

NATIONAL MISSION ON CULTURAL MAPPING AND ROADMAP



MISSION DOCUMENT

Ministry of Culture



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Vision & Mission

- To **envision and address** the necessity of preserving the threads of rich **Indian Art and Cultural Heritage**
- To **Convert** vast and widespread cultural canvass of India into an objective **Cultural Mapping**
- To **Design** a mechanism to fulfill the aspirations of the whole artist community of the nation
- To **Preserve** the rich cultural heritage of this country **for future generations**
- To create a strong **“Cultural Vibrancy”** throughout the nation

1. Introduction

- 1.1 Indian culture is unique in the world. This country is known more by its cultural history than geography. It is imperative to understand and preserve the threads of India's art & cultural heritage.
- 1.2 India is one of the ancient civilizations of the world and has a rich diversified cultural heritage. However, unlike most other countries of the world that have homogenous communities across their landscapes, India is a conglomeration of cultures. So, culture of India denotes the collection of many cultures & traditions. There are commonalities among all these cultures and traditions of India, which is the edifice of country's unity. These commonalities run like connecting threads among various cultural traditions that have been in existence over thousands of years enable people and communities of the country in different ways.
- 1.3 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.
- 1.4 The culture of any country is tangible as well as intangible. Preservation of intangible culture is a much more challenging task in as much as there is the need to save dying arts and culture especially in the modern day context which is driven by rapid technological developments.
- 1.5 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. In pursuance of this vision, among others, Ministry has been administering a few schemes to identify, nurture hand-hold and train the upcoming and budding artistes on a sustained basis. This is carried out by way of grant of scholarships, fellowships, pensions, and other forms of grants/assistance with a view to reach every nook and corner throughout the length and breadth of the country.
- 1.6 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. Cultural assets and resources includes various art forms, individual artists, artists' community cultural organisations, cultural spaces and facilities creative cultural industries, festivals & events, heritage properties, landmark etc.

- 1.7 A systematic process i.e. Cultural Mapping is required to be adopted involving artists' communities in the identification and collecting, recording, analysing and synthesising information in order to describe the local cultural assets and resources, with the implication that this knowledge will then be used to inform collective strategies, planning, processes, or other initiatives. Together, these assets help to define artist communities (and help artist communities define themselves) in terms of cultural identity, vitality, sense of place, and quality of life.
- 1.8 We always had an oral way of transferring the cultural arts but in the advanced world of Information and Technology, it is essential to design a web-portal to maintain a database of cultural assets and resources such as art forms, individual artists, artists' community cultural organisations, cultural spaces & facility, creative cultural industries, festivals & events, heritage properties, landmark etc. spread across all over the country and enhance it with a determination to deliver what we have inherited. Properly mapped, documented and designed database can be effectively used for not only preserving the rich cultural heritage but also providing means of livelihood and ameliorating the economic conditions of the performing artistes. In the above context, Ministry of Culture has planned a National Mission on Cultural Mapping and roadmap for the same.
- 1.9 The Mission encompasses data mapping, demography building, formalising the processes and bringing all cultural activities under one umbrella for better results. For this, cultural critical mass of knowledge centers (individual/institution/ non-government organisations) in every field of culture & all art forms needs to work in tandem with networking and with dedication. Although disjointed efforts have been going on in this area by various institutions / organisations and isolated success stories are also available, however a holistic approach is the need of the hour. Need of the hour is to establish a cultural roadmap aligned and in consonance with cultural mapping of India by creating a one stop working place for all types of art community.

2. Statistical Indicators

The following statistics would reveal the magnitude of the problem:

- 2.1 India is a country of 29 States and 7 union territories. There are literally many art forms and languages spoken in this country. The Census of 2011 has recorded 34 languages spoken by more than a million native speakers and 122 languages spoken by more than 10,000 people. As the language dilates and the population associated with it changes, the art forms too, take a change.
- 2.2 Indian Art consists of a variety of classical to mass art forms, including visual, performing and literary arts with multiple art types of each category. Geographically, it spans the entire Indian sub-continent. A strong sense of design is characteristic of Indian art and can be observed in its modern and traditional forms.
- 2.3 Revival and safeguarding of oral traditions (which are not a profession but a part of people's lives) and traditional knowledge (for example local medicinal practices) which do not come under any practicing art form. To find methods and set processes so that their practitioners are recognised and these art forms/oral traditions are passed on, as many of these are also dying practices. Art of "Musical instruments-making", costumes and make-up (for e.g. Kathakali), mask-making (e.g. for Chhau), cooking etc. also counted under art forms.
- 2.4 India has more than thousands of years of civilization history which is displayed on this geographical continent in various art forms. Over the period, lot of out-siders came to settle down in the foothills of Himalayas and in the valleys of rivers Sarasvati, Ganga & Brahmaputra. This influx over thousands of years also added to the mix and made the development of art forms more complex. In order to cover all these, the task of cultural mapping hence becomes monumental effort.
- 2.4 The origin of Indian art can be traced to pre-historic Hominid settlements in the 3rd millennium BC. On its way to modern times, Indian art had cultural influences (e.g. Indus Valley, Hellenistic, etc.) as well as religious influences (e.g. Hinduism, Buddhism, Jainism, Islam, etc.). In spite of this complex mixture of religious traditions, generally, the prevailing artistic style at any time and place has been shared by the major religious groups.
- 2.5 In historic art, sculpture on stone & metal (mainly religious) has survived the Indian climate better than other media, and accounts for most of the best remains. Many of the most important ancient finds that are not in carved stone come from surrounding, drier regions rather than from within India itself. Indian funeral & philosophic traditions excluding grave goods are a main source of ancient art in other cultures.
- 2.6 According to an estimate, in India, Agriculture employs 37-40 % of the total workforce, Culture & Creative Industries employs 45-48% and all other industries together employ around 17-20% of the total workforce. Main challenge in the growth and promotion of cultural industries lies in developing a revenue-generation model which could be self-sustainable.

3. Strengths, Weaknesses, Opportunities and Threats (SWOT) Analysis

3.1 Strengths

- Large human resources and artists practicing in various art forms against all odds and availability of a large number of expert faculties in almost every art form including traditional and contemporary as well.
- Growing aptitudes in the youth to adapt and learn conventional as well as modern art forms.
- Availability of varied numbers of Gurukul based or individual centers of teaching, learning, researching, preserving and propagating various art forms.
- Availability of regional exchange grids at local level with potential for development at National/ International level.
- No country in the world has these many art forms practiced and processed in the modern times.
- Existence of a common thread in various art forms from ancient times and potential to establish well-structured relationship between various art forms from ancient time to modern era.
- Availability of various cultural art forms as a skill / creative form of expressions for generating livelihoods and means of social sustenance.
- Abundant un-nurtured talent is available.
- Strong cultural presence is a thread for sustenance of the human existence.
- Existence of employment opportunity through economic activities in various art forms, like performing arts, handicrafts, creative arts, woven arts, paintings, crafts articles, tourism, etc.

3.2 Weaknesses

- No coordinated efforts among the practitioners/institutions for development of these wide spread art forms and no holistic process of cultural exchange among these practitioners/ institutions.
- Lack of timely & easy availability of database of performing artists / resource persons due to non-serious efforts undertaken to perform this herculean task of cultural mapping.
- Difficulty in accessing information related to availability of various art forms resulting in gap between demand and supply of practitioners of performing arts & skills.
- Lack of collaborative learning due to questionable quality of teaching at various places.
- Lack of parameterised monitoring & tracking of art growth/lack of objectivity.
- Lack of skill development processes in the learning & encouragement of various art forms to excel.

- Non-standardised sporadic way of preserving various art forms due to insufficient & inconsistent financial infrastructure to cultivate various performing art forms.
- Substantial duplication of efforts at various levels/reinventing the wheel leading to redundancy.
- Lack of access to various performing arts available at various places/ institutions.
- Lack of contingents of motivated teachers to handle huge job of transfer of cultural knowledge from one generation to other for sustained growth and inheriting Indian culture.
- lack of centralised information/database on specific art wise artists in India, number of art schools, art forms, existing art, practicing artists, arts on the verge of extinction/already extinct, art revival facilities available at exhibition of arts, institutions engaged in cherishing and preservation of Indian arts and cultures, etc.

3.3 Opportunities

- With such an ancient timeline, huge heritage and wide spread cultural canvass spread over thousands of years; this country has a deep rooted affection towards the performing arts and various other art forms.
- Availability of an art workforce all over the country can be used as a resource for development of planned economic activities.
- Huge popularity in the youth towards various art forms can be further adopted as a means of livelihood.
- Performing arts have a large appreciation all over the country and these need to be protected from invasion/intrusion from the western arts into Indian Culture. This appreciation for performing art can be used for promoting new forms of creative arts.
- The arts spectrum is very wide and it has already taken a shape of large scale financial avenue due to Film/Regional entertainment industry and it can be taken at international level.
- The art forms are spread over abundantly in all the States of the country and therefore, there is a large audience & potential participation across all age group and population distribution in urban/rural areas etc.
- Enormous possibility of public private partnership (PPP) in providing best-in-class coaching & practicing and therefore there is a large potential for development of economic activities which will enhance GDP growth.
- Possibility of organising cultural programme to promote Indian culture in the foreign countries where people of Indian Origin/Indian Diaspora have a substantial presence.
- Potential for development of economic activities in the field of various forms of arts such as sculpture, pottery, woven silk, music, dance, etc.
- Skill development in identified trade areas for large scale employment generation.

3.4 Threats

- A growing art forms cultural divide may soon endanger fabric of social harmony and national integrity.
- Other countries that are managing their cultural infrastructure well, might attract Indian youth resulting in loss of Indian contemporary and traditional culture.
- Cultural cultivation nourishes creative minds which ultimately help in keeping the society together with low crime rates. This process is in danger at the moment due to lack of comprehensive and holistic approach in last decades.
- India was leading the entire sub-continent with its vibrant cultural canvass but today it is lagging behind.
- Non- Alignment of efforts in all art forms might derail the social integrity.
- Insufficient resources at village level to preserve and promote arts.
- In the absence of formal cultural infrastructure, the nation might lose art form skills.
- With decline in the various art forms, crafts, other related economic activities etc., rural youths are migrating towards urban areas resulting in unmanageable pressure on urban infrastructure.
- Decline in the conventional art, crafts, skill and cultural heritage of the country is resulting in unnecessary investment on skill development for creation of alternate employment generation.

4. Current Scenario

- 4.1 Awareness about the long standing heritage and rich culture of this country is reducing day by day resulting in (i) weak linkage between cultural legacy and our day to day life and (ii) feeble binding force within the society.
- 4.2 The huge cultural footprint of the country is currently fragmented and narrowed down to the individual aspirations like State, language, cast urban/rural, etc.
- 4.3 Many arts forms are becoming extinct because of non-existence/channelisation of resources for the promotion of arts and culture.
- 4.4 There is no centralised comprehensive cultural mapping data of the country and whatever database of artistes is available that is totally based on personal contacts etc. In the absence of comprehensive data, the resource utilisation is non-optimal and outcome is dismal.
- 4.5 There is no relationship between processes for cultural development and the grant allocation for the same. There is a need to change policy for ensuring optimal utilisation of scarce government resources.
- 4.6 There are various schemes /programmes which are not linked with the objective database for inclusive growth of the national cultural heritage.
- 4.7 The process of government grants is based on the application called or proposal received and not supported by any objective database information which results in missing rational approach while processing the proposal of various grants.
- 4.8 Government funds and resources are not allotted in a way which is conducive for integration of cultural policy with tourism.

5. Cardinal Philosophy of the Mission

There are a few guiding philosophies for this effort as listed below.

- 5.1 Cultural heritage and legacy is connected to the livelihood of the artists' community also.
- 5.2 Since arts play an important role to curb anti-social elements in the society and also to create a peace loving society, the growth of the arts should be aligned to the social harmony objectives.
- 5.3 If wide spread network of the artistes is properly identified by this Mission, the same could be very effectively used for the ambitious projects such as **Swachh Bharat** and **Namami Gange**.
- 5.4 No art related talent of the country should be allowed to go waste.
- 5.5 All Services/Schemes of the Ministry of Culture and database of artistes & art forms should be made available through the central web portal facility free of cost to all artistes and fellow citizens.
- 5.6 The cultural web facility should cater to all the needs of on-line common working place including education enhancement and achieving excellence in the field of all art forms.
- 5.7 With an ever expanding field of all art forms, skills required to learn arts by an individual for leading a successful life have also expanded throwing in the process more challenges of learning all arts.
- 5.8 There is a justified need for National Mission on Cultural Mapping of the country and to have a roadmap for cultural growth and its revival.
- 5.9 The Mission is also necessary to sustain a high growth rate of our cultural index through the capacity building, empowerment of the people in the arts and for promoting new, upcoming multi-disciplinary art forms.
- 5.10 The collected & processed cultural database can be better utilised for policy formulation, resource planning & optimisation and for development of new economic forum/ platforms for employment/ revenue generation.
- 5.11 It will ensure convergence of synergies with outreach programmes of various Ministries and outreach programmes of cultural organizations under 'Ek Bharat Shrestha Bharat' programme.

6. Objectives of the Mission

Under this Mission, at broad-level, there are three important objectives as follows:

i. **National Cultural Awareness Abhiyan:**

Hamari Sanskriti Hamari Pahchan Abhiyan

OR

Our Culture Our Identity

ii. **Nationwide Artist Talent Hunt/Scouting Programme:** Sanskritik Pratibha Khoj Abhiyan

iii. **National Cultural Workplace:** Centralised Transactional Web Portal with database and demography of cultural assets and resources including all art forms and artists.

In a specific term, the Mission outlines the following objectives –

1. 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.
2. The Mission will run the Abhiyan also by arranging “Sanskritik Pratibha Khoj Samaroh Din” at various levels of this project.
3. Establish a National Cultural Working Place (NCWP) portal for obtaining information, knowledge sharing, participation, performance and awards in the field of all art forms.
4. 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.
5. Ranking/ Certification of attainments of any kind at any level acquired through formal or non-formal means in conventional or non-conventional art forms.
6. 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.
7. All time availability of desired database on cultural assets and resources at village, district, State and national levels for self-paced learning.
8. 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.

9. Identification of clusters engaged in various art forms and to suggest measure for developing them as a source of income generation by providing suitable platforms and developmental avenues.
10. Promotion of cultural activities like art, craft, weaving, wood carving, pottery, etc. through cluster-based approach for the generation of economic activities resulting in employment to a large sector of society.
11. Preserving family values, fostering respect for all cultures and to create measures in the various section of society to preserve, promote, patronise and revive their various art forms.
12. Establish a technologically advanced mechanism to provide support to the artistes for any of their perceived learning needs and timely nurturing of scholars and artistes, including disbursement of scholarships etc. electronically.
13. Use National portal workplace for providing access, quality and equality in the sphere of education to every artist in the country.
14. Bringing efforts of different agencies working in the field of all art forms under one umbrella so that they can work in networked and coordinated manner.
15. 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.
16. Development of interfaces for other cognitive faculties which would also help physically challenged artists. These efforts may cut across all the content generation activities.
17. Preparation of metadata and timed index for cultural archival educational video / audio content on tape or other media.
18. Conversion of existing cultural archival tapes into indexed formats in compliance to the internationally accepted standards.
19. Development of GIS (Geographical Information System) based resource inventory Standardisation & Quality Assurance of e-Content to make them world class.
20. Coordination and synergisation of all art forms related activities of different Ministries and organisations.
21. Integrate and streamline all Scholarships/Grants/Awards/Talent awards based on the objective database of deserving artistes/institutions.
22. Online processing of grants under different schemes and disbursement of funds electronically through NCWP.

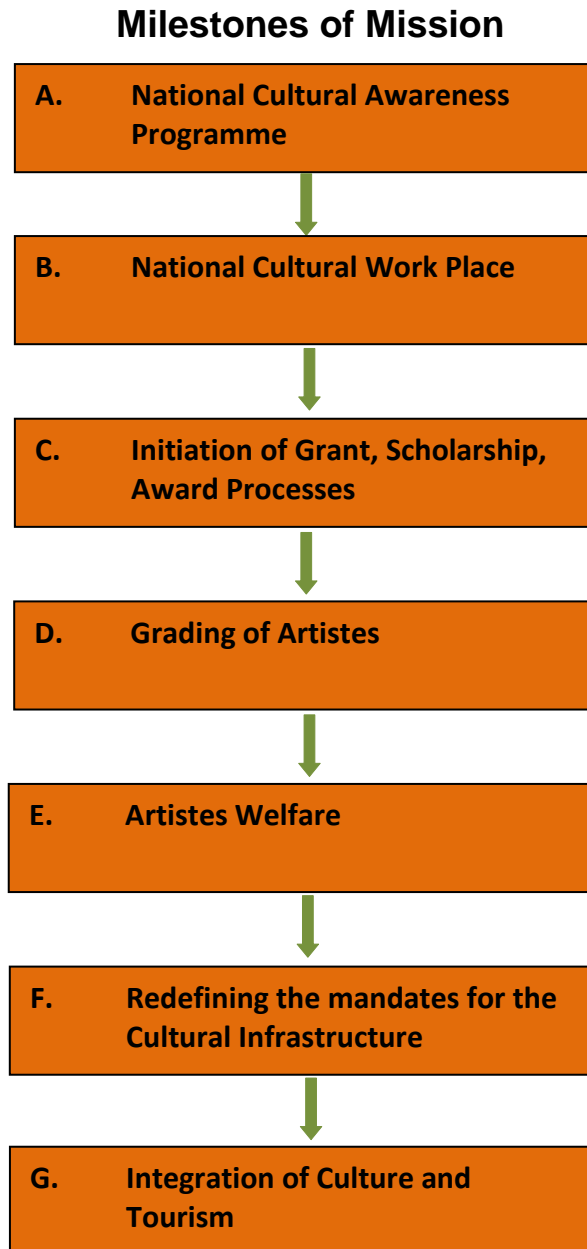
- 23.** The Mission would also endeavor to blend soft skills with all art forms modules and inculcate a discipline of holistic thinking in the artists so as to make them job creators rather than job seekers.

The above objectives can be achieved by creating an exhaustive national cultural database of individuals & institutions, content generation and research in critical areas with the help of available advanced technology.

The involvement of all individuals, cultural agencies/ forums, including non-government organisations, who are already working in the field of facilitation & preservation of arts and culture in the country, is required for achievement of the goals of the Mission.

7. Scope of work for the Mission

Following are the schematic flow of the Mission milestones under which various project will be undertaken to accomplish this Mission:



7.1 Mission Components: Following are the Mission components and every component will undertake small project to accomplish that component:

A. National Cultural Awareness Programme

1. Sanskritik Pratibha Khoj Samaroh
2. Competitions from Block to National level
3. Awards to motivate artistes (Guru to get 20% of Award money)

B. National Cultural Workplace

1. Mobile App for registering and reaching workplace
2. YouTube contents on culture
3. Database of cultural mapping
4. Create virtual platform for learning
5. Portal creation- NCWP and maintenance

C. Initiation of Grant/Scholarship/Fellowship/Award Processes

1. Design of Grant/Scholarship/Fellowship/Award Process based on objective database of Cultural mapping
2. Integration of NCWP with Grant/Scholarship/Fellowship/Award Processes of the Ministry

D. Grading of the Artist

1. Design of Unique Cultural-Id (UCID) for Artist
2. Integration of NCWP with the grading of the Artist

E. Artist Welfare

1. Design of scheme for veteran artist based on cultural mapping database
2. Design of artist welfare schemes
3. Integration of NCWP with artist welfare

F. Redefining the mandates for cultural infrastructure

1. Identify places where cultural hubs/ 'KALA GRAMS' managed by Veteran Artist may be developed
2. Content management solution under MoC
3. Guru-Shishya Parampara appreciation programme
4. Institutional Integration/ Interrelation programme
5. Identify knowledge centers/Art excellence/skill development centers
6. Integration of NCWP with cultural infrastructure

G. Integration of culture and tourism

1. Mapping of local artistes, events with tourism spots
2. Promotion of Scientific analysis/basis of therapeutic values of Art
3. Design of cultural guide programme to promote cultural tourism
4. Integration of NCWP with culture and tourism

7.2 National Cultural Awareness Programme

- This is a national campaign for spreading cultural awareness as well as talent hunt in the country. India is a vast country with around 6 lakhs + villages. Due to deep cultural heritage roots and traditional ways of livelihood, there is a definite possibility that most of these villages have nurtured some form of arts or others over the past thousands of years. As these villages are the sources of Indian cultural footprints, it is imperative to identify those roots and establish their robust link to today's life leveraging all possible means like traditional, modern and ultra-modern methods.
- A well-planned cultural awareness program(i.e. **Hamari Sanskriti Hamari Pahchan Abhiyan**) would be launched nation-wide under this Mission. This programme will reach all parts of the country and would be conducted from Block (all the Villages and Panchayats would be covered by convening them at Block level) to the national level by arranging awareness programmes among locals about cultural heritage by organising cultural discussions, making cultural connections, utilizing local forums and means.
- This programme has a plan to cover all parts of the country during three years with the target of reaching out to every Indian and bringing the talent to National database. At least one specific function at every level from Block to National level would be arranged once in the three years with a predefined plan and publishing of activity calendars. All possible avenues including folk traditions, local gathering like Mela and Festivals of worshipping nature would be used to make this programme successful for the Mission. The tribal traditions would be revived with this programme by arranging quiz, drawing competition, using their traditional cultural ways of life images and livelihood. The following levels are identified to conduct these programmes at least once in three years:-
 - **Block /Taluka** (Villages and Panchayats would be covered by convening them at Block level)
 - **District**
 - **Division**
 - **State**
 - **National**
- The programme while creating awareness of Indian culture will also document the traditional ways of nurturing culture at these levels across the Nation and create a National platform for exchanging cultural heritage. Once it gets established, it will become a yearly event which will turnout as National movement to trace and identify the great Indian cultural canvas.
- Under programme **Hamari Sanskriti Hamari Pahchan Abhiyan** following competitions shall be arranged:
 - Generic Competition (For Kids Only)
 - Essay and Cultural Quiz Competition (For Adults)

- The competitions' topics can be anything on any art forms native to that region/area. For example, the Generic competition can be conducted at Block level for artists coming from Villages and Panchayats of that region/area. The purpose of this competition is also talent scouting. The talent search is strictly a bottom to top approach and will be named as **Sanskritik Pratibha Khoj Samaroh Din** at Block level so as to connect the people with this programme and to make them feel that this is their own programme and not imposed upon them from outside. This will enable the Mission to search hidden as well as traditional talent on which this country's cultural canvas was built over the thousands of years. To facilitate all kind of participation and to make the competition fair, the generic competition shall be conducted at four groups such as **Shishu, Bal, Arun and Tarun**. These four age groups will facilitate participation with respect to their age and ability to avoid any unfair judgments. However, Essay and Cultural Quiz Competition would be arranged for Adults so, there is no need of separate group. Recognition and opportunities for performance at all levels is extremely important as this will bring back/instill pride in our cultural practices and attract the youth to these activities.
- For talent hunt, the existing talent search model on the TV channels can be studied with the help of Doordarshan. This may necessitate a provision of satellite vans either by buying or hiring from local Doordarshan. These vans will be utilised for executing **Sanskritik Pratibha Khoj Abhiyan** which is meant to attract and create an excitement among the youth spread across Villages and Panchayats.
- The **Hamari Sanskriti Hamari Pahchan Abhiyan** will also be an important tool to meet the crucial objective of the Mission to establish a grading process of the artists. This process will run across the country from Block to national level so as to effectively cover all the artists in the country. It is important that every artist at every level, be it rural or urban, should get equal opportunities to display and perform his/her art forms without any restriction. The grading process of the artistes will be objectively carried out based on their talents in the following patterns:
 - i. A competition amongst Artistes of that region/area be held at **Block level** (all the Villages and Panchayats would be covered by convening them at Block level) and the winners be categorised as 'Good' and rest as 'Not so Good' 'Not so Good' Artistes be placed under the **Grade 1**, and 'Good' as **Grade of 2**
 - ii Artists screened at **Sub-Division level** may be placed under **Grade 3**
 - iii Artists screened at **District level** may be placed under **Grade 4**
 - iv Artists screened at **Divisional level** may be placed under **Grade 5**
 - v Artists screened at **State level** may be placed under **Grade 6**
 - vi Artists screened at **National level** may be placed under **Grade 7**
 - vii **National Awardees** (viz. Padma Shri, Padma Bhusan etc.) may be placed under **Grade 8**
- Unity in diversity is an unequivocal fountainhead of India's characteristic which is increasingly being challenged by influences having allegiance to contrarian worldviews. Under this Mission, different cultural streams across different States, interface with each other with their own diversity of music, dance, theatre, handicrafts, literature, festivals, painting, sculpture including all visual, static and literary art forms etc.

- The Cultural thread always holds together the boundaries of region, caste, regional language etc. The Mission of talent search and identifying art forms across the huge landmass and cultural canvas of India therefore inherently brings the concept of uniting India through one thread of culture. This Mission ultimately implements the vision to develop and promote the rich diversity and uniqueness of various art forms of India. It also helps to upgrade and enrich consciousness of the people about their cultural heritage. While the common cultural threads weave the various forms and artists together, it automatically develops feeling of **Ek Bharat** among the people.
- This Mission will help to enhance interaction between people living in different States with **Hamari Sanskriti Hamari Pahchan** program across the 6 lakhs+ villages of this country. This will enable identifying the similarities of cultural lifestyle in the country which are running over the centuries. This Mission will develop a unique approach for bringing all art forms together which would help people to come out of the notion of forwardness or backwardness and come forward on one platform under this Mission.
- The NCWP will also have the contents of all art forms which could be accessible to any person from anywhere across the country. This would also help to establish an educational platform for creating interState art forms awareness.
- The cultural exchange programme which is a convention of various awardees (Shreshtha artists identified through State level competition) who will perform and educate other artists of different States. The cultural exchange program(CEP) thus integrate and develop a sense of co-existence of various art forms. The CEP will also give emphasis of best in class performance in each art form with a mutual respect and understanding among the best in class artists.
- This programme can also be monitored under cultural examination contests like online Sanskriti Gyan Pariksha etc. The audible and visual contents of this program can be promoted through various modes including Aakashvani, FM channels, Music Concerts, Ring Tones and regional and national television channels etc.
- The donations for National Cultural Awareness Programme shall be accepted from any Institutions/Individuals/Trusts and the donations may be allowed to be exempted from tax under section 80C. The companies contributing towards the donations for this programme may also be allowed to take advantage of Corporate Social Responsibility (CSR) funds allocation schemes under Company Act, 2013.

7.3 National Cultural Work Place (NCWP)

- The Mission will establish **National Cultural Work Place (NCWP)**. The NCWP shall be a fully equipped cultural portal which will serve as common interaction work place for all stake holders including artistes, institutions, NGOs and Ministry of Culture. It will have intelligent navigation techniques for easy and smooth browsing.
- The Mission shall encourage development of high quality e-content, for loading on to 'NCWP' in all disciplines and subjects, at various levels using the best available authoring tools and making fullest use of animation and multimedia technologies in order to make e-learning interesting and facilitate clarity of concepts to the artists. The Mission shall also encourage support and welcome every individual/artist/institute, etc., whether Non-Governmental or Governmental, to contribute for the growth and development of the portal by way of development of e-content and the uploading it on

to the portal or by contributing to the existing features or by adding new features to this portal. For this purpose, technical and financial support will be provided by the Mission.

- The Mission would devise a mechanism to evaluate the contents developed by the artistes or institutes, before placing them on the portal, in order to ensure the authenticity, correctness and the quality of the contents. Since, running the portal is a continuous, on-going, mammoth task, the Mission may entrust the responsibility for development, maintaining and co-ordination of the portal related activities to a governmental body identified by it. Such a governmental body shall work under the guidance and supervision of the Mission team, which shall also provide financial and technical support to this designated agency for development, maintenance and up-keep of the portal.
- With the objective to make use of already generated high quality e-content available on tapes, the Mission will support the exercise of the digitization of such tapes and their indexing for the convenience of users.
- The cultural contents on the portal would have an ambitious vision of catering to the learning/financial/educational/coaching/careering/delivering needs of cultural population and for providing a one stop solution to all the cultural requirements of the artist community.
- To take care of the aspirations of the artistes, module of all art forms, based on the personalised needs of the artistes, would be delivered with the right interactive contents.
- The Mission would also undertake the exercise, with the help of experts to evaluate all the art forms e-content available on the web and those generated within the country so that a credible rating is available to the artistes. The efforts shall also be made for the incorporation of suitable index in the metadata and time-index for educational content available on video or audio tapes or on other media so that an easy access to the content of interest becomes possible on the NCWP.
- The Mission would also undertake Quality assurance of e-learning contents and evolve standards required for content creation, delivery and management. It would also carry out Research in specific important areas of content creation and management with the help of Mission team members for enriching quality process. It would promote multi-institutional involvement for research activities and dissemination of quality awareness.
- In order to empower the artistes, by removing the disadvantage on account of lack of digital literacy, the Mission, would help Governmental and Non-Governmental agencies launch a mass movement to spread digital literacy for artists empowerment so that they can use the computer and access e-devices, which are necessary to browse through e-content and the world of all art forms available in cyber space and spread education among the artist community.

- This Mission will also develop a Mobile App to access NCWP anytime from anywhere by all the stake holders. The Mission would encourage linking of the open access e-contents with various social media sites including YouTube, etc.
- This Mission will also develop a GIS(Geographical Information System) based inventory of the above mentioned audio/video national resources of e-contents for the benefit of the users. There are various audio/video contents available with various organisations under Ministry of Culture today. Although all these organisations are autonomous but the information resources available with them needs to be shared with everyone so that they do not operate in silos in today's e-world of information. This inventory would be made available in accordance with the various subjects and the disciplines on the NCWP.
- Setting up of virtual laboratories would be encouraged and facilitated by the Mission, so that the learner artists in the distance education system and those in remotely located educationally backward areas can reap the benefit of quality and relevant arts education, through the Portal. These laboratories shall provide a platform for the learner artists to conduct experiments in a virtual environment and enhance their capabilities.
- Setting up e-commerce facility to provide various opportunities to artists for direct marketing, cutting out the middleman - empowering traditional occupational communities. This facility may be integrated with National Cultural Web Portal.

7.4 Initiation of Grant/Scholarship/Fellowship/Award Processes

The Mission shall design and streamline various schemes such as grant/scholarship/fellowship/ award processes etc. on the basis of objective data of cultural assets and resources for preserving, propagating and disseminating cultural heritage of the country. The Mission will recognise various artists and art forms to motivate and tap artists, and thus, propagate the art forms. All financial aid programmes (Scholarships/Grants/Awards etc.) of the Ministry of Culture shall be integrated with the NCWP. All Schemes of the Ministry shall be processed online through NCWP and funds shall also be disbursed electronically. In this way, the aid shall reach to the desired and deserving artist/institutions. Gurus or national awardees should be given recognition as 'living masters' or 'cultural treasures'.

7.5 Grading of the Artistes

The Mission will design a Unique Identification (UID) Code for every artist/institution across the country based on the cultural assets and resources data gathered at all levels in the country. The UID shall be alphanumeric and all the activities of artistes/institutions will be tracked through this UID. This will create demography of artistes/institutions across country which will provide information regarding awards/financial aid, artist welfare scheme such as insurance, pension etc. This UID will be bar-coded for keeping

information confidential and given to every artist in the form of bar-coded ID card with the Photo ID.

UID	A	B	C	1	2	3	4	5	6	7	8	9	D	E	F	G

Digits	Represents
A, B & C	State of residence
1 to 6	Serial number
7 to 8	Category of the Art form (of the Artist)
9	Artist Grade
D	Grants category
E	Grants amount
F	Award information
G	Benefits information (insurance /pension)

Based on the database, the Mission shall identify, which art forms are practicing or dying and will suggest various positive steps to ensure survival and propagation of endangered art forms. The UID shall be integrated with NCWP and shall also be updated regularly.

7.6 **Artist Welfare**

The Mission will identify advanced veteran artist assistance project and welfare schemes etc. and evaluate various ongoing projects/schemes of the Ministry on the basis of objective database of cultural assets and resources and will integrate Artist welfare projects and schemes with the NCWP.

7.7 **Redefining the mandates for the cultural infrastructure**

The Mission will take initiative to identify places on the basis of cultural inventory where cultural hubs/ 'KALA GRAMS'/Crafts Mela etc. may be developed for planned development of cultural activities in various part of the country for sharing of ideas, techniques and resource pooling. These Kalagrams would include art and craft shops, exhibition space, workshops, food court, open air theatre etc. and shall be managed by Veteran Artistes. The Mission will also take initiative to identify Cultural Knowledge Centers and Skill Development Centers for disseminating cultural knowledge in collaboration with cultural institutions, based on the objective database. The Mission will establish a Guru-Shishya Parampara appreciation programme. The Mission will also assess existing cultural institutions and will develop various institutional integration/interrelation programmes. The various Cultural infrastructures shall be integrated with the NCWP.

7.8 **Integration of Culture and Tourism**

The Mission will take various initiatives such as mapping of local artistes, events, art forms, Kala Grams/Crafts Mela with tourism spot, developing cultural guide tourism programme to integrate our cultural assets and activities into the visitor economy in order to improve and promote cultural tourism. The Mission will promote various art forms on

the basis of therapeutic value of arts. The NCWP shall be integrated with culture and tourism.

8. Approach to Accomplish Mission and its Components

8.1 Project Charter

Under this Mission document, a detailed project plan will be prepared and the timeline for every project will be fixed for every component. A single line-diagram/PERT of all the projects with master timeline and the project interdependency matrix shall be prepared under the Mission. For every project components, a project budget will be prepared in detail which can ultimately roll up to Mission financial projection estimates. There will be a brief project charter for every project component which will mention its scope, deliverables, timeline, resource requirements (Human and Material) and benefits of the project. The project charters will be monitored by the Apex /Steering Committee of the Mission from time to time.

8.2 Utilisation of Existing Resources

Fortunately, in this area, most of the government or non-government cultural Institutions and State government cultural department of repute have hosted their websites and many of them have been quite informative and interactive too. They have all their art forms related data banks and artist evaluation processes which cater to the needs of the artist community. All these existing resources will be coupled with this **NCWP** in various means of integration, collaboration and sharing by using latest web technologies. In no circumstances, the work will be repeated which will save time, energy and moreover will bring synergy in this already fragmented information of all art forms.

8.3 Team Building

There will be a core team for this Mission which will have at least a person from all disciplines. This core team will monitor and drive the Mission with all the allied projects for its success. This being a truly multi-disciplinary effort, its success will entirely depend on good teams in theoretical/technological and all art forms content areas. For the technological part, NIC and its various collaborators will have to come forward as a strong and committed team whereas for the all art forms content part, various institutions under the Ministry of Culture will have to rise to the occasion. The Mission will also consider taking help from various technology institutes under Ministry of Human Resources for any advanced technological solutions. There would be a team in place so that support for hardware, connectivity and software and their upgrades can be provided on continuous basis.

8.4 Artist Community Participation

With the avenues of interaction between the haves and have-nots of all art forms in the artist community, many problems will get solved by the artists themselves, also enriching the all art forms database of cultural assets and resources on NCWP Portal. This silent digital revolution is very much aimed at the upliftment of our rural tribal artists and their ancient performing arts which they have preserved for years without any assistance. With such bright prospects the contribution made to the pool of all art forms by the individuals will not go un-awarded.

8.5 NCWP Contents Updation and Utilisation

It is also important to develop indexing tools in-house to meet the requirement of various languages in the country. The access to metadata and data mining should be provided to save time which will be wasted while looking for correct and focused contents. This also provides user friendliness. In the present scenario, a lot of research is required in the field of audio and video indexing whereas the text tools are easily available, at least in English. Ultimately, the indexing tools would be integrated in contents so that the authors can also use these tools for proper arrangement of content. The portal will ensure a system of continuous updation of profiles of artists, veteran art teachers, institutions etc. This portal is expected to bring about a qualitative change in the paradigm of performing art talent nurturing. It will also emerge as a massive database facilitating matching of talent with their requirement and providing the opportunity for placing the right talent at the right place at the right time for the right job as needed. The Mission shall evolve and establish a mechanism for the creation, development and maintenance of a database of cultural assets and resources. Such a database shall help the prospective policy makers in formulating the policy for the development of cultural resources including all art forms.

8.6 Video Content Indexing & Chunking

Several beta tapes of various video programmes of various artists and art events are available with SNA, IGNSA, LKA, NSD, Zonal Cultural Centers, State Government Cultural Departments etc. The Mission will try to verify the total number of content hours of this cultural data, examine the current conditions of that data and will put a mechanism in place which will index and chunk the video data. The digitisation of such contents also needs to be carried out so as to make it web enabled for accessing by all stakeholders. Automatic indexing and chunking not being possible, it might have to be done manually in real time where the media expert and the subject matter expert would have to sit together in a lab facility and go through the tapes one by one.

8.7 Evaluation of e-contents

The Mission shall undertake an exercise to evaluate the already available e-contents, as well as the one which is being generated, and grade it for the benefit of artistes. The Mission shall also attempt to provide guidance to all artistes in order to facilitate their search for quality material. Over a period of time, as the NCWP evolves, it would also act as an enhancement tool for the value and quality of the education of artists who could approach in proper manner into the country's highest institutions of learning all art forms. Benchmarking of all learning contents would ensure quality which is central to the philosophy of the Mission. As content generation shall take place at various places, by different sets of experts, the development of quality assurance procedures and testing mechanisms is essential. These tools shall be deployed on the Mission website so that anybody developing e-contents can routinely use these to get proper feedback.

9. Projected Outcomes

The following are the projected outcomes of the proposed Mission -

- 9.1 As a result of implementation of the Mission objectives, the country will have a comprehensive database of cultural assets and resources including various art forms and artistes. The database will also indicate its root, geographical location, cultural resources, stages (surviving/ extinct) etc. which shall be used for policy formulation and planned development of cultural resources, cultural education and cultural tourism in the country.
- 9.2 The completion of the Mission objectives shall result in cost-effective approach, enriched experience of artistes or institutes, enhanced access and suitability of cultural resources, flexible timing, quality contents, accountability, relevance of learning modules etc.
- 9.3 Availability of National/ State/ Division /District/ Block level platforms for sharing of ideas and techniques and pooling of all art forms resources.
- 9.4 Implementation of the Mission objectives shall result in access to use of already available large volumes of video / electronic / print data content generated over the years.
- 9.5 Availability of high quality and large e-learning resources such as e-text books, e-reference books, e-research papers, e-contents in different languages and the required software etc., free of cost to all the stakeholders, as a result of synergy between various stakeholders like artists, art promoting organisations, various cultural fora, individual active art groups, art individuals, etc.
- 9.6 Enhanced availability of resources and opportunities for those who are interested in lifelong learning process and rational allocation/ distribution of resources/ remunerations to artists and institutions with respect to contributions they are rendering to the society.
- 9.7 Increased opportunities for individual artist or institutions through NCWP to contribute in bridging the gap of digital divide, all art forms divide and financial divide among the artists and making every citizen capable of using ICT for cultural education and training.
- 9.8 Availability of visual, performing, literary, arts/crafts etc. and culture specific resources /database shall be instrumental in planned development of cultural cluster based economic activities for enhanced employment generation and contribution to national Gross Domestic Product(GDP).

10. Implementation Strategies

- 10.1 The proposed Mission shall, broadly, have a three-tier strategy to achieve its objectives. At first stage, it shall ensure that a sizable database of cultural assets and resources is created through vigorous exercise of cultural mapping.
- 10.2 The second tier of the strategy would be creation of National Cultural Work Place (NCWP) which will encompass all cultural assets and resources data, artist ranking, all scholarships/ grants/ awards/talent management processes and activities at National Web Portal i.e. NCWP.
- 10.3 The third tier is the standardisation and formatting of the available content and generation of new high quality content with appropriate inputs. The e-content shall be incorporated with suitability index in the meta data to facilitate personalisation of the baskets of learning for students with varying scholastic capabilities. There is also a proposal for creation of virtual laboratories for giving practical exposure to the students. The Mission shall work for empowerment of those artists who are not familiar with the use of computer devices.
- 10.4 While doing so, one of the focus area would be the creation of a repository of all traditional art forms so that data can be combined from both spheres of ancient, traditional as well as modern/contemporary.
- 10.5 Such a vast network would provide an opportunity to use best Enterprise Resource Planning(ERP) packages for integration, networking, synergisation, monitoring and control of various activities. Such a system would, inter-alia, provide all kinds of feedback on progress of artist quality, cultural institutional facilities, artist community participation, exchange of learning materials, research activities, funds utilisation, sharing of innovation and good practices, artists incentives, artists insurance, artists & institutions grading to spot excellence, monitoring of scholarships/ grants/ awards delivery, financial hardships of artists etc.
- 10.6 The Mission shall create a structured modal for accomplishing National cultural awareness from Block to National level. Social organization and NGOs may also be engaged to carry out focused cultural activities from Block to National level. In order to reach out at entire region/area, all grass root government employees and grantee institutions of the Ministry of Culture may be requested for their involvement in the Mission. Additionally, Guru Shagird Modal may also be used for reaching out to entire region/area of the country.
- 10.7 The Mission shall use latest social media tools and techniques to reach out every nook and corner of the country to implement National Cultural Awareness Programme. To create an appropriate media focus and wide dissemination of events, a weekly newspaper/ monthly magazine/ DTH Channel on the theme of “Our Culture Our Identity” may be planned by the Mission. Additionally, compulsory coverage of cultural events may be carried out by renowned media houses..
- 10.8 **Survey Toolkit**–The survey toolkit may be used for the activities. The toolkit will include details on the cultural programme, LED, a Bluetooth, Speakers, a Smartphone with App developed for the purpose (for gathering information on cultural inventory, Indigent Artists,

Featured Places of importance, competitions, etc.). The survey toolkit may also include questions on whether art/craft/dance form is thriving/languishing/endangered; whether any form of assistance (private, institutional, government) has been provided before, what the practitioners feel could be done for keeping it alive, etc. Recording of the events shall be carried out through smart phone and the same may be uploaded on the NCWP portal. In addition, material of ongoing National Missions such as Swachh Bharat and Namami Gange etc. may also be carried during survey.

The core and supporting ICT infrastructure of MeitY including the GI Cloud, State-Wide Area Network (SWAN), Common Services Centre (CSC), State Data Centre (SDC), Mobile Seva and Rapid Assessment System(RAS) etc. may be used. MeitY's National Center of Geo-informatics portal (www.ncog.gov.in) may be leveraged to provide Geographical Information System (GIS) based Decision Support System (DSS) and also MeitY's UMANG (Unified Mobile Application for New Age Governance) platform for creating mobile apps envisaged and for quick citizen feedback system, Rapid Assessment System (RAS) may be collaborated.

- 10.9 Panchayati Raj Institutions [Panchayat Samiti at Block/Taluka level; and Zila Parishad at District level] shall be involved for execution of the proposal of Cultural Mapping. In this regard Ministry of Panchayati Raj could act as facilitator. The Mission's endeavour may be highlighted on the occasion of Special Gram Sabhas held on 2nd October every year.
- 10.10 Volunteers or Nehru Yuva Kendra Volunteers etc. shall also be involved to accomplish the proposed activities of the Mission on Cultural Mapping.

11. Implementation Guidelines

- 11.1 The Mission would provide grant-in-aid to various projects in the identified areas and ensure their dovetailing to achieve the objectives within the optimum cost and time. It would have a rigorous peer review of the activities supported under the Scheme so as to keep the projects on track and derive maximum mileage from them in realisation of the vision for the National Mission.
- 11.2 At the apex level, there would be a **National Committee** chaired by the Minister of Culture with Secretaries of Department of Expenditure, Ministry of Panchayati Raj, Ministry of Skill Development, Ministry of Tourism, Ministry of Information and Broadcasting, Ministry of Electronics and Information Technology (MeitY), Ministry of Tribal affairs, Ministry of Minority affairs, Ministry of Social Justice and Empowerment, Ministry of Textiles, Ministry of Development of North Eastern Region, Department of Rural Development, Department of Space, Department of School Education and Literacy, Department of Telecommunications (DOT), Department of Public Enterprises, CEO of NITI AAYOG, DG of ICCR, Directors of Indian Institutes of Technology (IITs), Indian Institutes of Information Technology (IIITs) etc., Heads of all institutions under the Ministry of Culture like SNA, LKA, NSD, IGNC, ZCC, CCRT etc.
- 11.3 At the next level would be an Empowered Committee of Experts which will be known as **Project Approval Board (PAB)**. The Board will sanction individual projects and monitor the overall progress through various peer reviews and concurrent evaluations.
- 11.4 There would be specific, area-wise, core committees i.e. **Domain Expert Committees** having the responsibility of ensuring success through synergised efforts of various experts / institutions in that area. The core committees would identify various project activities and relevant experts / institutions who could accomplish the task. The committees would get projects prepared and sanctioned, in case the voluntary momentum and thrust in those areas is not sufficient and forthcoming from those who are capable of doing it. The committees would also focus their attention on the capacity building in deficient areas and collaborate with international expert in those areas and could also set up in-house teams for delivering the results and creating the needed spin-offs.
- 11.5 Funds should be given in a non-lapsable manner for the first year (because of delays in getting the scheme sanctioned) but with a rigid time frame for completion. There should be a separate earmarking of funds for convening meetings of experts and covering administrative expenses.
- 11.6 After the provision of a maximum of 30% of project cost for starting up a project, the rest of the release of funds should be strictly linked to deliverables and time frame.
- 11.7 Funds would be provided to institutions and individual. The institutions of repute could be in private sector also.
- 11.8 As far as possible, the norms would be evolved and dynamically updated to ensure uniformity of funding to various project agencies for similar types of activities.

- 11.9 Infrastructure created as part of **this Mission would be a national property**, usable by any of the projects undertaken under this Mission or any other specified Mission / project.
- 11.10 In case the Empowered Committee of Experts finds it prudent to buy the Intellectual Property Rights of any software, hardware or e-content etc., it would be possible to do so with a view to avoiding reinventing the wheel and to compress the time frame for achieving the results.
- 11.11 Remuneration received by any expert under any project of this Mission would be in addition to his/her salary; from his/her organisation. The expert's contribution towards successful completion of the project would be duly acknowledged.
- 11.12 Subject specific responsibilities would be entrusted to various identified institutions to maintain and constantly update/upgrade the e-content, conforming to the standardisation and quality assurance norms evolved under the Mission. They would also ensure proper functioning of web sites for establishing active networks of experts in that subject area and take steps to integrate with the "NCWP" web-based portal strengthening their segments for ensuring that their e-content reach every nook and corner wherever and whenever an artist requires them.
- 11.13 All art form modules in the form of e-content would be made available, free of cost, to every Indian artist. The State Governments and other institutions in the public or private domain would be encouraged to contribute their all art forms/expertise/available e-content free of cost for the use of artists in India.
- 11.14 Open-access would be the key philosophy and collaborations with other similar efforts of high quality elsewhere in the world would also be explored.

12. Mission Structure

12.1 Committees, Management Structures

There would be an Empowered Committee of Experts which will be known as **Project Approval Board** which would have power to sanction various projects based on the Detailed Project Reports (DPRs). Under the apex group, there would be activity groups – one for each type of activity of the National Mission. These groups would also have the stakeholders. At least one member of each of these activity groups would be represented on the apex empowered group of experts. These activity groups would be located in the institutions entrusted with the responsibility of completing the activity in time with high quality. This structure has been created to ease the administrative and management structure to maintain smooth flow of resources as well as to achieve efficiency and effectiveness. The following shall be responsible for the administrative and financial approval for the strategy, planning and resources.

- Apex Committee
- Mission Secretariat
- Empowered Committee of Experts [to be known as Project Approval Board]
- Domain Experts Committee
- Programme Advisory and Management Team

12.2 **Apex Committee:** At the apex level, there would be a National Committee chaired by the Minister of Culture with Secretaries of Expenditure, Ministry of Panchayati Raj, Ministry of Electronics and Information Technology (MeitY), Department of Telecommunications (DOT), NITI AAYOG, Ministry of Tribal affairs, Ministry of Minority affairs, Ministry of Social Justice and Empowerment, Ministry of Textiles, , Department of Public Enterprises and DG of ICCR, Directors of Indian Institutes of Technology (IITs), Indian Institutes of Information Technology (IIITs), Heads of all institutions under the Ministry of Culture like SNA, LKA, NSD, IGNC, ZCC and CCRT etc.

12.3 This body shall play the pivotal role in policy making and provide overarching principles for the success of the Mission. The role of the apex committee is to guide and mentor the activities of the Mission. This body can suggest high impact ideas, formation of groups/networks/ communities, projects and outcome usages. The apex committee shall create and identify major empowered committee of experts, domain experts committee and programme advisory committee. There shall be the project advisory and management teams for fulfilling the objectives of the Mission proposed by domain experts committee.

12.4 Powers & Functions of Apex Committee

- Over-all policy making, giving the direction for the Mission
- Framing of guidelines
- Nomination of members & experts on the Project Approval Board
- Strategy formulation & mid-course corrections
- Periodic review of outcomes and general monitoring of the Mission as a whole

- Coordination between various Central Ministries and between Centre, States and NGOs, etc.
- Addition / alteration of powers and functions of any Committee or authority under this Mission
- Decisions regarding delegation of power (Financial or otherwise) to various Committees/ Authorities/ functionaries involved in the Mission or its projects

12.5 **Empowered Experts Committee [To be designated as Project Approval Board]**

Constitution :The Project Approval Board (PAB) shall be chaired by the Secretary(Culture) and apart from eminent experts from cultural organisations and individual artist experts shall have representatives from Department of Expenditure, NITI AAYOG, Ministry of Panchayati Raj, Department of Telecommunications, Ministry of Electronics and Information Technology (MeitY), Department of Space, Ministry of Rural Development, Ministry of Tribal affairs, Ministry of Minority affairs, ICCR, Ministry of Textile, Ministry of Information & Broadcasting, **representatives from State Governments** etc. This committee shall be responsible for ensuring implementation of the Mission objectives by various committees and teams in the best possible manner. The powers and function of the committee are listed as follows but are not limited to these. The committee in consultation with apex committee can take decisions for the Mission, in keeping with spirit of the objectives to be achieved.

At the time of considering individual projects by the Project Approval Board, MeitY's support for use of their existing core and supporting Information and Communication Technology (ICT) infrastructure under the Digital India Plan including the GI Cloud, State-Wide Area Network (SWAN), Common Services Centre, State Data Centre (SDC), Mobile Seva and Rapid Assessment System(RAS) etc. may be deliberated in detail. Further Ministry of Culture may consider taking leverage of MeitY's National Centre of Geoinformatics portal (www.ncog.gov.in) to provide Geographical Information System (GIS) based Decision Support System (DSS) as also MeitY's UMANG (Unified Mobile Application for New Age Governance) platform for creating mobile Apps envisaged and to collaborate Rapid Assessment System (RAS) for quick citizen feedback system.

12.6 **Powers and Functions of Empowered Experts Committee [To be known as Project Approval Board]**

- Critical appraisal and Sanctioning of various project proposals under the Mission based on the DPRs (Detailed Project Reports).
- Making recommendations to the Apex Committee on matters of importance.
- Final negotiations / deliberations on IPR/copyright related issues.
- Selection of domain experts committee and programme advisory committee of the Mission.
- Promotion of any activity interest of the spirit of Mission.
- Management and funding
- Network of experts/institutes/industry-institute/any network useful for the Mission in various fields.
- Deliberating on the powers and functions of various committees.

12.7 Domain Experts Committee

This committee shall be acting as a backbone for providing technical support. This committee shall be responsible for review of projects on a continuous basis. The mechanisms for streamlining projects and the integration of outcomes of projects shall fall in the jurisdiction of the committee. Broadly, the powers and function of the committee are suggested below.

12.8 Powers and Functions of Domain Experts Committee

- Review of progress and decision to release installments of grants for specific projects.
- Approval of milestones for deliverables of the project.
- Project monitoring at regular intervals
- Peer-review meetings for monitoring of progress and dovetailing with other projects in the same broad area of activity.
- Evaluation & testing of milestones and intermediate outcomes of projects in their domain.
- Assessing the utilisation certificates submitted by Project Implementing Institutions.
- Primary negotiations on IPR/copyright related matters.

12.9 Mission Secretariat

These three committees i.e. Apex committee, Empowered expert committee and Domain expert committee shall be facilitated by the Mission Secretariat. All the documentation, coordination and day to day support to all these committees shall be extended by the Mission Secretariat. This office shall play an important role as an interface between various committees and Ministry of Culture. Mission Secretariat shall be headed by the Joint Secretary concerned who will be the Nodal officer of the Mission.

12.10 Project Advisory and Management Team

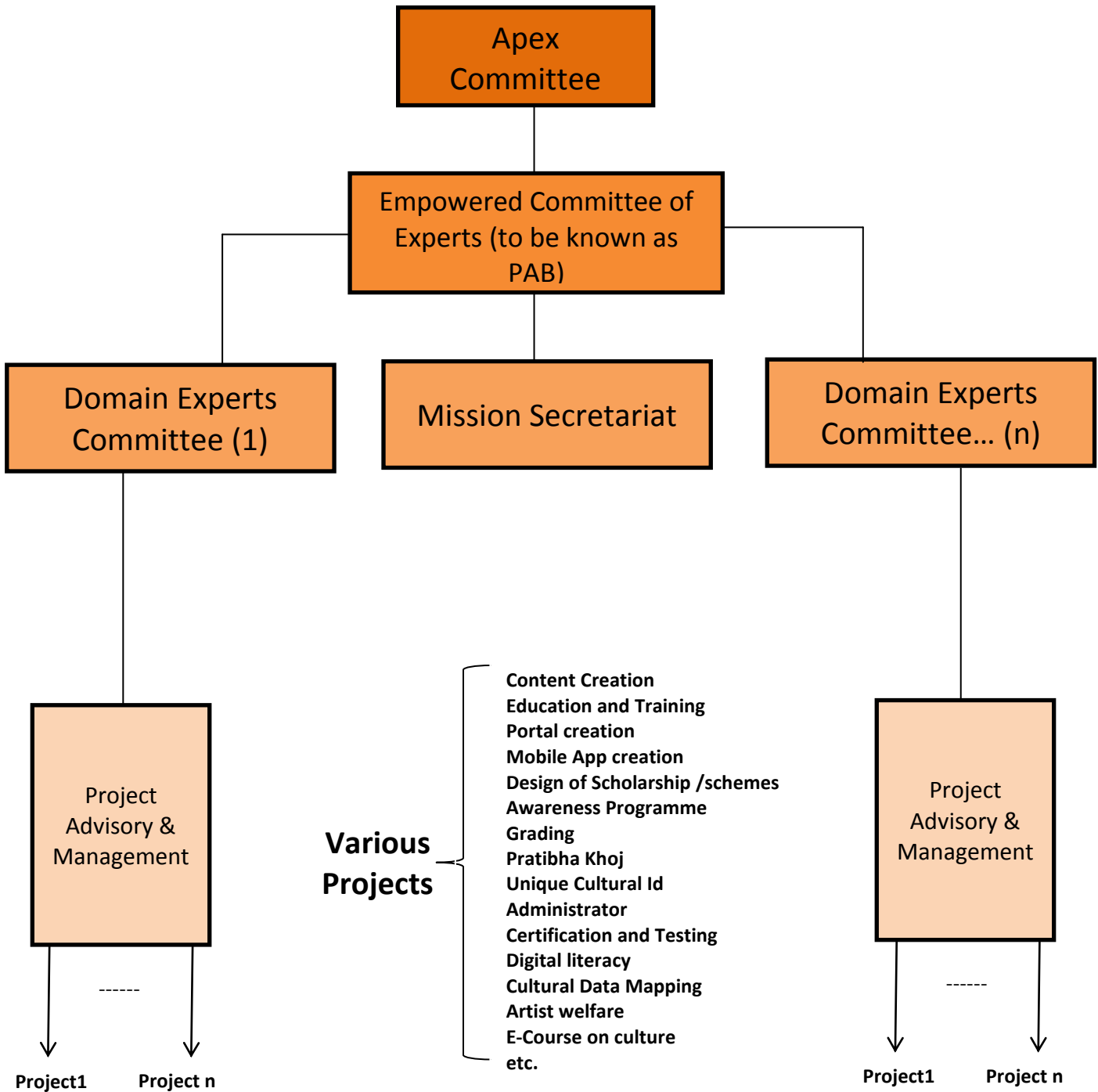
Major programmes of the Mission shall be administered and managed under the supervision of this committee. Interaction among different teams, groups and experts shall be assisted by the committee. The identification of all possible programmes shall be done by the team so that outcomes of the Mission become achievable. The overall integration across different major programmes shall be supervised and evaluated by the team.

12.11 Power and Functions of the Project Advisory and Management Team

- Selection of project advisory and management committee
- Evaluation of Project progress
- Coordination to ensure smooth flow of resources
- Enabling execution and integration of deliverables
- Resolving IPR, copy rights and any other legal issues
- Flexible structuring of groups and sub groups
- Identifying feedback system and ensure that feedback reaches at appropriate group/sub-group
- Restructuring and re-organisation for timely completion of objectives

12.12 Additional small teams or task groups can be created by each major project advisory and management team for the purpose of smooth running and achieving objectives in time. Since all major projects shall be divided into small deliverable projects for various groups

of experts. For example the integration sub-group shall be performing tasks across different groups, therefore, it is natural for them to be part of activities like coordination, portal management, IPR related activities, and testing validation. Another example may be activity like quality assurance can effectively and efficiently implemented across the set of projects and their activities. Since there would be a team for each project headed by team leader for example faculty member shall be focusing on the project therefore his/her team would focus on the limited objectives. Therefore, coordination needs to be done by management team.



13. Funding & Payment Norms for Various Activities

- 13.1 These norms would be suitably determined, on the advice of the expert committees of domain experts, by the Empowered Committee of Experts (to be known as Project Approval Board). However, the broad principle would be to release up to 30% of the project cost as 'mobilisation advance' and link the release of remaining installments to the deliverables.
- 13.2 Ministry of Culture(MOC) shall be fully responsible for releasing funds in time on the recommendation of the competent authority. The Project Approval Board shall evaluate and appraise the feedback on the DPRs, with at least three domain experts. The Project Approval Board in its recommendations shall clearly mention the timings and amount for the release. Criterion for recommending the project for funding shall be used and would be mentioned along with request for release of funds. The funds once approved shall directly be released to competent authority in organisations / institutions.
- 13.3 The funds to private institutes and startups can be released only through cultural institution under MOC. These institutes shall be responsible for delivery of outcomes Stated against the release of funds. In exceptional cases, the project approving committee can recommend direct release of funds to private industry /startups and private institutes.
- 13.4 Fund release against the deliverable shall clearly be uploaded on the website of the project and also on the website of the Mission along with summary of project, for scrutiny by the stakeholders at all the times.
- 13.5 For estimated budget requirement of the Mission, Annexure-A along with Table-I & Table-II is enclosed with this document. However, year-wise estimated budget requirement of the Mission would be as below:

Sl. No	Financial Year	Amount (in crores)
1.	2017-18	170.059
2.	2018-19	149.672
3.	2019-20	149.672
	Total	469.404

14. Activities that could be funded

- 14.1 Cultural Mapping data would be collected on the ground level. The reasonable remuneration could be sanctioned for the data collecting persons in order to motivate them and the expenses incurred by them need to be reimbursed. They may also be paid honorarium for their efforts.
- 14.2 Any research, development or extension activity leading to or assisting in fulfillment of the objectives envisaged for any of the key components of the Mission. The expenditures, inter-alia, would also cover costs of manpower, equipment, contingencies and travels.
- 14.3 Setting up of any centralized infrastructural facilities for achieving any of the objectives mentioned above.
- 14.4 Popularising the facilities / functionalities of the Mission with a view to achieving their greater utilisation by the people at large.
- 14.5 Engagement of experts, change agents, motivators.
- 14.5 Purchase of e-books, e-journals, IPRs etc. necessary to carry out the activities of the Mission.
- 14.6 Setting up and up-scaling of web-based portals for various crucial activities under the Mission.
- 14.7 Organising workshops, conferences (both national and international) for deliberations and content generation under this Mission.
- 14.8 Organising lectures of world renowned scholars with a view to making them available for Indian artists through the web-based portals.
- 14.9 MOU-based collaborations with renowned Indian/multinational companies for achieving specific research activities under the Mission or for undertaking production and roll out of the achievements in the research labs.
- 14.10 Procurement of stocks and services necessary for any Mission component.
- 14.11 No permanent construction and no permanent creation of posts. However, personnel can be hired on contract basis through service providing agencies.
- 14.12 Retired faculty members / experts may also be hired as experts for the project.
- 14.13 The Institution implementing the project may, depending on the requirement and necessity, engage start-up companies.
- 14.14 Any other activity authorised by the Apex Committee for the furtherance of the objectives of this Mission.
- 14.15 Expenditure incurred on project activities in collaboration with international expertise may be reimbursed from the project.

14.16 Efforts to locate, examine and extract relevant inputs from ancient and modern/contemporary art forms.

14.17 Any other activity approved by the Apex Board.

15. Eligibility Criteria for Institutions to be funded under the Mission

15.1 Central / State Government cultural institutions

15.2 Renowned institutions (whether in public or private sector) in the specific project area

15.3 Renowned registered NGOs with clean record

15.4 Any registered outfit established and managed by an eminent expert in a subject area, who may not be working in any of the institutions mentioned above.

15.5 Any other type of Institution approved by the Apex Board

16. Submission of Proposals

16.1 Initial project proposals will be submitted online and will be circulated on the portal among various known experts who will provide their valuable inputs/comments on the proposal or appraise its apriority.

16.2 Once the initial proposal meets certain benchmarks, a revised, documented proposal will be submitted in print form with signatures on proposal and undertaking etc., and in electronic form with appropriate digital signatures.

16.3 The proposal, both initial and final, should contain the objective, justification and relevance, approach and methodology, time-bound outcome based action plan with PERT chart, stage/phase-wise, activity-wise and outcome-wise requirement of funds, project staff requirements, proposed networking with other institutions to attain synergy and avoid duplication, facilities required from other institutions, administrative structure and norms adopted for various sub-activities, social cost-benefit analysis of the proposal, list of experts who will be working on the project, their bio- data etc., list of experts who could be used for peer review of the quality and pace of work, current status of research in that area, etc.

17. Screening of Proposals

17.1 The project proposals would be first screened by the peer groups formed by the Domain Experts Committee for specific activities and after incorporating its suggestions, if any, they would be placed before the Empowered Experts Committee [to be known as Project Approval Board] for a final decision regarding approval and financial sanctions.

18. Release of funds

- 18.1 The fund will be released immediately, after the sanction for the project is issued after obtaining the prescribed approvals. The release of funds will be done electronically to the specified bank account.

19. Extension of the Project

- 19.1 Due to unforeseen circumstances or due to enhancement of the scope of activity in the light of new experiences gained or research results obtained, it would be possible for the Empowered Committee of Experts (to be known as Project Approval Board) to grant extension to the specific project(s) on the basis of the recommendations of the Domain Expert Committee for that specific group of activity. This would, however, be done only under exceptional circumstances.

20. Calendar of Events

- 20.1 The calendar of events shall be approved by Project Approval Board. The calendar would clearly indicate start date and end date along with the deliverable(s). The major milestones achieved would be mentioned, along with the name of the project and the institute.

21. Monitoring & Supervision

- 21.1 There would be committees to monitor and supervise the set of projects to ensure timely progress of the projects and the quality assurance of the outcome of the projects. Monitoring feedback from all the committees would be sent to a coordination committee so that appropriate decisions could be taken to make sure that the overall progress of the Mission in terms of objectives and deliverables is achieved. The project monitoring shall be carried along with the user-group so that proper feedback for project investigators could be generated. It shall be the responsibility of these committees to make sure that the feedback provided by the users reaches in a format which could be implemented by project investigators. Such feedback can be generated every six months or earlier through conducting workshops.

22. Reports & Returns

- 22.1 All progress reports (Quarterly / Half-yearly/ Yearly) shall be submitted /updated electronically and shall be made available on the Mission website so that progress project outcomes are known to the project monitoring and the supervisory committee. Once a year, the whole team of people involved in the Mission should meet so that thoughts can be exchanged to add value to project. Report of such workshops can also be uploaded on the website. E-reporting system can be developed to provide scope for fruitful interaction among different stakeholders.

23. Evaluation of Projects under this Mission

- 23.1 Such evaluation may take place twice during the project period, one for mid-term correction and one after final submission. The best projects delivered can be awarded. The format for final report can be prepared by the project evaluation committee. This committee would have members from user groups, industries, and institutes amongst others.
- 23.2 Project evaluation criterion shall be developed by a group of experts so that the outcome of all the projects can be quantified. Even negative results would be encouraged for documentations so that repetition of some exercises can be avoided in the future. Final report can be evaluated nationally and internationally so that the quality of work can be evaluated at the highest possible standards. This group shall interact with the project development team so that clarity in thought process can be achieved.
- 23.3 There can be number of evaluation committees to examine project details and possible outcomes of the projects. Since these outcomes are required to be integrated, this group of evaluation committees shall invite proposals or suggest institutes/individuals that would assist in achieving the Mission goals.
- 23.4 The evaluation committees shall conduct workshops so that understanding of evaluation process and the needs of various projects are understood by various stakeholders.

24. Annexure to this Mission Document

Annexure A: Mission estimated budget along with Tables-I & II.

Annexure B: Schedule of activities under the Mission (PERT Chart)

Mission Financial Projections

(Amount in Rs. Crores)

Sl. No.	Description of activities	Amount/year	Amt for 3 yrs. (2017-18 to 2019-20)*	Remarks						
1	National Cultural Awareness Program									
	National Competition of art and culture and reaching out to people	118.62	355.87	Refer Table-I at page-41.						
	Guru Shishya structure to reach out to the people	19.00	57.00	<p>Considering 100 gurus-one for each art forms and 140 Shagirds per Guru. Shagird and Guru together will cover all villages and Panchayats through convening them at Block level during three years as a part of contract which will include work to be completed. Guru will get Rs. One lakh and Shagirds will get Rs.40,000 for three years.</p> <table border="1"> <tr> <td>Total amount for 100 Gurus</td> <td>Rs.1,00,000x100= Rs.1,00,00,000/-</td> </tr> <tr> <td>Total amount for (100x140) Shishyas</td> <td>Rs.40,000x100x 140= Rs.56,00,00,000/-</td> </tr> <tr> <td>Sub Total</td> <td>Rs. 57,00,00,000/- for three years</td> </tr> </table> <p>Thus, yearly expenditure would be around 19 Crs.</p>	Total amount for 100 Gurus	Rs.1,00,000x100= Rs.1,00,00,000/-	Total amount for (100x140) Shishyas	Rs.40,000x100x 140= Rs.56,00,00,000/-	Sub Total	Rs. 57,00,00,000/- for three years
Total amount for 100 Gurus	Rs.1,00,000x100= Rs.1,00,00,000/-									
Total amount for (100x140) Shishyas	Rs.40,000x100x 140= Rs.56,00,00,000/-									
Sub Total	Rs. 57,00,00,000/- for three years									
	Satellite Van		10.00 (One-time expense)	It is one-time expense. Total ten Satellite Vans shall be purchased. Approximately one satellite van cost is around Rs.1 Cr.						
	Awards for competition (adults+kids)	6.666	20.00	Refer Table-II at page-42.						
	Competition Admn. and logistics expenses	0.066	0.20	1% of competition						
	Travel and other expenses	0.333	1.00	5% of competition						
	Sub Total	154.685	444.07							
2	National Cultural Work Place									
	Portal Software and Hardware Infrastructure Cost		10.16 (One-time expense)	It is one-time expense which includes portal maintenance cost also.						
	Mobile Application									
	Testing and logistics expenses									
	Portal Maintenance cost									
	Sub total		10.16							
3	Projects cost of remaining components	2.00	6.00							
4	Mission Budget (1+2+3) above	166.845	460.23							
5	Mission administrative expenses	3.214	9.174	(Approx. 2% of Mission budget)						
6	Entire Mission Budget	170.059	469.404							

Table I

Estimated Budget for reaching out to the people from Block to National Level during three years i.e. 2017-18 to 2019-2020				
Sl. No.	Level	Quantity	Amount (in Rs) per unit	Expenditure (In Rs.)
1.	Block	6,612	491,000*	3,246,492,000
2.	Taluka	2,000	50,000	100,000,000
3.	District	651	200,000	130,200,000
4.	State	36	2,000,000	72,000,000
5.	National	1	10,000,000	10,000,000
	Total			3,558,692,000

Note: The number of Blocks, Talukas, Districts and States shall be distributed in a year in such a way that all may be covered during three years. Thus, the yearly expenditure on above activities would be around Rs. 118.62 Crs.

* The amount is variable in accordance with the number of villages and Panchayats in a particular Block @Rs.3,000/- and Rs.5,000/- per Village and per Panchayat respectively subject to the upper limit of Rs.491,000/- per Block.

Table-II

Award to top performance participants	First Prize (To be Awarded only once)	Second Prize (To be Awarded only Twice)	Third Prize (To be Awarded only Thrice)	Consolation Prize (To be Awarded only Five times. Four awards of Rs.25,000/-each)	Expenditure during three years (In Rs.)	Remarks
Essay & Quiz Competition (For Adults)	500,000	250,000	150,000	100,000	1,000,000	20% of prize money will be given to Guru {Condition: Not >5 times to a single Guru}
	Total Expenditure for Quiz & Essay Competition (Considering total 100 art forms and top performance participants of each art form will get award)				100,000,000	
Award to top performance Kids	First Prize (To be Awarded only Once)	Second Prize (To be Awarded only Twice)	Third Prize (To be Awarded only Thrice)	Consolation Prize (To be Awarded only Five times. Four awards of Rs.2,500/-each)	Expenditure during three years (In Rs.)	Remarks
Generic Competition (Kids)	50,000	25,000	15,000	10,000	100,000	
	Expenditure for four Age Groups i.e. Shishu, Bal, Arun & Tarun				400,000	
	Total Expenditure for Generic Competition (Considering total 250 art forms in case of Kids and top performance participants of each art form will get award)				100,000,000	
Total Expenditure for all competitions (Generic + Essay & Quiz)					200,000,000	

Note: The above competition shall be conducted in such a way that all the Villages and Panchayats are covered by convening them at Block level during the three year period of the Scheme. Thus, the yearly expenditure on the above activity would be around Rs.6.666 Crs.