we could impart lessons easily. I am proud to tell you all that SANA has produced over 2.5 million litres of clean drinking water to this day.

One lesson we learnt was that it is important to ensure that the target communities or institutions of such social intervention of such nature, especially in villages and off grid areas, fully understand the system and its operation, in order for this to succeed. The expectation and involvement of all stakeholders needs to be discussed in detail, ideally through workshops. As the production of water implies additional workload and considerable running cost, the necessity to establish a funding scheme must also be fully understood.

We had done a series of ground level studies in villages of East Godavari and Visakhapatnam and we realized that, in almost all the villages of the region, they had no access to clean drinking water.

So SANA set up another solar powered compact water station – using similar semi permeable membrane technology as well as UV lamp in N Chamavaram village of East Godavari. This was installed in the constituency of the Union HRD Minister M Pallam Raju and the funds were granted from the MPLAD Scheme.

We conducted workshops with our technology partners to train villagers and the local youth in the maintenance of the plant, which as they will testify, is easy to maintain since it has been designed for remote area application. This gave the youth some skill development and employment opportunities. Our goal was to give the villagers a sense of ownership of the project.

We had involved the local Panchayat from the inception and the Panchayat was allowed to sell the

water for a nominal fee. The revenue was to be used for the spare parts for the plant and salaries for the local technicians. Any surplus funds were to be kept by the Panchayat.

We also enlisted the help of the students studying social sciences in local colleges nearby and involved them in our social intervention. These students do a monthly monitoring of the villages- using a template questionnaire we have designed- so that we have a regular social audit of the efficacy of what we have set up and how well the Panchayat is managing it.

During my interactions in the villages I realized that clean water was only one aspect of the problem in the villages. Almost 75% of these villages had no toilet facilities and they all had to go the field outside for defecation. This was specially hard on the women and children. WHO has also asserted time and again that water and sanitation go hand in hand. One without the other is not an option.

Most of us do not realize how privileged we are.

When we go to the washroom, or toilet- there is already a huge infrastructure that has been built which takes care of the hygiene aspects of our lives. There are water pipes, water closets, septic tanks and secondary sewage treatment plants which form the waste management system which is an important cog in maintenance of hygiene.

None of these villages we were working in had septic tanks or secondary waste treatment plants. Since these villages are years away from being connected to a sewage pipeline, any sanitation solution that

ignored these realities- would only be replacing one problem with another.

So we at SANA, designed an integrated water management cum community bio toilets model for these villages, 'the Taps and Toilets approach.' The toilets using the bio-digester technology developed by the DRDO do not need septic tanks or secondary waste disposal systems. The human waste is decomposed using bacteria in the chamber pit of the bio toilet. Moreover these toilets are easy to set up and are almost maintenance free. The waste water from these bio toilets can be passed through a reed bed and used for agriculture. The water used for flushing in these bio toilets would be powered by the water that comes out as waste when we purify the brackish water for conversion into potable drinking water in our solar powered compact water stations. We were in fact creating a mini ecosystem within our integrated model, which is

**'The waste water from these bio toilets can be passed through a reed bed and used for agriculture. The water used for flushing in these bio toilets would be powered by the water that comes out as waste when we purify the brackish water for conversion into potable drinking water in our solar powered compact water stations.'**



sustainable and green.

During this period, Google launched their Global Impact Challenge where they invited Indian NGOs to submit solutions using technology to address social issues. Four winners were to get a grant of Rupees 3 crores to scale up their vision. SANA competed by submitting its integrated drinking water cum sanitation model. One of the winners was to be chosen by an online poll and it seems that SANA's model caught the imagination of netizens as we polled the highest number of votes worldwide from over half a million votes cast. We were among the four winners of the Google Global Impact.

Using this grant money of Rs 3 crores, SANA is now installing compact water stations and community bio toilets in over 10 villages in Coastal Andhra Pradesh. We are in the process of producing 18 million litres of clean drinking water annually in the 10 village and setting up 20 toilets using the bio-digester technology in each village. Our social intervention is initially focused to benefit women and children and those from the SC/ST castes in the villages. We are confident that this unique social intervention will have a positive impact towards eradicating caste prejudices and social inequities in the villages through community participation. We are

certain that this will restore dignity to the lives of these villagers.

We are now working on this model in some villages in Haryana as well and have begun the initial site assessment and technical feasibility studies.

However, we do realize that the task ahead is so gigantic that it will need thousands of NGOs like SANA, working together with the private sector, using CSR funds of corporate houses, working with central and state governments to ultimately ensure that clean drinking water and sanitation is available to a vast majority of our population, if not all. We need to marry green solutions, solar power, cutting edge membrane technologies, home bred solutions, simple solutions, any kind of solution with the passion of a social initiative, if we are to bring about a meaningful change in the lives of our target communities.

It is imperative that all of us who realize the gravity of this situation and who understand that large sections of our population are massively impacted by the absence of access to potable drinking water and sanitation, do something about it with a sense of urgency- something on a war footing. We need the zeal of an evangelist to SAY NO TO OPEN DEFECACTION and SAY YES TO CLEAN DRINKING WATER FOR ALL. ■

## Waste Management in Rural Areas



Courtesy: Water and Sanitation Program, World Bank





# Developing Eco-tourism Villages in Kerala: A Study on Chinnar Wildlife Sanctuary

*Dr. Rajashree Ajith*

Western Ghats one of the 18-biodiversity hotspots in the world is home for unique biological resources, which makes Kerala as God's Own Country in the land of Incredible India. Government of Kerala has established 21 Protected Areas (16 wildlife sanctuary and 5 national parks) spread over 1736.88 sq.km, which provides platform for promoting Eco-tourism in the state. The Eco-tourism initiatives of Kerala began with the launch of India's first planned Eco-tourism model at Thenmala of Kollam district in 2001, which inspired the policy makers to extend the same in other potential areas of Kerala. A separate Directorate for Eco-tourism has been formed by Government of Kerala to promote Eco-tourism in the State and framed an innovative participatory approach called Eco Development Committees (EDCs) in Protected Areas and Vana Samrakshna Samithi (VSS) in the

reserved forest areas of the State.<sup>1</sup> At present, there are 190 EDC and 398 VSS consisting of 71,503 families of which 11.95% belong to Scheduled Caste (SC) and are involved in VSS whereas, EDC consists of 27.88% of the families. In the case of indigenous community, it is found that 25.77% of them are involved in VSS while 31.15% are the members of EDCs. Regarding the other marginalized people, 62.28% take part in VSS programme and 40.97% are members in EDC.

## **KITTS and Developing Eco-tourism Villages in Kerala**

The 21 protected areas established in the State of Kerala at various points of Western Ghats are ideal places for promoting Eco-tourism villages based on its unique natural and cultural values that aim to maximize the

<sup>1</sup> Department of Forests and Wildlife (2013), Government of Kerala





grass root benefits to the community members while making them participate in conservational activities and promote theme based eco-tour experience for tourists. The theme is developed based on the myths, stories, traditional practices, cultural importance and the biological values of the area. Hence each village has its own themes and tourists can gain varieties of experiences in each Eco-tourism villages.

Realizing the key role of KITTS in promoting Eco-tourism, the institute has launched the Center for Eco-tourism (CET) at the KITTS main campus as a specialized wing to promote sustainable Eco-tourism practices and projects focusing on community livelihood and conservation of resources. The Two Months Certificate Naturalist Course of CET is designed for the members of EDC and VSS in association with Directorate of Eco-tourism, Government of Kerala and is a flagship programme aimed to train the community members involved in Eco-tourism destinations on various aspects of Eco-tourism.

### Developing Eco-tourism Village – A Case Study from Chinnar Wildlife Sanctuary

<sup>2</sup>The 90.44 km<sup>2</sup> forest areas of Chinnar declared as a wildlife sanctuary in August 1984 is located in the eastern part of the High Ranges of southern Western Ghats of Kerala. The area falls in the Marayoor and Kanthalloor Panchayat of Devikulam Taluk in Idukki District and is one of the important protected areas of ecological, floral and geomorphological significance. There are 965 species of flowering plants, 28 species of mammals, 225 species of birds, 14 species of fish, 15 species of amphibians, 156 species of butterflies and 52 species of reptiles recorded from the Sanctuary. The Sanctuary is accessible from Kochi (180 km) and Coimbatore (110

km) airports along main roads. The nearest town is Marayoor (17 km).

### The Ecotourism Experience at Chinnar

Chinnar, unlike other wildlife sanctuaries in Kerala has a variety of resources to be experienced by tourists. The rock arts found here are the second largest corpus of rock art in South India, the Bambar River Basin, flora and fauna, culture of indigenous people, their traditional practices and knowledge; oldest Dolmens (Rock Shelter) of ancient people belonging to Megalith Age are the most important part of Eco-tourism attractions for tourists in the area.

Muthuvan and Hill Pulayas are the two indigenous communities living in 11 settlements of the sanctuary, of which 7 belong to Muthuvans and the rest to Hill Pulayas. The two tribal communities differ from one another in social, cultural and anthropological aspects. Basically, they depend on their traditional practices such as forest products, agricultural activities and cattle farming for their livelihood. Apart from this, they also cultivate lemon grass abundantly and extract oil from them which is being sold in the market directly by them and in turn they purchase goods and services for their livelihood activities.

A total of 1735 (767 Hill Pulayas and 968 Muthuvan community members) people from 484 families (219 belong to Hill Pulayas and 265 belong to Muthuvans) are living in this protected area.

### Eco Development Committees and Livelihood Activities

As part of the Indian Eco Development Project and reducing the dependency of community members on forest, an Eco - Development programme was started under the World Bank aided Kerala Forestry Project in 1998 incorporating the local community members

**‘The Two Months Certificate Naturalist Course of CET is designed for the members of EDC and VSS in association with Directorate of Eco-tourism, Government of Kerala and is a flagship programme aimed to train the community members involved in Eco-tourism’ destinations on various aspects of Eco-tourism.**

<sup>2</sup> Department of Forest, Government of Kerala (2013) – Chinnar Wildlife Management Plan



**Table 1: Details of EDC Members**

Name of Settlements	Category		Total	Activities engaged			Total
	Male	Female		Trekking / Camping	Office Assistant	Restaurant Operations	
Alampetty	21	3	24	20	1	3	24
Champakkad	17	2	19	15	1	3	19
Total	38	5	43	35	2	6	43

Source: Chinnar Management Plan 2012, Department of Forest, GoK

**Table 1: Details of Camping Programmes**

Type	Nos	Accommodation Capacity	User fee per head Rs.	Govt Share Rs (10%)	EDC Share Rs.
Tree House	2	4	2000	200	1800
Log Houses	4	6	2500	250	2250
Hut	1	5	3500	350	3150

Source: Chinnar Management Plan 2012, Department of Forest, GoK

living in and around Chinnar Wildlife Sanctuary. As part of this, 11 Eco Development Committees have been formed and since the activity of the EDC is limited to Participatory Fire Management, three professional EDC's were formed for undertaking the Eco-tourism activities in the Sanctuary. They are Alampetty Tribal Trackers EDC, Chambakkad Tribal Trackers EDC and Eachampetty Tribal Trackers EDC of which, two EDCs i.e. Alampetty Tribal Trackers EDC and Chambakkad Tribal Trackers EDC are actively involved in undertaking Eco-tourism related activities in Chinnar Wildlife Sanctuary. Trekking, log houses and tree houses are the major areas for generating income for the EDC members. The Eco-tourism programmes at Chinnar are being managed by

44 people from Allampetty and Champakkad settlements. Out of the 43 EDC members, 38 are male and 5 are female.

Out of the 38 males, 35 are working as local guides and taking the tourists for trekking and night camping programmes, 2 are working as office assistants in the EDC office and one person has been engaged in restaurant management. In the case of females, all the 5 are working in the restaurants as kitchen staff. The average monthly income for all the EDC members is Rs.4000/- and varies according to the nature of income generated through Eco-tourism activities. An amount of Rs.150/- is collected per head from Indian nationals of which Rs.10/- is being paid to the Government as a share and the remaining Rs.140/- is transferred to





EDCs account. In the case of international tourists, per head fee of Rs.250/- is being collected out of which the share of the Government is Rs.100/- and Rs.150/- is deposited to EDCs account. Apart from the trekking programme, a major source of income is from the night camping activities conducted by EDCs at tree houses; log houses and huts at Chinnar.

There are 7 properties designed for promoting night camping at Chinnar of which 2 tree houses, 4 log houses and 1 hut is managed by the EDC members. Based on the benefit sharing mechanism, 10% fee paid by each tourist for the above camping activities are being kept as a share of Government and the remaining income is pumped into EDCs account. 25% of income generated from both the trekking programmes and camping activities are kept as Community Development Fund (CDF) and the salary for each member of EDC is being paid from the remaining portion of the income generated. The Eco-tourism programmes in Chinnar have witnessed a continuous growth in tourist arrivals and generation of income. A total of 10680 tourists (8335 domestic and 2345 international) had visited Chinnar during 2010-2011, compared to just 295 (219 domestic and 76 international) in 2002-2003. The development of Eco-tourism has produced remarkable income generation for the people involved in Eco-tourism management. An amount of Rs.2,47,710/- has been generated as Government revenue and Rs.15,45,885/- has been the income generated for EDC members during the year 2010-11, which was Rs.6130 and Rs.19,700 respectively during 2002-03.

Apart from the livelihood benefits, the development of Eco-tourism and formation of EDCs has reduced

anti – forest activities such as smuggling, poaching and gunja cultivation etc.<sup>3</sup> For instance, as per the official records, only two wildlife related cases have been reported in the last 5 years, one an attempt to capture and transport a star tortoise and another poaching of a flying squirrel. Regarding sandalwood smuggling, 12 cases have been recorded in 2011, compared to 47 in 2007. It is reported that 20 cases have been registered in connection with gunja cultivation during 2011, compared to 30 in 2009. After the launch of Eco-



<sup>3</sup> Department of Forest, Government of Kerala (2012) – Chinnar Wildlife Sanctuary Management Plan





tourism activities and formation of EDCs in Chinnar, 43 community members from two villages are engaged in Eco-tourism activities and are leading a meaningful life, which is an inspiration for the youth to join Eco-tourism management. At the same time, efforts are being made to promote Eco-tourism activities in a sustainable manner and ensure the participation of the other people living in other villages. Moreover, the Center for Eco-tourism of KITTS is engaged in developing Chinnar Heritage Walk as a unique Eco-tourism experience at the Chinnar Wildlife Sanctuary in order to promote the cultural values of the area.

#### **The Way Forward**

The Eco-tourism villages are being designed to create an authentic experience for tourists aiming to promote the livelihood of community members and conserve the resources. Waste management, energy saving mechanisms, capacity building programmes, carrying capacity, visitor management etc. are some of the major challenges while developing Eco-tourism villages. With support from the Ministry of Tourism, Government of Kerala, the industry partners and community members along with the inspiring leadership of KITTS, the focus of the Center for Eco-tourism is to make Eco-tourism resurrect in the Asia Pacific Regions and across the globe. The Center for Eco-tourism is in the process of evaluating all Eco-tourism destinations in the State of Kerala and taking efforts to carry out the same in other

States of India also. The core areas of expertise of Center for Eco-tourism are as follows;

- Evaluation of Eco-tourism Destinations
- Developing unique and theme based Eco-tourism Villages (The Eco-tourism Corridor)
- Creating Community lead Eco-tourism Practices and Enterprises

**‘With support from the Ministry of Tourism, Government of Kerala, the industry partners and community members along with the inspiring leadership of KITTS, the focus of the Center for Eco-tourism is to make Eco-tourism resurrect in the Asia Pacific Regions and across the globe.’**

- Eco-tourism Learning Programme for Professionals and Community Members
  - Developing GIS enabled Integrated Eco-tourism Destinations Management
  - Eco Certifications and Fixing Standards for Eco-destinations
- Efforts are being taken by the Center for Eco-tourism of KITTS to develop model Eco-tourism villages in the State of Kerala and integrate them under Kerala Ecotourism Corridor. Center for Eco-tourism

is bringing innovations for transforming the concept of Community Based Eco-tourism into Community Lead Eco-tourism Practices, which ensure long-term financial assistance for conservation and economic benefits to community members. Thus, the Center for Eco-tourism of KITTS has commenced its voyage to develop Eco-tourism villages with the aim of Uniting Communities for Creating Sustainability to produce meaningful outcomes in Eco-tourism destinations to achieve the goals of sustainable development. ■





# River Yamuna: A Cultural Icon

*Manoj Misra*

Presently known more for its woes emanating from its stolen flow, unrelenting pollution and invaded flood plains, the fact of river Yamuna being perhaps India's foremost cultural icon is, it seems, slipping away from the public consciousness. This article is an effort to set the clock back.

Believed to be the daughter of the Sun God 'Surya' and the sister of 'Yama', the God of death, the 'blue' river Yamuna is closely associated with the times and the lore of Lord Krishna, who as the little one continues to live in the form of songs, dances, beliefs, folk lore, ponds and temples in a land, popularly called as the Brajbhumi which is spread over some 3800 sq km on either banks of the river in the districts of Mathura and Agra within the state of Uttar Pradesh (UP).

Some distance upstream, straddling the river Yamuna is the land of the great epic, the Mahabharata. Here again, Lord Krishna as the champion of the cause of Dharma (good and the right) against the forces of Adharma (greed and deceit) played the cen-

tral role and also gave at the battle field of Kurukshetra, the sermon of Bhagwat Gita (eternal divine message) to his friend and disciple Arjuna.

Such sites, places and images that bring alive the cultural history of India are littered all along the river as one travels downstream from its origins. Let us try and make the journey.

## Uttarakhand

Yamuna begins its journey from a glacial pond called the Sapt-rishi kund (6000 m) at the base of the Champasar glacier in the Bandarpunch range of Himalayas.

At the Yamunotri shrine a hot water spring called the Surya Kund indicates high seismicity of the region and geothermal energy behind the heated water source.

Hanuman Ganga meets the river Yamuna at Hanuman chatti, some 14 km downstream from Yamunotri. Here it is claimed that Lord Hanuman (monkey god) after intense meditation realized his true immense self and resultantly

Yamdagni Temple (Than village)





wherever his tail spread became the extent of the mountain range called the Bandarpunch (tail of the monkey).

Some 40 km downstream of Yamunotri, on the right bank of Yamuna, is the village of Thanastri a rare wide flat ground. Here an ancient temple dedicated to Rishi Yamdagni (father of the famous sage Vishwamitra) is notable. Lower down the hill side, on the left bank, at a place called Gangani is the Ganga-Yamuna temple where reputedly a stream of river Ganga emerges from underneath the hill to meet the river Yamuna and Kedar Ganga at the triveni sangam.

LakhaMandalon the right bank is an intriguing settlement. Located some 80 Km downstream from Yamunotri, it is claimed to be the site where Duryodhana, the eldest of the Kauravas, tried in vain to burn alive the Pandavas, in a laksha-grah (house made of shellac). There are old caves and an ASI protected, temple complex dedicated to Lord Shiva here.

People of Jaunsar-Bawar, an ethnically distinct region on the right bank of the river, trace their ancestry to the Pandavas and till recently practiced 'polyandry' on the legend of the five Pandav brothers sharing Draupadi as a common wife. In Kalsi, which is a sub district town in the region, rock edict dating to the times of King Ashoka (200 BC) is perhaps indicative of the northern extreme of the Ashokan empire, as no other such rock edict has been found elsewhere in the region.

Lower down at Bhimawala village on the river's left bank in Vikas Nagar (Dehradun) lay the ancient ponds connected with the ashram of the famous Gautam Rishi who was reputedly one of the seven rishis (Saptrishi) of vedic period India.

Further downstream, on the right bank in the state of Himachal Pradesh lay Paonta Sahib, a town known for a famous Sikh Gurudwara linked to Guru Gobind Singh, the tenth Guru of the Sikhs.

The river cuts a gorge through the Siwaliks (lowest Himalayas) as it enters the vast Indo-Gangetic plains and forms a boundary between the states of Haryana (right bank) and Uttar Pradesh (left bank).

## Haryana and Uttar Pradesh

Bhuria, a small town on the right bank in the Yamuna Nagar district has historical connect and monuments linked to Raja Birbal, one of the navratnas (nine key advisors) at the court of the Mughal emperor, Akbar (1542 - 1605) are found there.

It is on the banks of the Yamuna in the states of Haryana and in UP respectively that the sites and towns lie, tracing their origins to the key players in the epic Mahabharata. These include Kurukshetra (site of the epic battle field); Karnal ruled by Karna (half brother of Pandavas); Panipat (Paniprastha), Sonapat (Son prastha) and Baghpat (Bahakprastha), three of the five cities sought by the Pandavas to buy peace from their cousin Duryodhana of the Kauravas. Towns like Thana Bhawan and Kairana in UP claim to have been the camping sites of Bhim (one of the five Pandavas) and Karna (one of the key supporters of Kauravas) as they went about participating in the battle of Mahabharata, which was fought between the armies of the Kauravas and the Pandavas.

Panipat some 100 km upstream and north of Delhi is also the place where three of the most decisive battles in Indian history took place. These were in the year 1526 (Babar, the Mongol warrior defeated Ibrahim Lodi to establish the Mughal empire in India), in 1556 (the forces of Akbar regained Delhi from Hemu, the then Hindu ruler of Delhi) and in 1761 (Afghan army of Ahmed Shah Abdali defeated the Maratha forces).

## Delhi

Delhi, the capital city of India, straddles the river Yamuna and thus is the first city that lay on the river. It also has the dubious distinction of being the worst polluter of the river.

Nigambodh ghat, a bathing ghat on the right bank carries mythological significance. It was here that Lord Brahma (one of the three trinities – Brahma, Vishnu and Mahesh - of Indian mythology) recovered the previously lost sacred texts (Vedas) courtesy the river Yamuna.



Ganga-Yamuna temple, Gangani



Confluence of river Hanuman Ganga



The present city of Delhi, reportedly its eighth version, is the original Indraprastha of the Mahabharat period, where the Pandavas established their capital city represented by a river side magnificent palace that then, had no parallel. No wonder the ancient city of Delhi on the banks of river Yamuna is littered with historical monuments dating to various periods in the Indian history.

### Uttar Pradesh

As the river winds itself out of Delhi, it begins to flow entirely within the state of Uttar Pradesh. Entering the Braj, the land of Radha and Krishna, it takes on in addition to its divine origins, a human form. According to the followers of the Pushti Marga (a vaishnavite Hindu sect) Yamuna in human form is the fourth consort of Lord Krishna, their reigning deity.

Brajbhumi is littered on either banks of the river, with cities, sites, ponds and vanas (forests) that have intimate links with the Krishna legend. Vrindavan and Mathura, both located on the river, are two of the many such cities and sites.

Ova, a nondescript small village upstream of Vrindavan, on the right bank is famous for a temple dedicated to Sri Balarama (dauji), the elder brother of Lord Krishna. It is believed that he, in a rage, dragged Yamuna to this village from Barsana (the village of Radha), which resulted into a marked meander, noticeable to this day, in the river.

Gadaya, yet another small village is host to the ancient temple dedicated to Guru Gargacharya, the kul guru (high priest of the clan) of the Yadava clan, to which belonged Lord Krishna.

The city of Agra, again on the river, is world famous for the Taj Mahal. The Mughal Emperor Akbar and later Jehangir ruled India from this city.

Batesar, some 50 km downstream of the city of Agra, is a popular pilgrimage centre. Here the river meanders dramatically, creates deep ravines, and a large number (101 as per some estimates) of temples dedicated to Lord Shiva lie in a line on the river bank. Originally called as Soor Nagari, it is believed to have been the capital city of Raja Soor Sen, the grandfather of Lord Krishna. A famous Jain temple is also located here.

The ravines here harbor some interesting caves where mendicants live and meditate.

The river till now flowing in a north south-easterly direction, makes an eastward turn at the city of Etawah, where the river Chambal, its biggest tributary, joins it from the west. This region called Bundelkhand is marked by deep ravines in the river, which now flows in form of a wide and shallow gorge, most evident perhaps at the district city of Hamirpur, where river Betwa joins it from the south.

Pachnada in Etawah district, as the name indicates, is the confluence site of five rivers (Yamuna, Chambal, Pahuj, Kunwari and Sindh). A much visited temple called Kaleswar Maharaj lies at the confluence and has historical linkages with Goswami Tulsi Das, a 16th century poet and author of the famous Ram Charit Manas (story of Lord Rama).

River Yamuna in its final lap, after a total journey of some 1376 km before it merges with river Ganga at Prayag (Allahabad), has played an important part during the first war of Independence in 1857, when a number of skirmishes between the forces of local chieftains and that of the East India Company (British) took place on its banks. The river side city of Kalpi is the most notable where the forces of Rani Laxmi Bai and Tantya Tope fought unsuccessfully against the forces of East India Company (British).

Just short of the city of Allahabad at a small place called Bikar, the river deflected by a rock formation on its right bank makes a sharp northwards turn that directs it to Prayag (Allahabad), its ultimate confluence with river Ganga. Interestingly but for this rocky turn, it is likely that the river would not have met Ganga at Prayag, but much later and downstream, if at all. It is believed that Lord Rama, while in exile, had crossed the river Yamuna on advice from Rishi Bharadwaj in Prayag, at this very rocky site where the width of the river is short.

Clearly alongside the river Yamuna lay a large part of the nation's civilizational history, enshrined in its popular mythology, folk lore and a number of historical sites and monuments. ■



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# Journey of Hansiba: Organizing Women Artisans for Livelihood Security

*Reema Nanavaty*

My story is the story of a layperson with a pure science background accidentally plunging into the world of rich culture, heritage of the local land and being challenged to turn these rich cultural and traditional skills as a means of livelihoods. It is the story of being challenged with issues of compulsive migration, hostile climatic conditions, in an area where communities have preserved their rich cultural traditional skills. How do you make the communities take pride in their rich traditional skills, and turn into means of economic security? This is my experience of past 25 years as a young organizer at SEWA, trying to organize the women artisans having traditional skills in embroidery, appliqué, bead work, yet forced to migrate in search of work and income.

Today around 15,000 women artisans from the villages in Santalpur and Radhanpur blocks of Patan district in Gujarat are working in an organized manner.

They have set up their own social business company STFC<sup>1</sup>, and have their own brand “Hansiba”<sup>2</sup> and sell through their retail shops.

The best way to describe my experience is by narrating in the words of Gauriben Ramabhai and Puriben Aahir— both artisan members of SEWA, “I am sharing my experience 25 years back, when I still was not a member of SEWA and was not organized. We had

<sup>1</sup> SEWA Trade Facilitation Centre (STFC) was established in May 2003 as the commercial arm of SEWA by more than 15000 women artisans in the textiles and handicrafts sector. The vision of STFC is to ensure that craftswomen in the informal sector have socio-economic security and full employment, by building a grassroots’ business enterprise of the artisans. STFC achieves this by sustained, profitable, and efficient coordination of the design, production, and marketing of their products and services in mainstream national and global markets.

<sup>2</sup> ‘Hansiba’ named after SEWA’s first and senior-most artisan and an inspiring symbol of hard work and commitment. Hansiba stands for showcasing some of India’s timeless embroidery skills. Over the years, ‘Hansiba’ has set up two exclusive retail outlets in Ahmedabad and Delhi and have partnered with international designers and buyers to promote sales and provide direct access to the creation of its rural artisans.





to migrate year after year in search of work and income. The elders and young children were left behind and we would migrate to Kathiawad or Surat sometimes even further. The families were getting divided. We hardly were able to earn Rs. 75 for the entire week's hard labour. Education of our children was a distant dream!

One day a young city girl came to our village. She was trying to see our work and convince us how this could be a source of income. We did not trust her but she did not give up. One day she brought some work to embroider but no one was willing to take the work. Finally five of us took the lead and she came back next week, saw the work and asked to give back the fabric. We refused and asked for payment for the work first. Next day she came and paid Rs. 150. We could not believe it as previously after working for the entire month, we (including the men) were earning only Rs. 75, we had never earned a Rs. 100 note.

The first principle of organizing emerged – make spot payment of the work done.

Everyone in the village was amazed. The women always had the skill – but never used it for economic gains. The elders were convinced and the village was now looking forward to welcoming the young girl. (This young girl was no one else but Reemaben Nanavaty, the organizer from SEWA.)

The second principle of organizing – no artisan should go back without work.

Gradually more and more women artisans got organized. In order to give work to all the women, we had to be in the market, learn where the embroideries sell, where our work will be appreciated, who are the competitors, therefore, we were asked to participate in an exhibition. Ours is a very conservative community and women are not allowed to go out alone. Yet two of us took the courage and we left at night so that no one could see us and I took my year old son along. Reemaben said, “Your son is my son and you will stay at my house. Three of us went to Delhi. We saw what sells, what designs and colours are appreciated and what price is offered? We had taken only our traditional items. We went back and shared our experiences with our other sisters.

Suddenly our work stopped. We all met Reemaben and asked her the reason for stopping the work. We were explained that in order to earn more, we just kept embroidering and did not look at colour coordination, quality etc. If we were given a pair of cushions instead of one artisan doing it, we would all divide and therefore, there was never a pair that was similar and as a result all the money was blocked. It was then we understood the importance of quality. We devised our own quality





control system – with green, yellow and red marks. Green is good quality – gets full payment. Yellow is moderate –only half payment and red is reject, the artisan pays for the material.

After working for two years we realized that this is our own work. We should devise our principles of working such as reduce wastage of material, timeliness, cleanliness. We took up more responsibility – from purchase of material, to distribution of work, monitoring quality and marketing. The artisans were happy and we started earning 2 to 3 thousand rupees.

Once our caste panchayat from all the 32 villages met in my village and as the village was the host, the women have to cook. We had an order to be deposited, so this time we requested, if some other women could cook. As a result the caste panchayat put a ban on us for doing embroidery work. SEWA supported us in every way. The next time the caste panchayat met after six months. Traditionally women are never allowed to be in the Panchayat meetings but we stood up and said – our work is feeding our families and children, our men do not have to migrate. If the Panchayat assures that it will feed our families – we will give up our work! The men from our households supported us and finally the caste panchayat agreed.

To be in the market, we needed new styles. There we met “Lailaji”<sup>3</sup> from Dastkar. We had many designers who came and worked with us but our most favourite is Lailaji! She uses our own designs and motifs. We bring our own Kediya, Kamkhas, Ghaghra and Chakla and she picks up the motifs. We enjoy discussing the motifs, also seeing them shine out on Kurtas, Feroos, Coats,

<sup>3</sup> Laila Tyabji, Dastkar has been a partner in this journey – A mentor, handholding making us understand the value of the rich traditional skills. Lailaji helped us turn the traditional craft skills into means of livelihood by give design, product development and market linkages now for past 25 years.

Skirts, Curtains and Bags. We feel very proud when we see young women admiring and wearing it.

Ours is a long 25 year long journey but today we have our own company – where we are the shareholders. You may have seen many companies – but ours is unique as we the artisans are the owners and the managers. We have our own brand “Hansiba” –my mother.<sup>4</sup>

Today all the 5000 shareholder artisan women earn Rs. 5 to 6 thousand and we have our own savings and insurance. Our children go to school and some are even in

college and we have access to health care. We want the new generation to value and preserve the traditional skill, so now we have set up our own Museum – The “Hansiba Museum”. It is the only museum that signifies the poor and women and the collectors are women. Today all of us women artisans send our daughters to school, some to even colleges, but not mean that she leaves our rich traditional skill, as that is what has made her go to school. They do continue embroidering!

In the words of Meenaben – daughter of an artisan, “I always saw my grandmother and mother embroider, I used to accompany them to SEWA and I now also want to learn designing and go to a design school and understand design in different cultures”.

This is our journey of reviving, preserving and strengthening the rich art and craft skills of the Aahirs, Rabaris, Jats, Kolis and Harijans in Patan district of Gujarat. Today these women artisans are organizing the women artisans in Jammu and Kashmir, Assam, Meghalaya and Bihar. ■

<sup>4</sup> 93 year old Hansiba from Vauva, despite her age, used to embroider 19 types of stitches without the use of spectacles. As she embroidered, she spoke aloud the name of every stitch. Kachmogru, Kangri, badam, Barjaali, Khapokdi, Bandhani, kharekadi, rathodio, jaali... as though she was calling out to her daughters-in-law. “Our days were different. We used to get weavers to weave the kind of cloth we wanted. I myself used to do all the preparations involved for weaving.” The village weaver would take the loom to Hansiba’s house and weave whatever was required. “Depending on the kind of cloth I needed, thick, thin, different designs etc, the weaver would weave under my direct supervision.” Hansiba also learned the art of dying from her mother. The bark of babool, tamarind water, and the base colour all would be mixed, the cloth then dipped in the mixture to dye it. While doing so she would also talk about the cloth industry.



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## Rock Art and Tribal Art: Shared Habitat, Lifeway's and Styles

*Kalyan Kumar Chakravarty*

India, alongside Africa, Australia and South America has one of the largest tribal populations in the world. The art of the tribal people is born in the hills, dales, bluffs and spurs, peopled by the spirits of their ancestors, who made the rock art. Unlike the western world, most of the tribal people in India live in and around rock art landscapes in forests, near canyon walls, cut by the folding and faulting of river valleys, gorges, furrowed by flowing water and hilltops, differentially eroded and chiseled by wind and water. They continue to live on tubers, bulbs and legumes of the woods near rock shelters, use tools and implements from quarries near such shelters and make a one dimensional art of outline in an apprehension of elemental reality. They retain rhythms; drum beats, dancing steps and musical tunes

in memory of their hunting gathering traditions. They continue to be itinerant priests, minstrels, jugglers, medicine men and oracles. They retain, in their dances and festivals, ribald songs, merry drinking, bacchanalian orgies and ceremonial sacrifice. They maintain time worn rituals of worship of their tools and implements, ancestors, forests, rivers and hills.

Tribal Arts and rock art, found in hilly and wooded habitats are beautiful, useful, aesthetic and functional. The tribal people paint, scratch, etch or engrave for sympathetic magic, ceremonial cure, banishing fear, exorcising evil or inflicting illness. Tribal art and rock art in tribal habitations, appear to be analogically designed to support ceremonies of exorcism, benediction, propitiation and invocation; incite fertility in the human





mother or mother earth by inviting rain, pregnancy, vegetation, crops and cattle; ward off disease and danger; celebrate creative consummations of nature; give name and identity to communities, landmark events in their history, and, their dramatic, narrative mindscape. The narration in rock and tribal art is continuous, with accommodation of size to importance, disposal of figures against a blank background, superimposed in tiers, segments, story's. It is characterized by repetition and linearization, essentialization and abstraction, combination of frontal and profile perspectives, lack of shading or chiaroscuro, exaggeration and diminution of limbs, accent on and projection of the eyes. Both rock and tribal arts appear to be marked by fusion of anthropomorphic, zoomorphic and theriomorphic interpretation of elements, themes of water cosmology, fertility, bounty, village guardians, Yakshas, Viras, trees and serpents. Relations of men and women are characterized by an open intimacy and equality, devoid of voyeurism and promiscuity.

Rock art and tribal art share the same inexorable authenticity of line. Swiftly traced, a few lines show a flurry of flying arms and scattering feet and catch the immediacy and urgency of the task in hand unerringly by a bend in the hips, flick in the arms, a fluid motion in stick like limbs. Iconic and non-iconic, geometric and open, figural and abstract elements coexist in rock art and tribal art in all phases of history. No chromatic,

stylistic, thematic sequence may be established in this art.

### Universal and Local Language

Assumptions have been made about universal types of bio neurologically generated by hallucinogenic or pharmacological agents, to suggest analogies between rock art and tribal art the world over. Cognitive and developmental psychology, computational theories of the brain, Freudian, Jungian, Marxist, feminist, structuralist, functional, semiotic theories have been harnessed to detect universal analogies in rock art and tribal art.

The geometricization of human beings and psychologization of animals in rock art characterizes current tribal art in India and the world. The Naga carving in logdrums of Senapati district in Manipur, the rainbow serpent dancers or dancing medicine men of Namibia and Botswana, Australian dream time rock art, Chumash mythology figures with long skeletal

frames in North America, ancestral designs made by Orang Asli in bamboo sleeping mats in Malaysia, share such features. The art of contemporary Cholanaicken hunter gatherers of Kerala, Maria Gond slash and burn agriculturists of central India, Bhotiya and Bavli pastoral nomads of the Himalaya and western ghats demonstrates the continuity of such elements. Abstraction and naturalism are not mutually exclusive among Warlpiri artists of Australia or Gond artist of Central India. They

**‘Tribal Arts and rock art, found in hilly and wooded habitats are beautiful, useful, aesthetic and functional.’**

represent the physical environment as an abstraction and concretize their spiritual environment. The story worlds of the South African novelist Zakes Mda are built on Bushman Ixam paintings of healing through San trance dance of hunter-gatherers. These paintings emulate patterns described in rock art and in water holes, lichen, cracks in mud, kokerboom branches and grasslands.

We cannot, however, have a reductionist approach of seeing rock art and tribal art the world over as exactly similar in inspiration. It is not logical to use a behavioral process culminating in contemporary tribal art to unlock and identify the behavioral process in the prehistoric material conditions and art. No universal model of succession from hunter-gatherer life style to pastoral and agricultural life styles can be assumed in the context of rock art and tribal art. Ambiguity and diversity of combinations, elicited from diverse life styles, subsistence and resource management technologies, characterize rock and tribal art.

Continuity of Materials and Techniques:

The tribal people of India retain motifs, patterns, styles, techniques and materials similar to those used in rock art. They still make prehistoric style tools, drill, groove, incise or perforate small portable beads and pendants from perishable fossils, shells, bones, teeth, ivory or plant seeds; decorate their bodies with tattoos, cicatrices, infibulations, headdress, coiffures and deformations; use colouring matter, hematite pebbles, iron oxide, hydro oxide to decorate walls, floors, pots; and make portable art with geometric as well as graphic markings. They continue to make sea faring rafts; practice mining, gaming, Shamanic rites, slash and burn agriculture, nomadic pastoralism, initiation, burial, increase and potlatch rituals, hunting gathering ceremonies; and paint creation stories, song lines, dreaming tracks as they appear to have done thousands of years earlier in rock art landscapes.

Rock art sites continue to be used for instruction and pleasure, festive and dramatic gatherings, amorous

and social rites. Gonds, Korkus and Baigas of Bastar, Oraons and Saoras of Chotanagpur, Juangs and Birhors of Orissa, Chenchus of Kurnool have transferred their art from the rocks to the walls and floors of their huts, their pottery, textiles, wrought and cast iron objects, funerary urns and pillars. Their rock art, remains a riot of vegetal and mineral colors, elicited from kaolin, magnesium and iron oxide, sprinkled with brushes made of horse's mane, boar's bristles, palmetto twigs and porcupine quills.

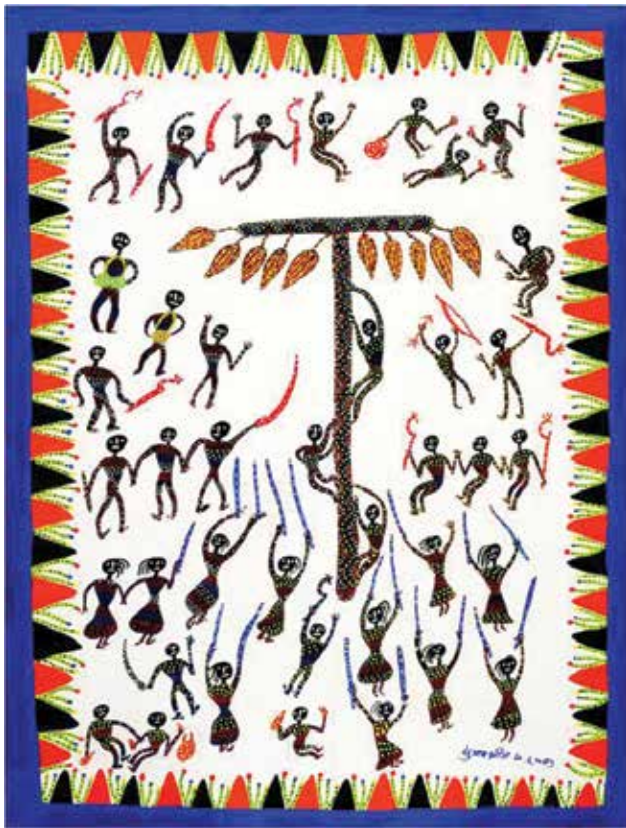
### Economic and cultural self-determination

The perception of a universal language in rock art and tribal art induces an appreciation of the homologic values, poly-culture of crops, trees, organisms, life and mind, as also of obligations to guardians, ancestors, posterity and the spirit among rock art and tribal art persons all over the earth. With the growing appreciation of the idea of rock and tribal art being part of a creative bio-cultural commons of ideas and expressions, there is an increasing attempt among tribal communities to protect the look and feel, color and texture of their visual and performing arts and knowledge systems, associated with rock art Landscapes. In India, there is an increasing awareness among tribal artists to guard their art against commercial conversion into inadequate expressions of its meaning and against cryogenisation and destruction of connected value and knowledge systems, oriented to protection of natural diversity and wealth.

Tribal and rock art habitats have been claimed as ancestral treasures or Taonga by the Maoris of New Zealand in their capacity as Kaitaki or guardians. Vanuatu islanders in Austronesia have incorporated custodial right over art treasures into their constitution as Kastom. The Matatua, Julayin Bull, Suva declarations of pre-colonial indigenous people of the world have asserted their right to cultural self-determination and of being the first beneficiaries of their artistic and biological wealth. Navajo dry paintings of Americas have been associated with healing rituals. Right to re-touch and repaint rock







art has been asserted by aboriginals of western Kimberly and custodial rights have been acquired by them in Kakadu or Uluru national rock art parks in Australia. Tribal communities of India maintain repositories of the arts of natural resource management through their sacred groves - known as Sarna in Chattisgarh and Jharkhand, Sarpa or Kovilkavu in Kerala and Tamil Nadu, Mawphlong, Mawbukhar in Meghalaya. Shamanistic rituals are still practiced by tribal headmen for initiating the young. They still celebrate rites of passage, aetiological tales, foundation legends, lullabies and proverbs for defining their identity as part of the surrounding environment.

### Ethnoarcheology and Cognitive Archeology

Unlike European rock art, Indian rock art is situated in open sandstone or granite shelters rather than limestone caves. For charting the cultural history of humanity, in approximate statistical rather than calendar dates, it is necessary to develop a repertoire of skills and technologies for connecting the intangible oral traditions animating current tribal art practices with rock art. The cumulative loss of data about making of art in the past may then be partially corrected by unraveling layers of memory latent in cultural material and practices.

The folk narratives of ship goat herding, in vogue

**‘The folk narratives of ship goat herding, in vogue among Kuruvus and Gollas of Southern Deccan, provide links between neolithic and iron age sites.’**

among Kuruvus and Gollas of Southern Deccan, provide links between neolithic and iron age sites. The Todas and Gonds retain megalithic practices of decorating funerary pillars. Kuruk fishermen continue to inhabit mesolithic sites. The hunting gathering Vedda and Chenchu tribes, living in the lower reaches of Krishna river, continue to practice dry season aggregation and wet season dispersal from prehistoric days. These can be related to acheulian cultural traits found in the distribution and use of rock art shelters and sites.

Studies of spatial, locational, contextual patterns, frequency of figures, graphic designs and notation sets, palm, hand foot prints, direction of abrasion, lateral asymmetry, dextrality and sinistrality, digital flutings, sound reflection and acoustics, lithic reduction processes, pigment (to date), medium (to predate) and precipitations (to postdate), suggest way and means of approximating the cognitive response of the ancestors of contemporary tribals to the prehistoric rock art environment. Ethno archaeological studies of graphisms, using psychoanalytical, structural, topographical, analogical and utilitarian methods will help in the retrieval of a palaeoscript, rooted in cognitive universals, continuities and convergences, from cultural and artistic patterns in rock art. We may, thereby, capture a glimpse of the lost meaning of rock art within the flawed subjectivism of human apprehension.

### Homogenization and Destruction

The engulfing tide of industrialization, technification and homogenization is destroying Indian rock art sites and the bio-cultural diversity curated by ancient tribal communities. Tribal communities need to be invited as partners in arresting the relentless destruction of rock art sites by unsustainable mega developmental projects, promoted by vested interests. Extinction of rock art in India has become part of a process of destruction of species, subversion of the co evolutionary interdependence of organic and inorganic communities, loss of unscripted knowledge of human and natural resource management, and substitution of power centric for compassionate values.

As the State has come closer to the tribal communities of craftsmen, the relatively stable world inhabited by them earlier, has become part of a larger world, in which all factors have become mobile, in which monetary and legal transactions are assuming growing precedence over barter and oral agreements. Mass production, consumption and commercialization have crept in, which threaten to overtake the pristine ingenuity and distinctive individuality of tribal art. Forests used to provide resources for tribal art, protect

rock art sites and provide habitats for the bio-cultural diversity, curated by the tribals. However, with the penetration of mega developmental projects into forests, steered by the state and MNCs, the forests have shrunk, being consumed as carbon sink, timber mine, part of an industrial assembly line. As rock art sites are being mined, tribal art is also getting eroded.

Tribals have over a period, stopped excavating the earth, making pottery for utensils, weaving cloth or working the iron, as taboos forbid them to do these things and reserve them for other professions. The ideology, mythology, belief systems that had sustained the rituals supporting their subsistence technologies, are getting eroded due to the increasing vogue of exhibiting and selling objects, divorced from their bio-cultural contexts. Every image, made in the lost wax process earlier, was unique. Now, the process, being time consuming, is under assault. The wrought iron objects, including the lamps, are becoming elaborate aesthetic objects, with enlarged size, multiplied limbs or components, dissociated from original ceremonial use. Aluminium vessels have replaced spouted pots, decorated with pellet balls. Cane and bamboo are being substituted for ornate metal grain measures. The tribal youth have started using colorful plastic combs as labour saving device. Even the best master craftsmen are unable to cast the makhpuria gulguli or the string of bells, etched with more than fifty rows of infinitesimally minute wax threads, worn by the Maria youth around their waist in dances in Bastar. The fine decoration in bell metal, recalling wickerwork in cane and bamboo, wood and horns, is becoming rare. Iron is no longer easily available, nor timber and coal, because of restrictions on their extraction. The habit of painting the body with Gudna is vanishing due to urbanization. The needle is getting to be battery driven, and the facility and fluency of sketching and drawing are becoming confined to a very few. The practice of setting up memorial pillars in stone and wood is on the wane with the erosion of the clan, and with the growing cost of the ritual, associated with their installation. New motifs like cars, motorcycles and western clothes have invaded the painting, replacing the meaningful totemic patterns, associated with individual clans and class territories.

### Renewal and Restoration

Tribal communities have to be coopted to collaborate in the sustainable management of the rock art eco

house, for excluding uncompensated commercial mis-utilization of their knowledge about the custodial care of rock art sites and associated bio-cultural diversity.

It has to be realized that the local economic systems of the tribal artists of India are extensions of their social systems. The interventions in these systems have to respect inter regional variations in land use, technology level and intensity of operation. The Maria tribal artist of Bastar derives his name and identity from Mar or forest, which is analogous to the womb of his mother. For him, it is a place of communion, hunting and gathering, pasture and fishing, trapping and magic. The tribal artist has knowledge of soil chemistry, bacteriology, entomology, geology and plant pathology in various biotopes, a knowledge that is lived and spoken and not written. It is necessary to link this contextual, micro spatial knowledge, preserved by tribal artists in local dialects, with lexically grounded, cosmopolitan knowledge in Latin. The ground truths, handed down trans generationally by rock and tribal art and knowledge spokespersons, can be validated and reinforced by GIS and GPS data, as has been done by Maoris and New Zealand.

**‘The tribal artist has knowledge of soil chemistry, bacteriology, entomology, geology and plant pathology in various biotopes, a knowledge that is lived and spoken and not written.’**

Tribal custodians of bio-cultural diversity in India have to be treated as innovators and breeders of intellectual seeds. Their rich folklore and visual and performing arts are connected with seasonal and work rhythms of their resource management strategies. They must not be turned into consumers of proprietary seeds at the behest of economic or cultural multinationals or neo colonial elites. If this is ensured, they will be able to protect India from cognitive and economic colonization.

Tribal communities have the art to guide the movement from timber to non-timber, fiscal to non-fiscal forestry and to codify, characterize and harvest the lichen, fern, moss, shrub, vine and the bio-cultural diversity. They can facilitate the movement from practices, that are appropriate to temperate forestry, tropical forestry, from same age stand to multiage stand of trees, from instrumental use of forest as a carbon sink or timber mine, to value based harvesting of the forest as an energy reserve, watershed, fire break, food, fodder, medicine, shelter and source of photosynthesis. They can shore up the customary local taboos and prescriptions to maintain sustainability thresholds against the normlessness, promoted by the post industrial, knowledge intensive, service states and MNCs. ■





# Mission Report: Museum of Heritage and Living Cultural Traditions of Nagaland

*S.K. Misra*

The Indian Trust for Rural Heritage and Development (ITRHD), in collaboration with the Government of the State of Nagaland, proposes to establish a **Museum of Heritage and Living Cultural Traditions of Nagaland** in or near the State capital of Kohima. The existing cultural resources of the area (**Hornbill Festival Site, Nagaland State Museum, World War II Museum and Cemetery** and the **Villages of Kohoma and Kigwema**) will be integrated with the new Museum in a comprehensive project that will:

- Link expansion of the state's cultural resources (through creation of new museum and upgradation/ maximization of existing assets) with enhancement of the local economy and generation of new sources of rural livelihood
- Revive and ensure sustainable preservation of

endangered heritage resources

- Generate new sources of local income through cultural tourism
- Strengthen the connections of the local population to their cultural traditions, as well as increasing pride in their unique heritage
- Provide accessible and authentic experiences of the state's culture for tourists, scholars, researchers and the general public, thus increasing knowledge of and appreciation for Nagaland's unique culture and traditions.

At a later stage, more remote areas of the state can be involved in similar plans.

S.K. Misra visited Nagaland in May 2013, during which he surveyed the existing cultural resources in Kohima, visited the nearby villages and conceived





the project with extensive discussions with the Nagaland state officials. The application to the Asian Cultural Council in New York was approved to fund the involvement of an international consultant from Philippines, Mr. Augusto Villalon, in planning and feasibility related to the project. Mr. Villalon and Mr. Misrathen undertook a survey mission to Kohima and the villages of Ko-homa and Kigwema from 3-12 December 2013. This took place during the famous annual “Hornbill Festival.” Together they studied the existing heritage, culture and tourism re-sources while investigating the feasibility of setting up the envisioned Museum. The main activities undertaken were:

- Meetings with government and cultural authorities
- Inspection of the existing heritage and cultural assets and resources
- Survey of the possible museum sites including visits to destinations and traditional towns in the Kohima vicinity
- Participation in the annual Hornbill Festival events and performances to observe revival and presentation methods of traditional Naga cultural practices.

Mr. Villalon’s visit to Nagaland was made possible by a grant from the Asian Cultural Council. The Government of the State of Nagaland provided accommodation, local expenses and logistical support. ITRHD supported Mr. Misra’s travel expenses.

### Project Summary

The proposed new Museum will build upon and be interlinked to the existing cultural resources in the region, especially the existing Nagaland State Museum, the Naga Festival Village Complex, site of the immensely popular “Hornbill Festival” that takes place for 10 days each December and the villages of Kohoma and Kigwema. The areas of primary focus for the new Museum will be to:

- Collect, document and display a comprehensive and definitive collection of original, authentic traditional art forms both old and new
- Organize and host performances and demonstrations of dance, theatre, music, ritual traditions, cuisine and other living traditions, as well as to provide an appropriate venue for craft demonstrations and sales, thus helping to revive and preserve these endangered living intangible assets
- Serve as a major documentation and cultural research center
- Organize events and performances that provide opportunities for economic benefit to the community
- Create a new major tourist destination that will be an engine of economic growth.

The new Museum of Heritage and Living Cultural Traditions of Nagaland will intensify cultural revival in rural Nagaland and will serve as the main Visitor



Information Center for Nagaland State. Furthermore, the proposed new museum will complement and integrate all existing cultural facilities. In particular, development will take place in tandem with upgrading of the existing Nagaland State Museum. A curatorial plan will be created that fine tunes and expands the State Museum's existing collection and somewhat dated facilities into a more focused experience. The new Museum, taking advantage of contemporary museum technology and concepts, will provide a deeper, more detailed and more multi-dimensional experience. Each will offer a different kind of learning experience and will provide a different level of interactive involvement.

The new museum will be located in or near the existing state-owned Naga Festival Village complex, site of the annual Hornbill Festival. The Festival has achieved great success in promoting Naga tribal culture and is extremely well attended by both domestic and foreign tourists. Used for only 10 days a year, the Naga Festival Village is an under-utilized cultural, touristic and economic resource. The new museum will take advantage of this resource and will become a year-round centre for cultural, educational and touristic events.

ITRHD is giving priority attention to this project, as citizens of the northeastern states often suffer from a feeling of alienation. Their rich culture is greatly appreciated by foreign tourists and scholars, but not

well known or understood within the rest of India. This lack of understanding and appreciation is accompanied by a commensurate lack of support and patronage for the heritage of the region and is leading to a loss of irreplaceable heritage assets.

The entire project is a multi-dimensional one with multiple partners. **Ownership and management of all facilities will be vested with the State Government. All plans will be developed in close coordination with the State Government and the local communities, who are the primary stakeholders.** ITRHD is enlisting support from various other sources (both private and governmental) for various aspects of the plans. The support of the Asian Cultural Council in enabling Mr. Augusto Villalon to participate in the planning process has been greatly appreciated by all concerned. Both Mr. Augusto Villalon and Mr. S.K. Misra are extremely grateful for the support and cooperation extended by the Nagaland State Government.

### Project Background

The capital of Nagaland is Kohima, a city with a population of approximately 80,000 located approximately 1,500 meters above sea level. It is 70km from Dimapur, the state's largest city and the nearest air and rail link to the rest of India.

Nagaland is a state of unparalleled beauty, with







unique tribal cultures and a history of military valor. The 16 existing Naga tribal groups all possess distinctive tangible and in-tangible cultural resources and each of the geographically isolated tribes speaks its own language. The British East India Company took control in 1892 when missionaries arrived to convert the tribes to Christianity after which, much of the traditional tribal culture was abandoned.

The physical appearance of a city reflects the cultural mindset of its residents and the need for renewed cultural grounding is obvious in present-day urban Kohima, now an overdeveloped city of 80,000 inhabitants. Kohima sprawls across hilltops that still overlook distant, pristine Nagaland mountains. There are few references in the modern city to its indigenous past. No surviving examples exist of tribal or traditional architecture, no public urban places celebrate Naga cultural heritage and not even Kohima's urban landscaping makes reference to its dramatic mountaintop location. The authentic experience that many tourists seek is gone. Not sufficiently appreciated by its citizens, Kohima's many urban and cultural elements have been taken for granted and allowed to decay.

A number of references to more modern Naga history are however, evident in Kohima urban areas. Cathedral and church spires are prominent all over the city; testimony to the Christianization of the people. Strong references to British, Indian and Naga heroism during World War II are evident: the Kohima War Cemetery and World War II Museum, both commemorating the bloody battle of the Tennis Court that took place in Kohima, a battle that stopped the Japanese advance into India.

The Nagaland State Museum presents a capsule overview of tribal Naga culture, however its public reach is primarily limited to foreign tourists. The Naga Heritage Village at the festival grounds has an impressive collection of reproduction *morungs*, traditional tribal houses, but again these are primarily seen by tourists visiting the Hornbill Festival. The need remains for

more comprehensive year-round facilities and activities that will revive and preserve the endangered tangible and intangible resources, attract more tourism, provide integrated authentic experiences and reconnect local citizens to their cultural roots.

### Existing Cultural Resources

The existing heritage resources surveyed are:

- Naga Heritage Village in Kisama (Hornbill Festival site)
- WWII Museum at the Naga Heritage Village and the WWII Cemetery in Kohima
- Nagaland State Museum (Kohima)
- Villages of Kohima and Kigwema located near Kohima

### Hornbill Festival, Naga Heritage Village

The single major event focusing on heritage revival





and tourism in Nagaland State is the yearly Hornbill Festival that has evolved from its inception in 2000 as a statewide tribal festival into a major national event and budding international event. The festival complex includes the Naga Heritage Village, World War II Museum, Bamboo Heritage Hall, Bamboo Pavilion, Children's Carnival, "Horti-scape," Food Courts and a Stadium for live concerts.

The Hornbill Festival offers a great variety of performances (dances, music, songs and agricultural rituals) crafts and cooking demonstrations and sales, parades, games and sports all together bringing out Nagaland's unique identity within India's multi-cultural federal union. Each of the 16 participating Naga tribes gathers around a replica of a traditional *morung* house from their village, where members perform dances and display and sell local food, crafts and traditional arts. Evening activities, held in various Heritage Village and Kohima locations, include talent and cooking competitions, choir or rock con-certs, fashion shows, night markets and more feasting.

The Hornbill Festival has achieved enough national prestige to draw the honored presence of Indian President Pranab Mukherjee to inaugurate the 2013 festival, as well as attracting multitudes of foreign and domestic tourists. Despite the festival's success, however, it only lasts for ten days. There is a need to continue heritage promotion on a sustained basis throughout the year.

## World War II Memorials

The War Museum at the Naga Heritage Village and World War II Cemetery in Kohima are complementary destinations that commemorate different aspects of Naga, Indian and British World War II valor. Some war historians consider the decisive Battle of the Tennis Court in Kohima of 1944 that stopped the Japanese army from advancing into India as Britain's greatest World War II battle, a major turning point that influenced the outcome of the war. Surrounded by peace and greenery today, it is difficult to imagine that the hilltop cemetery was the site of a bloody two and a half month siege known as the 'Battle of the Tennis Court'. The World War II Museum effectively tells the story of Kohima's revered place in war annals. Informational text and exhibits of authentic war artifacts prudently leave the graphic extent of the atrocities to viewers' imaginations. Although the museum rightly champions Naga, Indian and British bravery and heroism, the learning message could be more forcefully told with proper interpretation. Experiencing both the War Museum and Cemetery are a must because each completes the other's story.

## Nagaland State Museum

The Nagaland State Museum in Kohima displays artifacts that provide a basic introduction to Naga tribal culture through dioramas depicting Naga culture and history. The collection contains few authentic artifacts; the majority of displayed items are reproductions, indicating





the urgent need for extensive documentation and future acquisition of vanishing authentic artifacts for museum safekeeping. Established in 1970, the State Museum is well maintained. Its exhibit display is adequate and mildly interesting, though definitely outdated, as it has not been upgraded since its construction. Upgrading of the museum and its premises would bring the facility up to date and enable it to attract more than the 60-80 visitors it gets daily.

### Villages of Kohoma and Kigwema

The villages of Kohoma and Kigwema, on the outskirts of Kohima, are living examples of traditional Naga heritage, lifestyles and living cultural traditions. Both villages crown mountains overlooking fields where traditional agricultural methods and environmental controls are still practiced. A majority of homes, built of stone, wood and thatch are in relatively authentic condition. In a village setting of stone and wood houses, mothers weave textiles on backstrap looms while keeping watch over their children who play nearby. The experience of visiting the villages brings visitors into contact with everyday Naga culture. However the villages are not equipped for tourism, neither are there amenities, public toilets, refreshment shops or directional and interpretational signage.

### The Project:

#### The Museum of Heritage and Living Cultural Traditions of Nagaland

Although each of the existing resources described above is interesting in its own right, there is no single facility in Kohima that integrates the different stories and learning messages; nor do any of the existing resources take advantage of contemporary technology and museums best practices.

The Indian Trust for Rural Heritage and Development thus proposes to establish a **Museum of Heritage and Living Traditions of Nagaland**, envisioned as an exciting and experience-oriented integrating facility where the continuum of authentic Naga culture will be multi-dimensionally and inter actively presented to the local community as well as to scholars, tourists and other visitors.

The new museum will serve as the center for the preservation and revival of tangible and intangible Naga heritage. It will:

- Display a comprehensive and definitive collection of original, authentic traditional art forms, both old



and new, from each of the 16 Naga tribes

- Organize and host performances and demonstrations of dance, theatre, music, ritual traditions, cuisine and other living traditions. Provide an appropriate venue for craft demonstrations and sales, thus helping to revive and preserve these endangered intangible assets. Such activities will be organized both in the museum premises and in the surrounding Hornbill Festival complex, thus making full use of the excellent facilities that are at present very much under utilized
- Serve as a major documentation and cultural research center
- Organize events and performances that provide opportunities for economic benefit to the community
- Create a major new tourist facility that will be an engine of economic growth
- Address the need to intensify cultural revival in Nagaland and to strengthen local awareness, pride and sense of ownership.

The proposed new museum is conceived as complementary to the existing Nagaland State Museum. Through integrated curatorial plans, each museum will present a different experience of the Naga story. While the existing museum presents a basic overview of Naga culture, presented through dioramas and other static displays, the new museum will be an active learning center as well as a major repository of authentic Naga artifacts. It will focus individually on each of the 16 Naga tribes and on each tribe's unique culture and traditions, present tangible and intangible Naga culture through focused, well-designed interactive exhibitions and utilize technological and contextual practices that were not available when the State museum was developed. It will also provide a center for the sustainable protection and revival of tangible and intangible Naga traditions as well as provide in-depth, educational and experiential exhibits that encapsulate the total Naga experience.

In practical terms, the new museum will be the starting point of the Kohima visitor experience. It will complement and provide a new dimension to the state's existing cultural resources and boost tourist arrivals to the city and Nagaland state on a year round basis. The museum's comprehensive collections of authentic material culture and documentation of living traditions will also serve as a much needed center for academic research.

An interpretation plan integrating all Kohima visitor attractions with the proposed museum is essential

to establish their shared linkage. The overview, or introductory chapter of the Naga story will be told at the proposed museum whose interactive exhibits and participatory events are envisioned to awaken visitor interest to experience and learn about Naga culture. Furthermore, the interpretation plan is a tourism resource that can be designed to lead visitors towards visiting not only museums but to visit all local attractions to enhance visitor interest and to provide a memorable local experience.

## Recommendations:

### Comprehensive Nagaland Cultural Resource Development Plan

The plan being recommended has tremendous potential for enhancing Nagaland's rich heritage resources and for increasing their role as engines for income generation, for lifestyle improvement and for increased awareness within Nagaland, the rest of India and within the world

in general. It is an opportune time to plan an appropriate strategy and to begin implementation. Immediate action is required if we are not to lose the momentum currently generated.

The recommendation of this report is that planning and implementation take place in two separate (but perhaps overlapping) stages: the first involving Kohima and surrounding areas and the second concentrating on development of more remote areas of the state. Once this report has been accepted and approved by the Nagaland State Government, detailed planning will

begin immediately.

It is suggested that ITRHD assume responsibility for coordination of plans. ITRHD is a non-profit NGO with an extremely distinguished Board of Trustees and with expertise and experience in all relevant disciplines. ITRHD has current projects in six states of India and enjoys strong and impressive domestic and international connections. In joining hands with the Nagaland State Government, ITRHD will utilize its contacts to bring in professional expertise at little or no cost to the state exchequer and will help to secure funding through both national and international sources.

Practical steps are suggested below, subject to discussion with the Nagaland State Government.

### STAGE 1: KOHIMA AND SURROUNDING AREAS

Planning and development of a new museum of

**'It will also provide a center for the sustainable protection and revival of tangible and intangible Naga traditions as well as provide in-depth, educational and experiential exhibits that encapsulate the total Naga experience.'**

heritage and living cultural traditions of Nagaland and integration/maximization of existing resources in Kohima and surrounding areas.

The immediate requirement is the preparation of a detailed project document for submission to concerned authorities and potential funders, describing all aspects of the proposed museum and the concurrent integration with and upgrading of existing re-sources. The Project Document will include:

### 1. Proposal for New Museum of Heritage and Living Cultural Traditions of Nagaland:

- *Projected scope and scale of tangible collections*
- *Projected staff (professional, logistical and administrative) required for initial collection and documentation*
- *Preliminary projections on budgetary requirements for all aspects (design and construction, staffing, collections acquisition and documentation, operational)*
- *Outline of training programs envisioned for staff of the new museum and staff of existing cultural organizations*
- *Projection of new income streams that will be generated by the museum, providing sustainability*

### 2. Proposal for Concurrent Maximization of Existing Resources:

*Hornbill Festival Site*-detailed planning and budgeting for:

- *Improvement or construction of infrastructure such as parking, road access, walkways, handicapped access, visitor amenities such as information kiosk, toilets,*

*rest and refreshment areas, signage (directional, informational, and interpretational)*

- *Bamboo Hall: Re-organization in crafts market for buyer convenience, provide innovation and new designs, organize competitions to improve quality and sales*
- *Maximize use of excellent festival site facilities for year-round use and to generate year-round income by using them as venue for museum activities, organizing cultural and commercial activities for residents and visitors, rental of festival facilities for events such as seminars, conferences and other programs. The possibility may be explored for holding an annual statewide Crafts Festival similar to the annual Surajkund Crafts Mela*
- *Visitor Information Center to provide a single location for visitor information and amenities including information and ticket sales desk, toilets and refreshment area, AV area for multi-lingual introduction films, indoor and outdoor exhibition area, e-learning area, auditorium, outdoor amphitheater*

*Nagaland State Museum*-detailed planning and budgeting for:

- *Modernization of presentation and display, to make museum more visitor friendly and interactive, incorporating current technology*
- *Strengthen and focus collections by acquisition of additional materials and by new curatorial, display and interpretation methodology*
- *Completion of facility expansion, including visitor amenities such as museum shop and cafeteria, locally produced crafts and foods can be featured in such areas*







**World WAR II Museum and World War II Cemetery** -detailed planning and budgeting for:

- Improved signage (directional, informational and interpretative)
- Updating and addition of interpretation to War Museum exhibit design to add interest and meaning to visitor experience
- Provision of amenities such as toilets, benches, rest areas and handicapped access, all of which should be discreetly designed and located to avoid disturbing the serene atmosphere

**Villages of Kohoma and Kigwema**- detailed planning and budgeting for:

- Addition of visitor amenities such as parking areas, toilets, rest and refreshment facilities, walkways with handicap access, information kiosks and signage (directional, informational and interpretational). All such amenities would need to be carefully designed to enhance rather than destroy the pristine environment and to be ecologically sensitive
- Development of improved basic infrastructure (roads, electricity, water and waste management facilities); this would benefit residents as well as visitors
- Visitor amenities (such as food outlets, homestay offerings, sales of local crafts and food products) and provision of services (such as tour guides) would offer income generation opportunities to local residents and should be planned accordingly
- Management of all amenities, facilities and services would be planned to devolve eventually upon the local residents

### 3. Proposal for Integration of New Museum with Existing Resources:

- Design of training programs within Kohima for managers and staff of new museum, Nagaland State Museum and World War II Museum in curatorial, museology, conservation and management best practices, to be conducted by experts in relevant fields

- Study and survey tours for senior personnel to selected relevant museums within India and the Asian region
- Development of plans for sharing resources, staff and activities between all museums

### 4. Budgetary Projections

- Projected budgetary requirements for all activities
- Projected funding sources (private, public and governmental, both domestic and international) for all activities
- Projected avenues of income for institutional self-sustainability

### Immediate Requirements:

#### STAGE 1: PREPARATION OF PROJECT DOCUMENT

The immediate requirement is constitution of a Project Team, consisting of appropriate Nagaland State Government officials and ITRHD. The team will be expanded as required, to include Indian museum and project specialists with expertise in relevant areas and Naga cultural professionals. If funding can be secured the international consultant will join the team for specific activities.

Separate teams/task forces will be established as required for work related to the existing cultural resources (Hornbill Festival, Nagaland State Museum, World War II Museum and Cemetery) and the villages of Kohoma and Kigwema.

ITRHD will serve as coordinating agency for funding and preparation of the Project Document.

#### STAGE 2: INCLUSION OF RURAL AND REMOTE AREAS

Stage 2 will relate to planning and development of tourist facilities in rural villages and remote areas, such as Mon district, including both visitor amenities and civic infrastructure. Existing heritage assets in these areas will

be revitalized and preserved and used as a resource for income generation and improvement in quality of life. Primary responsibility for planning and implementation of Stage 2 will rest with the State Government. The residents of all such areas, as primary stakeholders, should be involved in all stages of planning and implementation. If approved by the State Government, a Survey Team Mission can be carried out to prepare a report detailing suggested interventions and activities. Such a team, subject to securing necessary funding, would ideally include an international consultant with specific experience in similar projects, Naga crafts and culture experts, a cultural mapping professional and tourism management specialists.

## FUNDING

The Nagaland State Government will provide funding as appropriate for specific activities. ITRHD will assume responsibility to coordinate funding for all other aspects of both Stage 1 and Stage 2. Funding will be pursued with numerous sources, including:

- Nagaland State Government (civic infrastructure development, tourism development, cultural development, Hornbill Festival development)
- Government of India (possibly museum development funding through Ministry of Culture)
- Indian and international funding agencies (especially for provision of international consultants for survey and training activities and for international study tours for Museum curators and professional staff)
- Corporate sponsors (for various activities)

## Conclusion

The observations and recommendations in this report are being jointly presented by Mr. S. K. Misra (Chairman, ITRHD) and Mr. Augusto Villalon (Project Consultant). They are both in full agreement with the recommendations.

Both members of the Mission sincerely thank the young and dynamic Commissioner Secretary Tourism Mr. Himato Zhimomi and his dedicated team for their valuable assistance and for facilitating all arrangements to make our visit successful and memorable. Governor Ashwani Kumar received us and provided his valuable insight to the proposed museum project. The Chief Minister graciously invited us to dinner where we took the opportunity of apprising him of the purpose of our visit and our endeavor to attract more tourists to the State through a holistic approach, integrating the various sites in Kohima with a view to providing an authentic and lasting experience of Naga heritage and its living cultural traditions. We are also grateful to the



Asian Cultural Council for supporting Mr. Villalon's involvement in the project.

The Mission should be considered as preliminary, as there are many other areas and sites with their unique stories to tell, distinct lifestyles to experience and richly diverse crafts and cultural traditions. More comprehensive studies and surveys will be required in the future to achieve a more complete picture.

Time, however, is of the essence and in order to make an impact and to set this project in motion. Follow up action on some of the recommendations may be initiated immediately. We would also look forward to discussions and interaction with the Government of Nagaland in our joint effort to preserve and enhance Nagaland's rich and precious heritage resources and to develop their role in income generation, lifestyle improvement and increasing awareness and appreciation for Nagaland's residents as well as for the rest of the country and the world. ■



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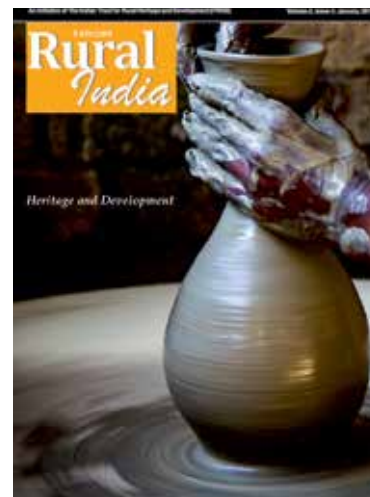
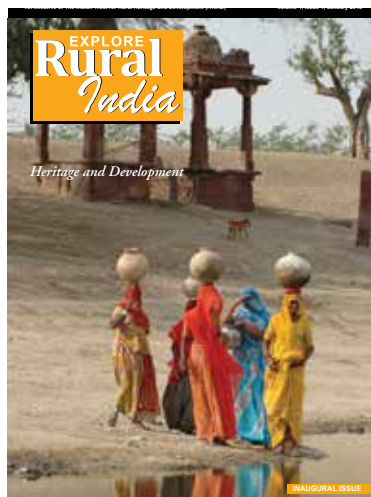
pp 70

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Illustration: **Sudhir Dar**

# Readers Comments



“The publication is a beautiful and a useful digest of where the Trust movement finds itself today – we might well follow up on some of these articles when we prepare our case studies later this year”.

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“I am also delighted by the fact that I can learn more about the Indian culture with the information held in the magazine. The picture of culture promotion around the globe portrayed in this magazine is very educative and is informative with the way people relate with communities”.

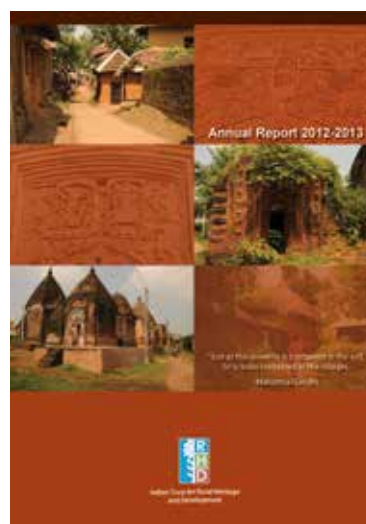
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Nature, Uganda



“Let me compliment you and your colleagues for high production values of your literature. I especially liked the cover also of your Annual Report (2012-13). The dull ochre colour of terra cotta in mat finish interspersed with vignette photos, with colours ranging from brilliant beige, to shades of browns and greens, lend dignity and serenity to the publication.

**K.K. Sharma**  
IAS (Retd.)





**Indian Trust for Rural Heritage  
and Development**

*“Just as the universe is contained in the self, so is India contained in the villages”  
- Mahatma Gandhi*

About 70 per cent of India's population still lives in rural and tribal communities; sadly, poverty remains a chronic condition for almost 30 per cent of this population. Yet even the most poverty-stricken areas – lacking access to basic facilities – often hold wealth accumulated over centuries. These are their heritage assets, not just historic sites and structures, but also a vast array of traditional skills. Conserving and nurturing rural heritage can be a powerful tool for sustainable economic growth in India's villages, ensuring livelihood to rural residents in their traditional homelands, enhancing the pride and self-confidence of the entire community.

Recognizing this, a number of professionals and specialists in relevant fields came together to establish and manage the Indian Trust for Rural Heritage and Development (ITRHD), a registered body. The Trust's two-fold aim is very specific: firstly, the preservation of our vast rural heritage – some of it fast disappearing – for its intrinsic meaning and value; secondly, linking this preservation with improvement in the quality of rural life in areas such as income generation; education and literacy; health and hygiene; waste and water management and issues of women and the girl child.

ITRHD is actively involved in projects relating to conservation of rural heritage and rural developmental programmes in six States viz. Uttarakhand, UP, Haryana, Rajasthan, Nagaland and Telangana. Rakhi Garhi in Haryana, which is a site of Indus Valley Civilization, is a major project in which ITRHD is focusing on developmental programmes in partnership with Reliance Foundation. A Primary School in Hariharpur in Azamgarh District in UP is in its second year and a number of friends and members have agreed to contribute at least Rs. 3000/- each every year for the education of one child. We appeal to our Members, who have not so far responded to our Appeal, to come forward for a good cause. The potters and weavers of Nizamabad and Mubarkpur villages in Azamgarh District have also received our attention. We have helped them in opening up new markets for their products. In each of the projects undertaken by ITRHD local bodies are fully involved in planning and implementation processes; the Trust's frontline workers, the Heritage Ambassadors for Rural Traditions or HARTS, serve as local project coordinators and resource persons, working in development areas to benefit their respective locations and communities.

**JOIN HANDS WITH US :** There are many rural areas in our country that await your support and action. That is why we invite you to join hands with us by becoming a member of the Indian Trust for Rural Heritage and Development.

There are compelling reasons for becoming a member. The long-term future of our country lies in the revitalization and appropriate utilization of assets inherited by our rural and tribal populations. The benefits are many, not just economic development and poverty alleviation. Equally, they are markers of identity, reinforcing a sense of ownership amongst communities, encouraging grass-roots leadership and innovation, and instilling dignity and pride. An improved quality of life is an incentive for rural populations to remain in their own surroundings rather than migrate to the misery of choked urban conglomerates.

In this sense, your membership is actually an investment in the future. Certainly no investment can be as fulfilling as that which restores and nourishes the livelihoods of hundreds of thousands of people and highlights their assets as national treasures. That is why we invite you to join us in this endeavour to recognize and respect our rural and tribal heritage in a manner that will keep it alive for the benefit of all.

## MEMBERSHIP FEE

**VOTING MEMBERS**, one-time payment

### INDIAN

Life Member (Individual): Rs 5000

Institutional Member: Rs. 25,000

Corporate Member: Rs. 10,00,000

### FOREIGN

Life Member (Individual): US\$ 500/ UK£ 300

Institutional Member: US\$ 1250/ UK£ 800

Corporate Member: US\$ 25,000/ UK£ 16,000

## NON-VOTING MEMBERS

### INDIAN

Associate Member Rs 2000 (renewable after 5 years)

Rural Member: Rs 100 (one-time token fee for rural residents)

Associate Member Corporate: Rs. 1,00,000

**FOREIGN:** one-time payment

Associate Member Corporate: US\$ 5,000 / UK £ 3,000

**Donor Member:** Donors paying over Rs.1,00,000 will be offered complimentary

Associate/Full Membership

Please note:

\*Membership fees in other currencies will be equivalent to the amounts given in US\$.

\*Donations to ITRHD are eligible for deduction u/s 80G of the Income Tax Act, 1961.

\*Cheques should be made in favour of

**Indian Trust for Rural Heritage and Development,**

and sent to the Registered Office at

C-56, Nizamuddin East, New Delhi - 110013.

\*Membership fee can also be remitted to

Bank Account no. 31738466610,

State Bank of India, Nizamuddin West, New Delhi 110013.

\*Foreign parties may remit the membership fees to:

FCRA a/c no. 31987199987 in State Bank of India, Nizamuddin West, New Delhi- 110013.

Swift Code: SBININBB382,

IFSC Code: SBIN0009109

For more information, write to us at [mail.itrhd@gmail.com](mailto:mail.itrhd@gmail.com).





Indian Trust for Rural Heritage  
and Development

Photograph

**APPLICATION FORM FOR MEMBER  
( VOTING CATEGORY )**

**INDIAN TRUST FOR RURAL HERITAGE AND DEVELOPMENT (RHD)**

“Just as the universe is contained in the self, so is India contained in the villages.” Mahatma Gandhi

1. Name of the Applicant .....
2. Address of the Applicant .....  
.....  
.....
3. Educational Qualifications .....  
.....
4. Profession/Present Employment .....  
.....  
.....
5. Date of Birth .....
6. E-mail 7. Mobile No. ....
8. Landline No. ....
9. Previous experience in the .....  
field of Rural Heritage/ Rural  
Development .....  
Or .....  
Area of Specialisation/ Field of .....  
Interest. ....

Turn Overleaf

Category of Membership	Admission fee	
	Indian INR	NRI/Foreign Origin USD
Life Member Individual	5,000	500
Life Member Corporate	1,000,000	25,000
Life Member Institutional	25,000	1,250
Associate Individual Member for 5 years (renewable after 5 years on same terms)	2,000	
Associate Corporate Member	100,000	
Associate Rural Member	100	

**Note:**

1. Unless otherwise specified all fees are one-time payment only.
2. Any academic or cultural body, including a University, Department or Registered Society engaged in cultural, academic or social work is eligible to apply for Life Member Institutional.
3. Associate Members will not have any voting rights.
4. Any person residing in a rural area, who is interested in rural heritage and development, can become a member on paying a token fee of Rs. 100 only.

I am enclosing cash / cheque / demand draft for Rs. / USD ..... as  
admission fee for (category of membership).....

**Signatures of the Applicant**

I recommend the application of ..... for membership.

**Signatures of Trustee / Life Member**

**Name of Trustee / Life Member**

(The Membership Committee appointed by the Trustees reserves the right to reject any application for membership of the Trust).

**Please note:** A cheque / demand draft is to be made in the name of the **Indian Trust for Rural Heritage and Development** payable at Delhi.



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