GS SCORE

An Institute for Civil Services

PRELIMS 2018

Quick Revision Notes

Art & Culture

for Civil Services Examination

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ART & CULTURE

National symbols of India

1.	**National Flag**	• It is a horizontal tricolor of deep saffron *(kesaria)* at the top, white in the middle and dark green at the bottom in equal proportion.
		• The ratio of width of the flag to its length is **two to three**. In the centre of the white band is a navy-blue wheel which represents the *chakra* taken from the **Sarnath** Lion Capital of Ashoka. It has **24 spokes.**
2.	**National Emblem**	• It is an adaptation from the Sarnath Lion Capitol of Ashoka. Carved out of a single block of polished sandstone, the Capitol is crowned by the **Wheel of the Law *(Dharma Chakra).***
		• The words *Satyameva Jayate* **from *Mundaka Upanishad*,** meaning 'Truth Alone Triumphs', are inscribed below the abacus in Devanagari script.
3.	**National Anthem**	• The song *Jana-gana-mana*, composed originally in Bengali by Rabindranath Tagore, was adopted in its Hindi version as the National Anthem of India on January 24, 1950.
		• It was first sung on December 27, 1911 at the Kolkata Session of the Indian National Congress.
4.	**National Song**	• The National song of India is Vande Mataram. It was composed by the famous poet, Bankim Chandra Chaterjee in the year 1875.
5.	**National Calendar**	• The National Calendar is based on the *Saka Era,* **with** *Chitra* as its first month.
6.	**National Flower**	• Lotus
7.	**National Fruit**	• Mango
8.	**National River**	• Ganga
9.	**National Tree**	• Indian Banyan
10.	**National Animal**	• Royal Bengal Tiger
11.	**National Aquatic animal**	• River dolphin
12.	**National Bird**	• Indian peacock

Performing Arts

A. Classical Dance

Salient facts:

- *The Rig Veda mentions dance (nrti) and danseuse (nrtu).*

- *The discovery of the bronze statue of a dancing girl in Harappan culture testifies to the fact that some women in Harappa performed dances.*

- *The figure of Lord Shiva as Nataraja represents the creation and destruction of the cosmic cycle.*

- *Dances performed inside the sanctum of the temple according to the rituals were called Agama Nartanam.*

- *Dances performed in royal courts to the accompaniment of classical music were called Carnatakam.*

The term "classical" was introduced by Sangeet Natak Akademi to denote the Natya Shastra-based performing art styles. These are described as below:

Bharata Natyam (Tamil Nadu)	• The Abhinaya Darpana by Nandikesvara is textual source for it. • The dance movements are characterized by bent legs, while feet keep rhythm. Hands may be used in a series of mudra.
Kathakali (Kerala)	• The dancers wear large head dresses, and the different colours of the face are extended with moulded lime. • Kathakali dance presents themes derived from the Ramayana, the Mahabharata and other Hindu epics, mythologies and legends.
Mohini Attam (Kerala)	• Mohiniattyam is characterized by swaying movements of the upper body with legs placed in a stance similar to the plie position. The eyes play an important role in the direction of the movement. • The performer wear the white and gold costume.
Kathak (Uttar Pradesh)	• The movements include intricate footwork accented by bells worn around the ankles and stylized gestures adapted from normal body language. • Lucknow, Banaras and Jaipur are recognized as the three schools of it.
Odissi (Orissa)	• The technique of Odissi includes repeated use of the **tribhangi**, (thrice deflected posture) in which the body is bent in three places, the shape of a helix. This posture and the characteristic shifting of the torso from side to side, make Odissi a difficult style to execute.
Kuchipudi (Andhra Pradesh)	• Kuchipudi exhibits scenes from the Hindu Epics, legends and mythological tales through a combination of music, dance and acting. • **Taranagam** is the main unique piece of Kuchpudi repertoire, also known as plate (made by brass) dance. In that the dancer must dance upon a brass plate, placing the feet upon the raised edges.

Notes

Manipuri (Manipur)	• It has two major streams. One is the **Sankeertana** which is the devotional aspect and the other is **Raasa**.
Sattriya (Assam)	• Dressed in white costumes and turbans, head gears, they include khol playing, performing dance, creating soundscapes, floor patterns and choreographic designs.

B. Folk Dances of India

S.No.	Dance form	State
1.	Chhau dance	Odisha, Jharkhand and West Bengal
2.	Kalbella	Rajasthan
3.	Dumhal	Jammu and Kashmir
4.	Hikat & Namagen	Himachal Pradesh
5.	Chholiya	Uttarakhand
6.	Bangra	Punjab
7.	Gaur	Madhya Pradesh
8.	Karma Dance	Chattisgarh
9.	Padayani	Kerala
10.	Kummi and Kolattam	Tamil Nadu
11.	Naga Dances	Nagaland
12.	Bihu	Assam
13.	Nongkrem	Meghalaya
14.	Thang-ta & Dhol-Cholom	Manipur
15.	Lahoor	Haryana
16.	Dollu Kunitha	Karnataka
17.	Lava Dance	Lakshadweep
18.	Lavani	Maharashtra

C. Classical Music

Salient facts

• *The earliest tradition of Indian music may be traced to Sama Veda which contained the slokas that were put to music.*

• *The earliest text dealing exclusively with performing arts is Bharata's Natyashashtra.*

• *Matanga's Brihaddesi: ragas were first named and discussed at great length.*

• *Sangeet Ratnakara written by Sarangdeva in the thirteenth century mentions 264 ragas.*

Hindustani Music

• Hindustani Sangeet is usually considered to be a mixture of traditional Hindu musical concepts and Persian performance practice.

• Hindustani music is based on the raga system.

Carnatic Music

• Carnatic Sangeet is the South Indian system of classical music.

• Carnatic Sangeet is found in the South Indian states of Kerala, Tamil Nadu, Karnataka, and Andhra Pradesh.

D. Folk Music of India

1.	Rasiya Geet	Uttar Pradesh
2.	Pankhida	Rajasthan
3.	Lotia	Rajasthan
4.	Pandavani	Chhattisgarh
5.	Mando	Goa
6.	Hori	Uttar Pradesh
7.	Kajri	Uttar Pradesh
8.	Tappa	Punjab
9.	Daskathia	Odisha
10.	Bihu songs	Assam

E. Musical Instruments

In the Natya Shastra, compiled by Bharat Muni dated 200 B.C.-200 A.D., musical instruments have been divided into four main categories on the basis of how sound is produced.

Tata Vadya - Stringed Instruments	• Sound is produced by the vibration of a string or chord. These vibrations are caused by plucking or by bowing on the string which has been pulled taut. • It is divided as the plucked and the bowed. • Examples: Veena, Rudraveena, Gotuvadyam, Sitar, Sarod, Guitar, Mandolin, etc.
Sushira Vadya	• Sound is produced by blowing air into an hollow column. • Examples: Flute, Shehnai, Nadaswaram, etc.
Avanaddha Vadya	• Sound is produced by striking the animal skin which has been stretched across an earthern or metal pot or a wooden barrel or frame. • Examples: Drums, Table, Nagada, etc.
Ghana Vadya	• Played with a striker or hammer. • Examples: Chipli, Taal, Sticks, Clappers, etc.

F. Traditional Theatre Forms in India

S.No.	Theatre form	State
1	Bhand Pather	Kashmir
2	Swang	Haryana
3	Nautanki	Uttar Pradesh
4	Bhavai	Gujarat
5	Jatra	Bengal
6	Bhaona	Assam
7	Maach	Madhya Pradesh
8	Tamaasha	Maharashtra
9	Dashavatar	Goa
10	Krishnattam, Mudiyettu, Theyyam	Kerala
11	Yakshagaana	Karnataka
12	Therukoothu	Tamil Nadu
13	Karyala	Himachal Pradesh

G. Puppetry in India

Salient facts:

· *The puppets are believed to be around since the time of Harappa and Mohenjodarocivilisation dating back to 2300 BC. Several dolls with strings are found in some of the harappan cities.*

· *Silappadikaaram is earliest reference to the art of puppetry is found in Sangam literature.*

The different forms of puppetry in India are discussed below:

Types of puppet	Salient features	Examples
String Puppets	Marionettes having jointed limbs controlled by strings, allow far greater flexibility.	• Kathputli (Rajasthan) • Kundhei (Orissa) • Gombeyatta (Karnataka) • Bommalattam (Tamil Nadu)
Shadow Puppets	They are cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it.	• Togalu Gombeyatta (Karnataka) • Tholu Bommalata (Andhra Pradesh) • Ravanachhaya (Orissa) • Tolpavakoothu (Kerala) • Chamadyache Bahulya (Maharashtra)
Rod Puppets	It is supported and manipulated by rods from below.	• Putul Nautch (West Bengal) • Yampuri (Bihar) • Kathi Kandhe (Orissa)

Glove Puppets	The glove puppets are worn on hands just like a glove. The middle finger and thumb act as hands of the puppet and the index finger acts as the head. Head is made of either papiermache, cloth or wood	• Pava-kathakali (Kerala) • Kundhei Nach (Orissa)

Visual Art

A. Indian Architecture

Indian Architecture evolved in various ages in different parts and regions of the country. Apart from these natural and obvious evolutions from the pre-historic and historic periods, evolution of Indian architecture was generally affected by many great and important historic developments.

i. Salient features of Harrapan architecture

- Houses were constructed with burnt bricks. Bricks had uniform size in the ratio of 3:2:1.

- Every house had window for ventilation, toilet and proper drainage system connected. Perhaps people had high awareness regarding personal hygiene.

- Houses were constructed in a "grid system". Roads were connected in right angle.

- They used gypsum mortar for construction.

- "Great bath" is situated in Mohenjo-Daro which was a large water tank that had Flight of steps at the either ends for bathing or ritual bathing.

- Wells are common feature in harappan cities.

- Prime area of the city had huge citadel structure which was possibly an administrative unit. Scholars often have the opinion that this citadel was mostly a residence of a priest who was in charge of administration.

- Huge granaries are found in Mohenjo-Daro, where harappans are believed to store food grains in the need of emergency.

- Cities were surrounded with fortified walls.

- They had both land and water means of transport which lead to extensive trade and commerce. Lothal was their port-city.

The Vedic Aryans who came next, lived in houses built of wood, bamboo and reeds; the Aryan culture was largely a rural one and thus one finds few examples of grand buildings. This was because Aryans used perishable material like wood for the construction of royal palaces which have been completely destroyed over time. The most important feature of the Vedic period was the making of fire altars which soon became an important and integral part of the social and religious life of the people even today.

Unfortunately no structure of the Vedic period remains to be seen. Their contribution to the architectural history is the use of wood along with brick and stone for building their houses.

ii. **Salient features of Buddhist architecture**

- **Buddhist Stupa:** The Buddhist Stupas were built at places where Buddha's remains were preserved and at the major sites where important events in Buddha's life took place. Stupas were built of huge mounds of mud, enclosed in carefully burnt small standard bricks. One was built at his birthplace Lumbini; the second at Gaya where he attained enlightenment under the Bodhi Tree, the third at Sarnath where he gave his first sermon and the fourth at Kushinagar where he passed away attaining Mahaparinirvana at the age of eighty.

- **Chaitya:** A chaitya is a Buddhist shrine or prayer hall with a stupa at one end.

- **Vihara:** It refers to "dwellings" or "refuges" used by wandering monks during the rainy season.

iii. **Architecture of Early Modern Period**

- **Mauryan architecture**

   Mauryan art and architecture depicted the influence of Persians and Greeks. During the reign of Ashoka many monolithic stone pillars were erected on which teachings of 'Dhamma' were inscribed. The highly polished pillars with animal figures adorning the top (capitals) are unique and remarkable. The lion capital of the Sarnath pillar has been accepted as the emblem of the Indian Republic

   Some of the existing pillars with capital figures were found at Basarah-Bakhira, LauriyaNandangarh, Rampurva, Sankisa and Sarnath.

   The stupas of Sanchi and Sarnath are symbols of the achievement of Mauryan architechture. The gateways of the Sanchi Stupa with the beautiful sculpture depicting scenes from Jataka stories are specimens of the skill and aesthetic sense of the artisans.

   Monumental images of Yaksha, Yakhinis and animals formed the part of sculpture in Mauryan Period.

- **Post Mauryan Architecture**

   It led to the establishment of Gandhara Art, Mathura art and Amravati Art

Gandhara School of Art	• High influence of Hellenistic and Greek art features.
	• Grey-sandstone is used. (we also find images made of stucco with lime plaster)
	• Mainly Buddhist images are found
	• Patron- Kushana
	• Found in north-west India
	• Spiritual Buddha images. Very stylish with wavy hair, has beard and moustache and lean body.
	• Both seated and standing images are found.
	• Eyes are half closed and ears are large.
	• The gestures are as follows:
	a) Abahayamudra : Don't fear
	b) Dhyanamudra : Meditation
	c) Dharmachakramudra: A preaching mudra
	d) Bhumisparshamudra: Touching the earth.

Mathura School of Art	• Indigenous in nature
	• Spotted red sandstone
	• Buddhism, Jainism and hindu images are found.
	• Patronised by Kushana
	• North India. Mainly region of Mathura
	• Delighted Buddha and not spiritual look
	• No beard and moustache
	• Strong muscular feature
	• Most of them are seated.
	• Eyes are open with small Ears.
Amravati School of Art	• Indigenous in nature
	• White marble
	• Mainly Buddhism
	• Patronised by Shatavahanas
	• Deccan region near Krishna-Godavari delta.
	• Mainly depicts stories of jatakas.

- **Gupta Architecture**

  Rock-cut architecture is made by carving into natural rock. Usually hewn into the sides of mountain ridges, rock-cut structures are made by excavating rock until the desired forms are achieved, stone-built architecture, on the other hand, involves assembling cut stone pieces to form a whole.

  a) **Nagara Style of Architecture**

  - The Nagara style temple is a square with a number of graduated projections (rathakas) in the middle of each face which gives it a cruciform ground shape in the exterior.

  - In elevation, it exhibits a tower (Shikhara), gradually including inwards and capped by a spheroid slab with ribs round the edge (amalaka). The entire temple to be built on a stone platform with steps leading up to it.

  b) **Dravidian Style of Architecture**

  - It consists of intricately carved vimana on top of the sanctum and pillared halls.

  - The chief feature of a Chola temple is the vimana or the storey which was later eclipsed by the richly ornamental Gopuram or gateway.

  c) **Vesara Style of Architecture**

  - The Vesara style also called the Chalukyan type possessed the Dravidian vimana and the Nagara- type faceted walls.

Important temples of India

Lingaraja Mandir	Bhubaneswar	Ganga rulers
Konarak, Sun Temple	Orissa	By eastern Ganga ruler Narshimha Deva I.
Ladkhan temple	Aihole	
Dashavatara Vishnu Temple	Deogarh, UP	
Khajurao temples	Madhya Pradesh	Chandela rulers
Sun temple	Hodhera, Gujarat	
Jagannatha temple	Puri	
Shore Temple	Mahabalipuram	Pallavas
Ravan Phadi cave	Aihole	
Virupaksha Temple	Pattadakkal, Karnataka	
Kailasanath temple	Kanchipuram	Pallavas
Brihadeshvara Temple	Tanjavur	Cholas
Kailash Temple	Ellora	Rashtakutas
Mahabodhi Temple	Bodh Gaya	
Rath Temple	Mahabalipuram	Pallavas
Dilwara temple	Mount Abu	Solanki rulers

iv. **Indo-Islamic Architecture**

Indo-Islamic architecture begins with the Ghurid occupation of India at the close of the 12 century A.D.

Decorative forms include:

- The designing was done on plaster through incision or stucco.

- The designs were either left plain or covered with colours.

- Motifs were also painted on or carved in stone. These motifs included varieties of flowers, both from the sub-continent and places outside, particularly Iran.

- Walls were also decorated with cypress, chinar and other trees as also with flower vases.

- In the fourteenth, fifteenth and sixteenth centuries tiles were also used to surface the walls and the domes.

- Popular colours were blue, turquoise, green and yellow. Subsequently the techniques of tessellation (mosaic designs) and pietradura were made use of for surface decoration particularly in the dado panels of the walls. At times lapis lazuli was used in the interior walls or on canopies.

- Other decorations included arabesque, calligraphy and high and low relief carving and a profuse use of jalis.

v. **Modern Architecture**

- **Neo-classical or the new classical:** Its characteristics included construction of geometrical structures fronted with lofty pillars It was derived from a style that was originally typical of buildings in ancient Rome, and was subsequently revived, re-adapted and made popular during the European Renaissance. It was considered particularly appropriate for the British Empire in India. The British imagined that a style that embodied the grandeur of imperial Rome could now be made to express the glory of imperial India.

- **Graeco-Roman architecture:** It made innovative use of covered arcades at ground level to shield the shopper and pedestrian from the fierce sun and rain of Bombay.

- **Neo-Gothic:** It is characterised by high-pitched roofs, pointed arches and detailed decoration. The Gothic style had its roots in buildings, especially churches, built in northern Europe during the medieval period. The neo-Gothic or new Gothic style was revived in the mid-nineteenth century in England.

B. Indian Painting

The origin of Indian painting goes back to 8000 years and an account of its development is inextricably meshed with the development of Indian civilization.

- **Prehistoric painting:** Theme of painting were Hunting theme (group Hunting scenes); Figures of animals & birds; Battle Scenes; Dancing Scenes. Example; Bhibetka Caves (MP).

- **Mural paintings:** Indian Mural Paintings are paintings made on walls of caves and palaces. The caves of Ajanta, Ellora and Elephanta also on the Bagh caves and Sittanvasal are examples of it.

- **Miniature Paintings:** Miniature paintings are executed on books and albums, and on perishable material such as paper and cloth. The Palas of Bengal were the pioneers of miniature painting in India. The art reached its zenith during the Mughal period and was pursued by the painters of different Rajasthani Schools of painting, like Bundi, Kishangarh, Jaipur, Marwar and Mewar. The Ragamala paintings also belong to this school, as do the Company paintings produced during the British Raj.

Pala School	• They are representations of Buddhist yantras, graphic symbols which were visual aids to the mantras and the dharamis (types of ritual speech). • The Buddhist monasteries *(mahaviharas)* of Nalanda, Odantapuri, Vikramsila and Somarupa were great centres of Buddhist learning and art.
Mughal School	• It is synthesis of the indigenous Indian style of painting and the Safavid school of Persian painting. • The subjects depicted were scenes of warfare, hunting and trials of strength.
Rajasthani school	• The themes of the paintings were mostly religious and love subjects, based on Lord Rama and Lord Krishna. Court scenes were depicted as also royal portraits. • The Rajput painting developed individual styles in Bundi, Kota, Jaipur, Jodhpur and Kishangarh.

Pahari school	• The Pahari School was lively and romantic, technically superior with soft tonal shading, exquisitely created backgrounds that merged with the theme, and attitudes and postures highly evocative of the moods they were to convey. • The important centres of the Pahari School were at Basholi, Jammu, Guler and Kangra.
Deccani school	• Deccani painting developed at Bijapur, Ahmadnagar, Golkonda and Hyderabad, the former states that formed the region known as Deccan. • Tanjore paintings are of popular Hindu deities and scenes from Hindu epics. The painting are done on cloth stretched over wood, style is decorative and is marked by the use of bright colours and ornamental details.
Company school of painting	• European artists brought with them the technique of oil painting. • One popular imperial tradition was that of picturesque landscape painting. • Another tradition of art that became immensely popular in colonial India was portrait painting. • There was a third category of imperial art, called "history painting".

• **Folk paintings:** The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs. These are:

Madhubani Painting	Mithila region of Bihar
Phad	Scroll painting of Rajasthan
Warli paintings	Thane, Maharashtra
Patachitra	Orissa
Kalighat paintings	Kolkatta
Jharnapatachitra	West Bengal
Machilipatnam Kalamkari	Andhra Pradesh

Martial Arts of India

Martial Art	State
Gatka	Punjab
Paika	Orissa
Thag Ta	Manipur
Kalaripayattu	Kerala
Choliya	Uttarakhand
Pang Lhabosol	Sikkim
Silambam	Tamil Nadu
Musti yuddha	Uttar Pradesh
Mardani Khel	Maharashtra
Pari Khanda	Bihar

Classical Languages

Classical languages are those which are ancient, of an independent nature and not a derivative of any other tradition.

The criteria evolved by Government to determine declaration of a language as a Classical language is as under:

*   High antiquity of its early texts/recorded history over a period of 1500-2000 years;

*   A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers;

*   The literary tradition be original and not borrowed from another speech community;

*   The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

Today six languages are included in the list of Classical Languages: Tamil (since 2004) Sanskrit (since 2005) Telugu (since 2008) Kannada (since 2008) Malayalam (since 2013) Odiya (since 2014).

Important Ancient Universities

Taxila	Rawalpindi District of Punjab, Pakistan
Nalanda	Near Patna, Bihar
Vikramshila	District Bhagalpur, Bihar
Valabhi University	Saurashtra, Gujarat
Pushpagiri University	Jajpur district, Odisha
Somapura University	Naogaon District, Bangladesh

Printing, Weaving and Embroidery Styles in India

The styles depend upon the location of the place, climatic conditions, cultural influences and trade contacts.

Printing, Weaving and Embroidery Styles	City/State
Phulkari	Punjab
Baluchari	Murshidabad (West Bengal)
Kantha Embroidery	West Bengal and Bihar
Block Printing	Rajasthan and Gujarat
Resist Printing	Rajasthan, Madhya Pradesh and Tamil Nadu
Bandhni	Gujarat
Bhandej	Rajasthan
Pochampalli	Andhra Pradesh
Kota	Rajasthan
Zardozi	Varanasi, Lucknow, Surat, Ajmer, Bhopal and Hyderabad
Chikankari	Lucknow (Uttar Pradesh)

Notes

Jamdani	Tanda (Uttar Pradesh)
Ikat	Andhra Pradesh and Orissa
Kasuti	Karnataka
Kashmiri or Kashida	Jammu and Kashmir
Shamilami	Manipur

Traditional sarees/fabric of India

Sarees/Fabric	City/State
Kanjeevaram	Kanchipuram (Tamil Nadu)
Zamdani, Tant	West Bengal
Paithani	Maharashtra
Pattu Saree	Kerala
Pochampally	Andhra Pradesh/Telengana
Gota Saree	Rajasthan and UP
Chanderi	Madhya Pradesh
Bomkai, Kotki, Sambalpuri	Orissa
Kota	Rajasthan

World Heritage Sites in India

In 1972, the General Conference of UNESCO adopted a resolution with overwhelming enthusiasm creating thereby a 'Convention concerning the protection of the World Cultural and Natural Heritage'. The main objectives were to define the World Heritage in both cultural and natural aspects; to enlist Sites and Monuments from the member countries which are of exceptional interest and universal value, the protection of which is the concern of all mankind; and to promote co-operation among all Nations and people to contribute for the protection of these universal treasures intact for future generations. There are 35 World Heritage Properties in India.

Recent additions are:

Addition in 2017

a) **Ahmadabad City**

- Ahmedabad has became the first Indian city to earn the World Heritage City tag from UNESCO, beating New Delhi and Mumbai for the title in the process.

- The walled city has now joined the privileged club of heritage cities like Paris, Cairo, Edinburg and two cities in the subcontinent, Bhaktpur in Nepal and Galle in Sri Lanka.

- The walled city of Ahmedabad was founded by Ahmed Shah. It has 26 ASI-protected structures, hundreds of 'pols' that capture the essence of community living and numerous sites associated with Mahatma Gandhi who lived here from 1915 to 1930.

Notes

- It is constituted out of residential settlements 'Pol' and has a specific scale of its community based settlement grouping. Several of such settlements combined together forms a 'Pur' neighbourhood.

- The historic city has several 'Pur' neighbourhoods forming the entire fortified historic city. These various 'Pur' have its own urban structure which is self-sufficient for the communities, where each 'Pol' once again is a self-sufficient unit.

Additions in 2016

a) **Chandigarh's Capitol Complex**

- It comprises three buildings, three monuments and lake, including Palace of Assembly or Legislative Assembly, Secretariat, High Court, Open Hand Monument, Geometric Hill and Tower of Shadows designed by Le Corbusier.

b) **Mount Khangchendzonga Park**

- The KNP, which covers 25 per cent of Sikkim, is home to a significant number of endemic, rare and threatened plant and animal species. The park combines the religious and cultural practices of Buddhism as well as the ecological significance of the region, and stands out as an outstanding example of traditional knowledge and environmental preservation.

c) **Nalanda University**

- It is large Buddhist monastery in the ancient kingdom of Magadha (modern-day Bihar) in India.

Current News Related to Art & Culture

Personalities in News

1. Ustad Hussain Sayeeduddin Dagar

- Ustad Hussain Sayeeduddin Dagar, maestro and custodian of the venerable Dhrupad tradition of Hindustani classical music and a member of the eminent Dagar family, passed away at the age of 78 in Pune.

- He popularly known as Saeed Bhai, was an Indian classical vocalist belonging to the Dhrupad tradition, the oldest existing form of north Indian classical music (Hindustani classical music). He was a part of the Dagar family of musicians. He represented the 19th generation of Dagar Tradition.

- Ustad Sayeeduddin Dagar had performed at some of the most prestigious venues and festivals in India and abroad, including the Tansen Samaroh, Savai Gandharva, Dhrupad Samaroh, Dhrupad Mela, Dagar Saptak, Dhamar Samaroh to name a few.

- Dagar was also President of Dhrupad Society Jaipur and Pune. He conducted workshops and interactive lecture demonstrations on Dhrupad in India and twice a year in Holland, Germany, France and Belgium.

- Dagar family has been associated with Dhrupad for the past 20 unbroken generations. The fact, however, is accepted universally that the Dagar family has contributed significantly to preservation and spreading of Dhrupad. They have helped keep this art alive, even though this music was losing popularity in the time of changing tastes. A unique and interesting fact about the Dagar Gharana is that unlike most of the Gharanas of North-Indian classical music, it claims no connection with legendary Tansen, the court musician of Emperor Akbar.

About Dhrupad

Dhrupad is the oldest surviving form of Indian Classical music and traces its origin to the chanting of vedic hymns and mantras.

It is spiritual, heroic, thoughtful, virtuous, embedding moral wisdom or solemn form of song-music combination. Thematic matter ranges from the religious and spiritual (mostly in praise of Hindu deities) to royal panegyrics, musicology and romance.

2. Girija Devi

- Girija Devi was an Indian classical singer of the Seniya and Banaras gharanas. She performed classical and light classical music and helped elevate the profile of Thumri.

- She was an eminent classical singer and Padma Vibhushan awardee.

- Awards:

(a) Padma Shri (1972)

(b) Padma Bhushan (1989)

(c) Padma Vibhushan (2016)

(d) Sangeet Natak Akademi Award (1977)

(e) Sangeet Natak Akademi Fellowship (2010)

(f) Maha Sangeet Samman Award (2012)

(g) Sangeet Samman Award (Dover Lane Music Conference)

(h) GiMA Awards 2012 (Lifetime Achievement)

(i) Tana Riri Puraskar

(j) Sumitra Charat Ram Award for Lifetime Achievement posthumously

3. Krishna Sobti

- Krishna Sobti is a Hindi fiction writer and essayist, who won the Sahitya Akademi Award in 1980 for her novel Zindaginama and in 1996, was awarded the Sahitya Akademi Fellowship, the highest award of the Akademi. In 2017, she received the Jnanpith Award for her contribution to Indian literature.

- Sobti is best known for her 1966 novel Mitro Marajani, an unapologetic portrayal of a married woman's sexuality. She was also the recipient of the first Katha Chudamani Award, in 1999, for Lifetime Literary Achievement, apart from winning the Shiromani Award in 1981, Hindi Academy Award in 1982, Shalaka Award of the Hindi Academy Delhi and in 2008, her novel Samay Sargam was selected for Vyas Samman, instituted by the K. K. Birla Foundation.

4. Kushok Bakula Rinpoche

- 19th Kushok Bakula Rinpoche (May 21, 1917 - November 4, 2003) was a reincarnation of the Kushok Bakula Rinpoche. He was one of the best known lamas of Ladakh, a statesman and international diplomat of the Republic of India.

- He is known for his efforts in reviving Buddhism in Mongolia and Russia, linking them with the community of Tibetan exiles in India.

- A descendant of Ladakh's royal family, he was given to monkhood at an early age.

- He was recognized by the Thirteenth Dalai Lama as a reincarnation of Bakula Arhat, one of the Sixteen Arhats (direct disciples of Gautama Buddha).

- Later he served in the Parliament of India, and was deeply engaged with welfare, education and rights of Scheduled Castes and Tribes of India. In his later years, he became India's Ambassador to Mongolia.

5. Ghalib

- **Ghalib** was a prominent Urdu and Persian-language poet during the last years of the Mughal Empire.

- During his lifetime the Mughals were eclipsed and displaced by the British and finally deposed following the defeat of the Indian rebellion of 1857.

- Most notably, he wrote several ghazals during his life, which have since been interpreted and sung in many different ways by different people. Ghalib, the last great poet of the Mughal Era, is considered to be one of the most popular and influential poets of the Urdu language.

6. Rang Avadhoot

- **Rang Avadhoot,** born **Pandurang Vitthalapanta Valame**, was a saint-poet belonging to Datta-panth (Gurucharita tradition of Dattatreya) of Hinduism. He is credited for expansion of Datta-panth in Gujarat state of India.

- He wrote several works in Gujarati, Hindi and Sanskrit mostly focused on spirituality and devotion to Dattatreya. He composed Datta Bavani, a 52 stanza poem dedicated to Dattatreya which is popular in Gujarat. He had written Bhajans (devotional songs) collected under title, Avdhooti Anand. His other works are Shri Guru Leelamrit, Rangtarang, Ranghridayam, Shri Gurumurti Charitra, Patra Manjusha, Datta Namsmaran.

7. Cingireddi Narayana Reddy

- He was better known as C. Narayana Reddy or Cinare. Ghazal Srinivas referred to him as **Viswambharudu** while Reddy gave him the title **Ghazal Raraju.**

- He was a famous Telugu and Urdu poet and writer.

- **Awards won by him:**

  – He won Sahitya Akademi Award in 1973 for his poetry collection **Mantalu Manavudu.**

  – He won the Jnanpith Award in 1988.

  – In 2014, he was conferred with the Sahitya Akademi fellowship.

  – The Government of India honoured him with the second and third highest civilian awards, Padma Shri (1977) and Padma Bhushan (1992).

- He was nominated to the Rajya Sabha in 1997.

Notes

8. Dara Shikoh

- Dara Shikoh was the eldest son of Mughal emperor Shah Jahan. Dara was defeated and later killed by his younger brother Aurangzeb in a bitter struggle for the throne. In the past few years, efforts have been made to bring him to the foreground as a secular icon who learnt Sanskrit language and studied Vedas and Upanishads and also commissioning the translation of Upanishads in Persian from Sanskrit language in his effort to spread the traditional text.

9. Bhartendu Harishchandra

- Bhartendu Harishchandra (9 September 1850 – 6 January 1885) is known as the father of modern Hindi literature as well as Hindi theatre.

- He is considered as one of the greatest Hindi writers of modern India. He was a trendsetter in Hindi prose-writing. He was an author of several dramas, life sketches and travel accounts.

- He used new media like reports, publications, letters from the editor, translations and literary works to shape public opinion.

- Writing under the pen name "Rasa", Harishchandra represented the agonies of the people, country's poverty, dependency, inhuman exploitation, the unrest of the middle class and the urge for the progress of the country. He was an influential Hindu "traditionalist", using Vaishnava devotionalism to define a coherent Hindu religion.

10. Brahmagupta II

- Brahmagupta was an Indian mathematician and astronomer.

- Brahmagupta wrote many textbooks for mathematics and astronomy which include 'Durkeamynarda', 'Khandakhadyaka', 'Brahmasphutasiddhanta' and 'Cadamakela'.

- **Contributions**

  - 'Brahmasphutasiddhanta' contains rules of arithmetic which is part of the mathematical solutions.

  - The book also consisted of many geometrical theories like the 'Pythagorean Theorem' for a right angle triangle. Brahmagupta was the one to give the area of a triangle and the important rules of trigonometry such as values of the sin function.

  - He introduced the formula for cyclic quadrilaterals. He also gave the value of 'Pi' as square root ten to be accurate and 3 as the practical value.

  - Additionally he introduced the concept of negative numbers.

  - Brahmagupta argued that the Earth and the universe are round and not flat. He was the first to use mathematics to predict the positions of the planets, the timings of the lunar and solar eclipses.

11. Purandara Dasa

- Purandara Dâsa (1484–1564) was a Haridasa (a devotee - servant of Lord Hari (Vishnu)), great devotee of Lord Krishna (an incarnation of Lord Vishnu) and a saint.

- He was a disciple of the celebrated Madhwa philosopher-saint Vyasatirtha, and a contemporary of yet another great Haridasa, Kanakadasa.

- He was a composer, singer and one of the chief founding-proponents of the South Indian classical music (Carnatic Music).

- In honor of his significant and legendary contributions to Carnatic Music, he is widely referred to as the Pitamaha ("father" or the "grandfather") of Carnatic Music.

- He is respected as an avatara (incarnation) of the great sage Narada (a celestial being who is also a singer).

- Purandara Dasa is noted for composing Dasa Sahithya, as a Bhakti movement vocalist, and a music scholar.

- There is much speculation about where Purandara Dasa, was born. Now, an expert committee constituted by Kannada University, Hampi, has come to the conclusion that it was most likely a small village called Kshemapura (now called Keshavapura) at Araga hobli in Tirthahalli taluk of Shivamogga district.

Awards and Recognitions

1. Man Booker Prize

- The American short story writer George Saunders has won the Man Booker prize for his first full-length novel, Lincoln in the Bardo.

- The Man Booker Prize for Fiction is a literary prize awarded each year for the best original novel, written in the English language and published in the UK.

2. GI Tag

- A geographical indication (GI) is a sign that identifies a product as originating from a particular location which gives that product a special quality or reputation or other characteristic.

- A geographical indication right enables those who have the right to use the indication to prevent its use by a third party whose product does not conform to the applicable standards.

- However, a protected geographical indication does not enable the holder to prevent someone from making a product using the same techniques as those set out in the standards for that indication.

- Protection for a geographical indication is usually obtained by acquiring a right over the sign that constitutes the indication.

- Geographical indications are typically used for agricultural products, foodstuffs, wine and spirit drinks, handicrafts, and industrial products.

- *Recent GI tags are:*

a) Banaganapalle mangoes of Andhra Pradesh.

b) Tulapanji rice of West Bengal.

c) Pochampally Ikat of Telangana.

d) Gobindobhog Rice of West Bengal.

e) Durgi Stone Carvings and Etikoppaka Toys of Andhra Pradesh.

f) Chakshesang Shawl of Nagaland.

g) Nilambur Teak of Kerala.

h) Kandhamal Turmeric of Orissa.

3. Jnanpith Award, 2017

- Renowned Hindi litterateur Krishna Sobti has been chosen for this year's Jnanpith Award.

- Sobti, is known for experimenting with new writing styles and creating "bold" and "daring" characters in her stories who were ready to accept all challenges.

- Her language is highly influenced by the intermingling of Hindi, Urdu and Punjabi cultures.

About Jnanpith Award

- The Jnanpith Award is an Indian literary award presented annually by the Bharatiya Jnanpith to an author for their "outstanding contribution towards literature". Instituted in 1961, the award is bestowed only on Indian writers writing in Indian languages included in the Eighth Schedule to the Constitution of India and English, with no posthumous conferral.

4. UNESCO Award for Srirangam Temple

- The massive renovation and restoration effort at the Sri Ranganathaswamy Temple in Srirangam, executed through the public-private partnership model, has won the UNESCO Asia Pacific Award of Merit 2017 for cultural heritage conservation.

- The temple, considered the foremost of the 108 Divyadesams, is situated on an islet between the Cauvery and the Coleroon rivers. It has seven prakaras and 21 towers, including the majestic 236-feet-high rajagopuram.

- UNESCO Asia Pacific Heritage Awards (since 2000) are given with as the strategic purpose of UNESCO within the region of Asia Pacific. The objective is to motivate the protection of Cultural Heritage sites,

which are initiated by any individual organization under private sector or institutional organization.

5. Sangeet Natak Awards

- The Sangeet Natak Akademi Fellowships (Akademi Ratna) and Sangeet Natak Akademi Awards (Akademi Puraskar) are national honours bestowed by the Republic of India on performing artists as well as teachers and scholars in the field of performing arts.

- The recipients are selected by the Akademi's General Council, consisting of musicians, dancers, theatre artists and scholars in these disciplines, and nominees of the Government of India and of the States and Union Territories of the India Union.

- The four Fellowships (Akademi Ratna) this year will be conferred on Shri Arvind Parikh, Smt. R. Vedavalli, Shri Ram Gopal Bajaj and Shri Sunil Kothari. The Fellows receive a purse of three lakh rupees, an angavastram, and a tamrapatra. The artists to be honoured with the Sangeet Natak Akademi Awards for 2016 receive a purse of one lakh rupees, an angavastram, and a tamrapatra.

Sangeet Natak Akademi established by the Government of India in 1953, is India's National Academy of Music, Dance and Drama. It is responsible for the promotion and preservation of the performing arts of the country, and works to achieve these goals by means of specially designed programmes in various fields. One of the important activities of the Akademi is to recognize the contribution of outstanding musicians, dancers and theatre artists, bestowing on them its Fellowship and Awards. The ultimate aim of the activity is to create benchmarks in the practice of the performing arts.

Schemes

1. National Mission on Cultural Mapping of India

Indian arts include visual, performing and literary arts with multiple art types in each category. Thousands of artistes over the years have spent their lives to shape and enrich these art forms. Even in these modern times, many families follow various art forms and cultural activities that include forms of creative expressions. The cultural activities are vital to generate livelihoods along with binding force within the society. The cultures and traditions have been passed on from generation to generation in the form of visual, performing and literary arts etc.

The mandate of the Ministry of Culture is to preserve, promote and popularise India's diverse culture and ancient heritage along with its ethos & values for the benefit of mankind through sustainable measures and to ensure universal accessibility.

To meet this there is a need to have a consolidated database of information about cultural assets and resources, i.e. cultural inventory at one place for essential planning, sustainable economic development and for preserving the scattered and extinct art forms. This data can also be used to streamline and rationalize various financial grant schemes being implemented by the Ministry

for artistes and cultural organisations, and to ensure effectiveness, transparency and value for money.

Thus, the government has launched National Mission on Cultural Mapping of India.

About the Mission

- The mission aims at converting the vast and widespread cultural canvas of India into an objective cultural map, designing a mechanism to fulfill the aspirations of the whole artist community of the nation and preserving the rich cultural heritage of this country in the form of a cultural repository of artists and art forms.

- This Mission encompasses data mapping, demography building formalising the processes and bringing all the cultural activities under one web based umbrella for better results.

- The Mission seeks to open a direct channel of communication of artists with the Government and peer to peer communication among artists for talent honing and handholding of each other.

- With a vision that no cultural talent or heritage should remain unattended and if it is talent, it should be nurtured and if it is a heritage, it should be conserved and used as an icon to learn from the past, and also to propagate our cultural talent across all boundaries, the Ministry has planned to hold talent hunt competitions with various rounds from Block level to National level.

- The scheme is set to cover all the Blocks of the Country, involving a total of 6.40 Lakh villages over the span of next 3 years.

Objectives of the Mission

- Establish the cultural mapping (i.e. database of cultural assets and resources) via running nationwide cultural awareness programme called Hamari Sanskriti Hamari Pahchan Abhiyan for the development of all art forms and artists. This Abhiyan will take care of their aspirations & needs by providing a robust mechanism under "Design for Desire and Dream" project.

- The Mission will run the Abhiyan also by arranging "Sanskritik Pratibha Khoj Samaroh Din" at various levels of this project.

- Establish a National Cultural Working Place (NCWP) portal for obtaining information, knowledge sharing, participation, performance and awards in the field of all art forms.

- To provide support in effective utilisation of financial & intellectual resources, minimising wastage of time in talent scouting and providing an opportunity for developing cultural inventory including artistes and art forms.

- Ranking/ Certification of attainments of any kind at any level acquired through formal or non-formal means in conventional or non-conventional art forms.

- Systematically building a comprehensive database of the capabilities of every individual artist over a period of time and developing a need based schemes/ provisions of Scholarship/Grants/Awards etc.

- All time availability of desired database on cultural assets and resources at village, district, state and national levels for self-paced learning.

- Identify places where platforms like Kala Grams, Craft Melas, etc. may be developed for sharing of ideas, techniques, and resource pooling for planned development and promotion of cultural tourism.

- Development of GIS (Geographical Information System) based resource inventory Standardisation & Quality Assurance of e-Content to make them world class.

- Spreading Digital Literacy for teacher empowerment and encouraging teachers/ gurus to be available on the internet for guidance/ mentoring of the artists along with online evaluation processes for artists.

- Development of interfaces for other cognitive faculties which would also help physically challenged artists. These efforts may cut across all the content generation activities.

2. National Policy of Conservation

- ASI has undertaken, in past 150 years, innumerable conservation initiatives ensuring the continuing existence of all monuments. ASI's contribution in conservation and safeguarding is noteworthy not only within the country but internationally as well, wherein benchmark conservation works were, and are being, carried out by ASI. Conservation works being carried out by ASI have been well documented and are well preserved in form of a repository of images, drawings, inspection notes, and a large number of publications.

- It is well known a fact that the nature of duties of ASI has changed manifold since the inception of the organisation and, therefore, responsibilities of ASI's archaeological officers, in-charge of conservation and management of protected monuments, has gone beyond their earlier mandate.

- "National Policy for the Conservation of Ancient Monuments, Archaeological Sites and Remains" aims to not only draw from ASI's rich legacy for conservation and various international guidelines available in this regard but attempts a contemporary approach to conservation and various principles to be adopted for interventions within and around a monument. The Policy attempts to put a monument in perspective (as a ubiquitous part of its setting), underpins the role of local communities and traditional craftsmanship as an integral part of conservation process. The Policy also deals with very important and topical aspects like tourism, development (within and around), capacity building and building partnerships.

The Conservation Policy focuses only on the ancient monuments, archaeological sites and remain, protected by the Archaeological Survey of India under its Ancient Monuments, Archaeological Sites and Remains (AMASR) Act, 1958 (Amendment and Validation, 2010).

3. Gandhi Heritage Sites Mission

- The mandate to the Mission will be to develop the Gandhi Heritage Sites according to the comprehensive list prepared by the Panel of Gandhi Heritage Sites.

- The mission would be entrusted with the identification, collation and assessment of information on 'Gandhi Heritage' material for its management and deployment.

- The mission`s task would also include the determination of conservation methodology and priorities for documents and objects, particularly from the point of view of archival storage and museology and for physical structures and sites, as also guidelines for their subsequent maintenance.

- The dissemination of information based on relevant material for identification, collation and assessment and conservation would be through a web-based portal, publication's, audio/visual (CDs, digital prints, etc.) and communication through core sites while specifying, where necessary, function and use and the significance of the site.

- Gandhi Heritage Sites Mission has taken up several projects. These include upgradation and modernization of Gandhi Ashram Trust at Noakhali (Bangladesh); upgradation of the Gandhi Smarak Sangrahalaya, Barrackpore, Kolkata; curating exhibition of permanent nature at Pietermaritzburg Railway Station, South Africa and creation of data base relating to Gandhi Heritage Sites etc.

4. National Mission on Libraries:

- Government of India has taken various initiatives to transform India into a knowledge based society. Public libraries have a major role to play in realizing this goal. In order to revamp the Public Library System & Services, and to provide digital content based services to the citizens at large, the Ministry of Culture has launched the scheme of National Mission on Libraries (NML).

- Raja Rammohan Roy Library Foundation has been declared as the nodal agency for the National Mission on Libraries for administrative, logistic, planning and budgeting purposes.

- The Scheme has the following four components:

i.   Creation of National Virtual Library (NVLI),

ii. Setting up of NML Model Libraries,

iii. Quantitative & Qualitative Survey and

iv. Capacity Building for library professionals.

5. National Mission on Manuscripts

- The National Mission for Manuscripts (NAMAMI) is an autonomous organization under Ministry of Culture, Government of India, established to survey, locate and conserve Indian manuscripts, with an aim to create national resource base for manuscripts, for enhancing their access, awareness and use for educational purposes.

- It is a national effort in the form of a mission for logical, radical and urgent response to a very contemporary challenge - of reclaiming the inheritance contained in manuscripts, often in a poor state of preservation.

- India can rightfully claim to be the largest repository of manuscripts in the world. It is not only the largest repository of literary heritage, but is also the forerunner in conservation efforts. National Mission for Manuscripts is first such national level comprehensive initiative in the world which caters to the need of conserving manuscripts and disseminating knowledge contained therein. NMM has covered a long distance since its inception in 2003 towards fulfilling its motto, 'conserving the past for the future'. It works through a network of neary100 centres and 350 sub-centres, spread all over the country.

6. National Mission on Monuments and Antiquities

- National Mission on Monuments and Antiquities was launched on 19th March 2007.

- *Objectives of NMMA*

a) Documentation and creation of suitable database on built heritage and sites for information and dissemination to planners, researchers etc. and for better management of such cultural resources.

b) Documentation in a uniform format developed by NMMA, of all Antiquities that are available in the form of Registered Antiquities, Catalogued Antiquities with Central as well as State Governments, Private museums and collections, Universities, etc.

c) Promote awareness and sensitize people concerning the benefits of preserving the historical and cultural aspects of built heritage, sites and antiquities.

d) Extend training facility and capacity building to the concerned State Departments, Local bodies, NGOs, Universities, Museums, Local communities etc.

e) Help in developing synergy between institutions like Archaeological Survey of India, State Departments, concerned Institutions and NGOs to generate close interaction.

7. HRIDAY

- Union government has launched a Heritage City Development and Augmentation Yojana (HRIDAY) scheme to preserve and rejuvenate the rich cultural heritage of the country.

- In the initial phase, 12 heritage cities have been identified which will be rejuvenated and developed under HRIDAY.

- The 12 cities are: Amritsar, Varanasi, Gaya, Puri, Ajmer, Mathura, Dwarka, Badami, Velankanni, Kanchipuram, Warangal and Amaravati.

- It aims to bring urban planning, economic growth and heritage conservation together for heritage cities.

- It also seeks beautification in an inclusive and integrated manner with focus on cleanliness, livelihoods, skills, safety, security, accessibility and faster service delivery of heritage cities.

- Heritage management plan (HMP) will be prepared for the identified cities which will outline heritage resources and develop policies to guide their conservation, restoration, future use and development.

- It will seek to improve last-mile connectivity of heritage sites by documentation, conservation of areas, providing more facilities for women, senior citizens and differently abled citizens.

- HRIDAY will be dovetailed with the Tourism Ministry's Pilgrimage Rejuvenation and Spiritual Augmentation Drive (PRASAD) scheme which has an outlay of Rs. 100 crore for augmentation of infrastructure at pilgrimage sites across the country.

8. Swadesh Darshan

- Swadesh Darshan has been launched for Integrated Development of Tourist Circuits around Specific Themes.

- The objectives are:

a) Develop circuits having tourist potential in a planned and prioritized manner;

b) Integrated development of infrastructure in the identified theme-based circuits;

c) Promote cultural and heritage value of the country;

d) Provide complete tourism experience with varied thematic circuits;

e) Enhancing the tourist attractiveness in a sustainable manner by developing world-class infrastructure in the circuit destination;

f) Follow community-based development and pro-poor tourism approach;

g) Creating awareness among the local communities about the importance of tourism for them in terms of increase in sources of income, improved living standards and overall development of the area;

h) Promote local arts, culture, handicrafts, cuisine, etc., to generate livelihood in the identified regions;

i) Harness tourism potential for its direct and multiplier effects in employment generation and economic development and

j) Leverage public capital and expertise.

- Under Swadesh Darshan, the following five circuits have been identified for development:-

    1. North East Circuit
    2. Buddhist Circuit
    3. Himalayan Circuit
    4. Coastal Circuit
    5. Krishna Circuit

9. Prasad Scheme

- National Mission on Pilgrimage Rejuvenation and Spiritual Augmentation Drive (PRASAD) to beautify and improve the amenities and infrastructure at pilgrimage centres of all faiths.

- The objectives are:

a) Integrated development of pilgrimage destinations in a planned, prioritized and sustainable manner to provide complete religious tourism experience.

b) Harness pilgrimage tourism for its direct and multiplier effects on employment generation and economic development.

c) Follow community-based development and pro-poor tourism concept in development of the pilgrimage destinations.

d) Leveraging public capital and expertise.

e) Enhancing the tourist attractiveness in a sustainable manner by developing world-class infrastructure in the religious destination.

f) Creating awareness among the local communities about the importance of tourism for them in terms of increase in sources of income, improved living standards and overall development of the area.

g) Promote local arts, culture, handicrafts, cuisine, etc.

- Under the PRASAD scheme thirteen sites have been identified for development, namely: Amritsar, Ajmer, Dwaraka, Mathura, Varanasi, Gaya, Puri, Amaravati, Kanchipuram, Vellankanni, Kedarnath, Kamakhya and Patna.

- Under the 'PRASAD' scheme the focus is on development and beautification of the identified pilgrimage destinations. Whereas, in the

Notes

'Spiritual Circuit' identified under the Swadesh Darshan scheme, the thrust is on development of particular thematic circuit consisting of various religious/spiritual destination in a State and Union Territory.

10. Adarsh Smarak Yojana

- The Ministry of Culture aims to promote, preserve and conserve the cultural heritage of the country.

- The main functions of the Culture Ministry include maintenance and conservation of heritage, historic sites and ancient monuments, administration of libraries, promotion of literary, visual and performing arts, observation of centenaries and anniversaries of important national personalities and events.

- Other mandate of the Ministry is promotion of institutions and organizations of Buddhist and Tibetan studies, promotion of institutional and individual non-official initiatives in the fields of art and culture, entering into cultural agreements with foreign countries and creating cultural awareness from the grass root level to the international cultural exchange level.

- Recently for conservation of monuments in India, ASI has identified 25 monuments to be developed as Model Monuments. These monuments would be provided necessary tourist facilities including wi-fi, security, signages, encroachment free area, interpretation centres showing short films about the importance of monuments and signboards of Swachh Bharat Abhiyan.

11. Preservation of Cultural Heritage of Himalayas

- The Ministry of Culture is promoting the preservation of cultural traditions in Himalayan and North-East Indian States through its scheme, i.e. "Preservation and development of Cultural Heritage of the Himalayas".

- The objective of the scheme is to promote, protect and preserve the cultural heritage of the Himalayas for which financial assistance is provided to Institutions & Voluntary Organizations.

- This scheme is implemented in the states falling under the Himalayan region, viz. Arunachal Pradesh, Jammu & Kashmir, Himachal Pradesh, Uttrakhand and Sikkim.

- The proper utilization of the fund is ensured through Audited Accounts and Utilization certificate duly authenticated by the Chartered Accountant.

12. Sanskriti App

- Sanskriti is a Mobile App to view cultural events of India. The main categories of events that can be viewed are Music, Theatre, Dance, Exhibitions, Film Shows, Literature, Lectures and Programs for children.

- *Features:*

a) This Application provides updates on the Events organized under Ministry of Culture, Government of India.

b) It gives the list of events and automatically detects current location of the mobile and the city is selected accordingly. User can also select city of his choice and see the listings.

c) User can also search the events by Venue, Date or Location.

d) There are 9 categories in the App, i.e Music, Dance, Theatre, Exhibition, Film Shows, Children, Literature, Lectures and Others. There are number of sub categories in all categories.

13. Swachh Bharat - Swachh Smarak:

- The maintenance of cleanliness at tourist spots is primarily the responsibility of the State Government / UT Administration / concerned agency responsible for maintenance of tourist spots. However, Ministry of Tourism has taken initiatives under Swachh Bharat Abhiyan.

- Taking a cue from Swachh Bharat, this is an initiative to see a cleaner India for protecting and preserving the sanctity of monuments of national heritage.

- To aid this, Ministry of Tourism launched a special e-poster with Prime Minister's message requesting the tourists and the people of the nation to wholeheartedly engage themselves in the cleanliness of their surroundings and help create a Swachh Bharat, Swachh Smarak.

14. Rashtriya Ekta Diwas

- With a view to foster and reinforce dedication to preserve and strengthen unity, integrity and security of nation, Rashtriya Ekta Diwas (National Unity Day) was observed all over the country on 31st October, 2015 to commemorate the birth anniversary of Sardar Vallabhbhai Patel.

- The occasion has provided an opportunity to re-affirm the inherent strength and resilience of nation to withstand the actual and potential threats to the unity, integrity and security of our country.

- The reason behind to mark his birthday as National Unity Day is, during his term as Home Minister of India, he is credited for integration of over 550 independent princely states into India from 1947-49 by Independence Act (1947).

- Celebration of the occasion annually would help youth of the country to get aware of and provides an opportunity to everyone to maintain the integral strength of the nation. It makes Indian citizens to realize the importance of national integrity.

Notes

Sardar Vallabhbhai Patel's Contribution in Freedom struggle

- Patel rose against the forced servitude of Indians to Europeans. He organised relief efforts at the time of plague and famine in the Kheda district.
- Vallabhbhai Patel initiated a village-to-village tour to involve maximum people in the statewide revolt to refuse the payment of taxes.
- Patel supported Gandhi's Non-cooperation Movement and toured the state to recruit more than 300,000 members and raise over Rs. 15 lakh in funds.
- Satyagraha was led by Patel in Nagpur in the absence of Gandhi in 1923 against a law that restricted the hoisting of the Indian flag.

Contribution after independence

- As the first Home Minister, Patel's role was significant in integration of several princely states into the Indian federation.
- He organised relief camps for refugees in Punjab and Delhi.
- Patel was the chairman of the committees that was responsible for fundamental rights, tribal and excluded areas, minorities and provincial constitutions.

15. National Cultural Fund

- National Culture Fund (NCF) was established in 1996 as a trust under Ministry of Culture. NCF's primary mandate is to establish & nurture Public Private Partnerships in the field of heritage and mobilize resources for the restoration, conservation, protection and development of India's rich, natural, tangible and intangible heritage.

- A large number of projects, both in the form of tangible projects like restoration, conservation of old ASI monuments, provision of Tourist Amenities at the historical sites; and intangible projects like capacity building of artisans, training programmes, books publications , cultural events, etc. have been undertaken through the National Culture Fund (NCF) of Ministry of Culture.

- The contributions to NCF are made by the corporate houses to undertake development of Tangible & Intangible heritage on a project mode basis.

- NCF already has such partnerships with some Corporates like NTPC, ONGC, SAIL, HUDCO, REC, Apeejay Group etc. who have provided funds for such heritage projects.

- The donations/contributions to NCF are eligible for 100% tax deduction under Section 80G(2)(iii hh) of the Income Tax Act, 1961 subject to the limits and conditions prescribed in the said Section and relevant Rules.

16. Adopt a Heritage Project

- The project plans to entrust heritage sites/monuments and other tourist sites to private sector companies, public sector companies and individuals for the development of tourist amenities. They would become

'Monument Mitras' and adopt the sites. The basic and advanced amenities of the tourist destinations would be provided by them. They would also look after the operations and the maintenance of the amenities.

• Adopt a Heritage /Apni Dharohar Apni Pehchan Project is a unique endeavour of Ministry of Tourism in close collaboration with Ministry of Culture and Archaeological Survey of India (ASI) which envisages developing monuments, heritage and tourist sites across India and making them tourist friendly to enhance their tourism potential and cultural importance, in a planned and phased manner.

• The project primarily focuses on development and maintenance of world-class tourist infrastructure and amenities which includes basic civic amenities and advanced amenities like Cleanliness, Public Conveniences, Ease of access, secure environment, illumination and night viewing facilities for an overall inclusive tourist experience that will result in more footfall from both domestic and foreign tourists.

Monument Mitras

Successful bidders selected for adopting heritage sites/monuments by the Oversight and Vision Committee shall be called as Monument Mitras. A Memorandum of Understanding (MoU) will be signed between Monument Mitra, Ministry of Tourism, Ministry of Culture, Archaeological Survey of India and the concerned stakeholder from state.

17. Incredible India 2.0 Campaign

• The Ministry of Tourism has launched the Incredible India 2.0 Campaign during 2017-18 to position India as a 'Must Experience Destination' amongst overseas travelers and to increase foreign tourist arrivals to the country. The strategy for the Incredible India 2.0 Campaign will aim at moving to the next level of promotion and marketing with a shift from the present generic promotions being undertaken across the world to market specific and focused promotional plans and product specific content creation. The objective of the campaign is to promote India as a holistic destination and various tourism products including spirituality, medical and wellness will be promoted through this Campaign.