NURTURING INDIA'S RICH CULTURAL HERITAGE

- India with its glorious past has bequeathed a remarkable variety of monuments and sites spread all across the length and breadth of the country. There are **38 UNESCO World Heritage Sites in India** (as of 2021), of which **30 are cultural sites**, **7 are natural sites** and **one mixed site**.
- Along with these are rich and varied intangible cultural heritage of the country like oral traditions and expressions, craftsmanship etc. Heritage are not just reflectors of the past, but opportunities to generate employment and income in the present and future through **heritage tourism**.

Heritage can Change the Rural Economy

- There are various heritage structures with cultural and historical significance in the rural hinterlands lying untapped and unattended. Due to the pandemic, people are now more interested in visiting less-crowded rural India. This creates opportunity for rural areas.
- There are **traditional step wells** which have heritage significance and also can be explored if the water sources can be revived. While attracting tourists, it will also solve the water issue faced by the people in the area.

Steps Taken by the Govt.

- In budget 2020-21, govt. has proposed **five archaeological sites**, namely, **Rakhigarh**i (Haryana), **Hastinapur** (Uttar Pradesh), **Shivsagar** (Assam), **Dholavira** (Gujarat) and **Adichanallur** (Tamil Nadu) to be **developed as iconic sites with on-site Museums**.
- **Rakhigarhi**, the site of a pre-Indus Valley Civilisation settlement, dating back to about 6500 BCE village is **located in Hisar District in Haryana**.
- **Dholavira**, a site of ruins of ancient Harappan city, is located near the Dholavira village in Gujarat. The site of **Adichanallu**r, one of the oldest early Iron-Age cemeteries to exist in South Asia, is a small village in Tamil Nadu.
- There are **six Buddhist Circuits under Swadesh Darshan Scheme** of Ministry of Tourism. However, there is no specific circuit for Ashokan edicts and heritage.
- Further, there is no Buddhist Site under PRASHAD and only **one site Mahabodhi temple is identified under Iconic Site Scheme**.

Suggestions:

- To attract the Buddhist tourists, particularly from South Asian and South East Asian countries, composite development of Heritage and Tourism of Iconic Buddhist Sites of significance in India can be undertaken.
- Ten Buddhist sites particularly major Ashokan edicts (Rock and Pillar), e.g., 5 rock edicts (**Girnar, Sopara, Dhauli, Jaugada, Sannati, Yerragudi**) and 5 pillar edicts, namely **Kalsi, Delhi, Vaishali, Rampurva and Lauriyacan** be developed in a circuit manner.
- Similarly, **reviving the lost traditional gardens**, for example, the royal gardens of Bundelkhand can be a boost to the local rural economy.
- **Rural heritage with tribal settlements** is now also being recognised under the category of **'Cultural Landscape'.** E.g., The **World Heritage inscription of Kanchendzonga National Park** on 2016 on World Heritage list and **Apatani cultural landscape**, **Cold desert cultural landscape** of Spiti-Ladakh on the UNESCO's tentative list.
- The inhabitants in these places have unique ways of preserving ecology, using traditional methods to attain what the modern machines and systems have been unable to.

Policy Recommendations

- An **overarching management plan** is required to revive the heritage structures with **creating a National Archaeological Database** at the outset.
- Tourism needs to be promoted with a focused and professional marketing strategy. The guidelines of the **National Conservation policy** need to be implemented vigorously.
- The ASI or State Archaeology Departments need to **identify projects that could be carried out in rural areas with MNERGA funds**.
- The '**Adopt a Heritage**' project aims to develop the heritage sites/monuments, making them tourist-friendly and enhancing the tourism potential. This involves active participation of individuals, agencies to partner in the noble social responsibility initiative by becoming "**Monument Mitra**" through the innovative concept of Vision Bidding.
- Under the '**Hunar se Rozgar Tak**' programme, training can be imparted to the rural youth belonging to the economically weaker strata of the society **to become tourist escorts**, **event facilitators etc**. Attempts should be made to **increase the skills of local people** under the schemes like PMKVY, SANKALP, UDAAN etc. **with heritage tourism in mind**.
- Projects can be participatory wherever possible including the community in reviewing design, involving them in maintenance such as volunteers. Local community participation gives a sense of ownership.
- Participation of local authorities and people are needed in preservation and conservation of Biodiversity. All heritage sites should develop special programmes for engaging school students' visits with a round the year calendar for children's workshops, activities and events.
- From '**crowd funding**' to '**community funding**', new funding models can be explored.
- The '**Ruritage**' **programme**, promoted by UNESCO aims to create innovative, rural regeneration-based models for cultural and natural heritage. Similar programme may be launched for India, bringing the **role of culture as the fourth pillar of sustainable development** and to contribute to socially inclusive economic growth and environmental sustainability in rural areas.
- **Rural India focused Incredible India 2.0 campaign** showcasing the invaluable gems of our country along with the rich intangible assets of the country could be the post pandemic plan for the tourism sector.

INDIAN FOLK ART: AN INFORMATION, EDUCATION AND COMMUNICATION TOOL

- It has been a common experience that without appropriate, adequate and intensive development communication, the mind and intent of the planning and policy do not percolate down to the people on ground the way it has been envisaged.
- Therefore, in development communication a range of methods and approaches are utilised. But, experience of Swachh Bharat communication tells that it is the **triveni of three elements**: (i) **a direct connect**, (ii) **traditional forms of communication** i.e, use of folk art as communication media and (iii) **an enabling environment**, that touches the heart of people most and makes behaviour change possible.

Case Study: Folk Media and Swachh Bharat Mission (SBM)

- **Different communication channels and IEC activities** were launched to generate awareness among masses. Few of them includes - iconic mass swachhata events, idea of 'Sankalp se Siddhi',

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concepts like 'Swachhata hi Seva', 'Swachhta is Everyone's Business', "Swachh Iconic Places', 'Swachhta Action Plan' and 'Swachhagrahi' etc.,

- However, the answers to the challenge of communicating swachhata message in simple yet effective and impactful ways **also included invoking of folk arts**. In his Mann Ki Baat address in August 2015, PM Modi inspired people to use traditional festivals, arts and cultural ethos to bring a behavior change about cleanliness.

- He said, "During this period from Raksha Bandhan to Diwali there is a series of festivals. Why don't we associate each festival with cleanliness?" Thus started a series of SBM IEC themes **celebrating every festival, every traditional event with swachhata fervour** by using traditional art and folk communication methods.

Folk Media and Development Communication

- The popularity of the folk media is because of its inexhaustible treasure of vivid forms, local aesthetics and meaningful themes. Due to local cultural context, it touches hearts and minds so easily. Despite arrival of the mass media and new communication technologies it still exists as a vital mode of communication in rural hinterland.

- For a long time, the **role of the folk media was ignored**. It was thought as a **reinforcement agent for traditional culture** of the local community and thus naturally against the direction of modern attitudes and behaviour.

- Most resources were devoted to technology-based mediums like radio and television. Hence, entirely new paradigm was created that was almost alien to the local culture.

- The experience in India showed that these **top-down communication approaches could not bring the necessary behaviour change** at grassroots. An integration of traditional and modern communication systems is thus important in rural India.

Examples of Folk Media:

- Tamashas (musical dance shows with a comedian and associate troupe); Bhajans and Kirtans
- Nautanki is another popular folk media. Nautankies were used extensively in family planning, anti-dowry campaigns.
- Similarily dramas, quawwallis, dhandhar, puppet show, Harikatha, Pala, Daskathia and other mediums attract huge crowds.
- **Jatra** is a popular folk theatre in West Bengal, Odisha, Tripura, Assam and Bihar. It is a very long play preceded by a musical concert. Musical concert is often used to attract the audience.
- Folk media is deeply entrenched in festivals and fairs. Every state or every region has culture or region-specific festivals for example Onam in Kerala, Pongal in Tamil Nadu, Ganesh Chaturthi in Maharashtra, Rath Yatra in Odisha, Durga Puja in Bengal, Phool Dei in Uttarakhand, Baisakhi in Punjab etc.
- The **Song and Drama Division** of the Ministry of Information and Broadcasting was created in 1954 to **meet the need to use folk media for development**. However, it met with resistance as it was believed that the number of people folk media reaches in a whole year is less than what the cinemas in the city do in less than a week.

Effectiveness of Folk Media

- **Best form of communication is interpersonal or direct communication**. Folk media IEC tools then reinforce this communication and create an enabling environment.

- For example, in his Mann Ki Baat address in June 2019, **focussed on water conservation**, **PM connected individuals with folk media tools, our traditions and ethos of water conservation**.
- He **compared water with God's prasad** to us as well as with philosopher's stone (mere touch of water creates and regenerates life). He went on to urge people from all walks of life to use devotional congregations such as Katha, kirtan etc. to spread the awareness regarding water conservation.
- He urged the people to **utilise traditional wisdom of India**. He requested anyone visiting Porbandar, the place of birth of revered Bapu, to also go to a house behind the house of revered Bapu, where a **200-year-old water tank still exists**. This tank is still capable of storing water and has a mechanism to harvest rain water.
- **Traditional Chholia dancers of Uttarakhand played an important role in attaining ODF status** for the region by spreading the cleanliness messages. In Odisha districts, parimal ghanta naada (clean sound of a local instrument) were carried out at dawn.

Other Examples:

- National celebrations like Independence Day, Republic Day and Gandhi Jayanti were celebrated with **precursor swachhata events** likely <u>Gandagi se Azadi Saptah, Gandagi Mukt Bharat and Swachhata Hi Seva</u>.
- Important dates on calendar such as International Women's Day, World Water Day, Champaran Satyagrah day etc. were utilised for mass events such as Swachh Shakti, Chalo Champaran, Village Immersion Programmes, Toilet aapka Adhikar, Mujhe Shauchalay Chahiye, Toilet Construction drives and student events etc.
- The success of Swachh Bharat communication was based on combining folk media with electronic/ social media and mass events. For example, **a popular radio campaign was developed around salesman Shaucha Singh**. Shaucha Singh addressed popular myths that acted as barriers to eliminating open defecation in the lingo and manners of a typical loud salesman.
- When the Mission launched a month long Swachh Sundar Shauchalay campaign urging people to paint and beautify their toilets, thousands of people used folk symbols and painting styles to do so.

SHOWCASING FOLK ART AND CULTURE AT GLOBAL STAGE

- India has always maintained its cultural heritage as an integral aspect of its global projection. A decision will be taken at UNESCO's upcoming meeting of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage about including '**Durga Puja' in the Representative List** of the **Intangible Cultural Heritage** of Humanity.
- Last year, the Ministry of Culture had launched a draft **National List of Intangible Cultural Heritage (ICH) of India as part of its Vision 2024**. Through this, it aims to increase awareness about the various intangible cultural heritage elements from different states to ensure their protection and preservation.

Defining Before Dealing

- Several attempts have been made to **define the concept of Folk** in a generalised sense. India is a diverse country and a myriad of cultural expressions are present in India.
- **Close similarities** can be pointed out among various folk forms while attempting to make umbrella classifications. This creates challenge in order to showcase such forms on a national and an international level

- But the quintessential spirit of folk culture reveals itself clearly, distinguishing it from other art forms. For instance, the Folk dances - **'Ghode Modini' from Goa**, **'Poikkaal Kuthirai Aattam' from Tamil Nadu** and **'Kachchi Ghodi' from Rajasthan**, may all appear to be the same, at least in their appearances.
- 'Ghode Modini' is performed to praise warriors from Goa, draped in Rajput costumes, who fought ferocious battles against the Portuguese and to drive out thieves from villages.
- 'Kachchi Ghodi', on the other hand, uses the folk media at weddings to narrate the tales of the Bhanwariya bandit. 'Poikkal Kuthirai' instead is linked to the worship of Ayyanar in costumes of kings and queens indulging in acrobatics for hours.

A Parley with the Classical Folks

- The roots of the classical arts can be traced to '**Natya Shastra' by Bharata Muni**, which was first compiled between 200 BCE to 200 CE. Yet, it is amusing to note that **not a single art form is mentioned explicitly in it**.
- Over the years, attempts were made to document and codify some art forms based on these texts. It was also the earliest modes of preservation of culture.
- This led to the creation of a learned audience or Rasikas. Through books like **Abhinaya Darpana by Nandikeshvara** or the **Sangita Ratnakara by Sarngadeva**, these 'cultured' audiences could understand art, breaking barriers.
- In a parallel setting, people viewed and treated art from a perspective that **connected them with life itself**. To them, the ornamental darbars, courts and amphitheatres were far from being accessible. They instead turned fields, pavements under the trees etc. into breeding grounds of Art.
- They closely depicted their life, social relationships, work and religious affiliations, including that with Nature. For example, **Bhimmas, a sect of Gonds in Chhattisgarh**, played large single-headed drums to appeal to their god Bhim, for Rain.
- **Colonialism to an extent has facilitated this exclusivity**. It was not just successful in banning the classical art forms in India then, but also banned the folk forms.
- Due to lack of support and encouragement and consequent lack of popularity and adequate recognition, several arts forms remained **arrested to the geographical boundaries associated with the places of its origin**.
- Because of the better availability of standard codes for assessment and yardsticks to ensure quality, more efforts have been put to preserve Classical Arts over the other. This has pushed other art forms to take inspiration from these economically rewarding and popular art forms, **compromising the originalit**y in the process when in reality it is difficult to pronounce where folk ends and classical begins, even if there was a systematic demarcation.

Steps Taken by the Government

- The Ministry of Culture, the Ministry of External Affairs through ICCR, the Ministry of Tourism, the Ministry of Minority Affairs, has actively intervened for the promotion of traditional Folk Art and Culture.
- The government has organised '**Festivals of India Abroad'** and '**Namaste India'** in foreign countries. ICT initiatives including the **Sanskriti Channel**, **Virtual Museums and the Indian Culture portal**, have tried reducing the distance.
- **Know India Programme**, a three-week orientation programme by the MEA, has created a unique forum for youth diaspora to acquaint themselves with Indian Culture.

- **Promotion of Culture Ties with Diasporas** schemes, establishments/renovations of cultural centres like the recent centre in **Jaffna, Sri Lanka** have all facilitated the showcasing of traditional Indian Culture at an international level.
- India has signed several **bilateral agreements with other countries for Cultural Exchanges and Promotion**.
- Since 2015, eleven **Rashtriya Sanskriti Mahotsavs** have been organised under the **Ek Bharat Shreshtha Bharat campaign**. Flagship programmes like **Lok Kala Darshan**, **Lok Nritya Bharat Bharati**, **Tribal Dance Festival**, **Folk Theater Festival**, **Lok Gyan Parampara** have also served a catalyst in the pursuit to protect and promote folk culture.

Challenges in Preserving Folk Art Forms

- The very intent of promoting culture is for its preservation. An impatience to exhibit and **popularise folk arts without preserving their original flavour** and distinctiveness, through increased marketing, may strip any folk form of its uniqueness and its individual speciality. This is more dangerous than ignoring the Arts.
- In the process of showcasing a fraction of culture, it is subjected to several strains, the strain of making it more appealing, presenting it in an alien environment, etc. **Artistes face the audience** with the same trepidation that **animals face when within a zoo**.
- Preservation and conservation in India have been perhaps limited to that of the Traditional Tribal and Folk Art. It may be so because of the potential it holds in the international market owing to its aesthetic sensibility and authenticity.
- It has helped art forms like Ganjifa painting, Bhil painting, Roghan Art, Champa Rumal to return to popular culture. Transportation Hubs including Metro stations and Airports in India have also volunteered in preserving and sensitising the passenger about various Art forms.
- But this exercise of encasement is **practical only for Visual Arts** and not for performing arts. Many traditional cultures have been **uprooted by war** and also by the **urge to move to urban areas**.

Dilemma

- The pursuit to bring the folk into the mainstream has also been **invasive** in a sense that strips away the barriers that once protected them. But the dilemma arises when, despite the intrusion, it makes it possible to preserve the memory of such forms before they vanish from our sight.
- There is also another conceptual dilemma. The idea of taking an art form to an international level is rarely applied beyond the literal interpretation. It then becomes limited to taking culture to a foreign land which is just opposite to the **idea of bringing the world to the doorstep**.
- It is critical that the **Culture is first preserved in the vicinity of where it originated**, then comes the sensitisation of them in the other parts of the country before its showcase is even planned at an international level. There is a pressing need to identify **what to promote and how to promote**.

Way Out:

- Participatory movements and efforts involving documentation could facilitate the ambitious National Mission on Cultural Mapping and Roadmap, launched by the Ministry of Culture.
- Initiatives like '**Dekho Apna Desh'** will help people go back to their roots, help appreciate that of others, and experience them in their natural setting.
- Establishments of more specialised agencies focussing purely on Folk Art and Culture is required.

ART AND CRAFTS OF NORTHEAST INDIA

The seven states of the North Eastern region are home to over 160 major Scheduled Tribes and over 400 other tribal and sub-tribal communities and groups, each having its own distinct and unique cultural tradition, replete with a rich history and folklore.

Handloom

- In Assam, **Assamese women** weave the three-piece **mekhela-chador** and **riha**, while **Bodo women** produce the brilliant **dokhona-jwmgra** and **aronai**. **Women of the Rabha community** on the other hand weave **khambung and riphan**, while **Mishing women** produce **sumpa and galuk**.
- **Manipur** - **Meitei** community weave the phanek, **Tangkhuls** weave the kasan, **Paites**, **Vaipheis** and **Zous p**roduce different types of puan, **Thadous** the khamtang and **Koms** the punkophoi.
- **Nagaland -** The **Ao shawl** thus is known as *tsungkotepsu*, and the **Angami shawl** is called *loramhousho*.
- **Arunchal Pradesh** - **Singpho women** weave the *pukang*, **Nyishi women** the *par-ij*, **Apatani women** the *bilan-abi and chinyu-ab*
- **Mizoram**, women weave different varieties of the puan — a drape and uncut rectangular fabric with well-crafted edges, as also the *punchei and tuallohpuan*.
- **In Meghalaya**, the *jeinsem* worn by **Khasi women**. **Garo women** weave the *dakmanda*, and occasionally an eking too.
- **In Tripura**, **Reang** and other tribal communities are experts in weaving the *rignai and pasara*.
- The **gamosa** is a traditional hand-woven cotton towel of Assamese women.

Bamboo and Cane

- The Northeast is home to **at least 90 species of bamboos**, of which 41 are endemic to the region. Almost every community in the Northeast has workmanship of high order as far as bamboo and cane products are concerned.
- Examples include: Adi, Apatani, Sherdukpen, Tangsa or Khamti tribe of Arunachal Pradesh, or the Reang, Jamatia, Noatia or Uchai tribe of Tripura

Woodcraft

- Wood carving or woodcraft is particularly notable among the tribal communities of Nagaland. Different **Naga tribes** like Ao, Konyak, Sangtam, Phom, Chang, Khiamniungam and Yimchunger, also make amazing log-drums—carved out of solid pieces of logs — as part of their community tradition.
- In Arunachal Pradesh also, wood carving varies from tribe to tribe. The **Sherdukpen and Monpa artisans** produce a variety of door and window frames, boxes etc.
- The magnificent wooden masks produced by the Monpa, Sherdukpen, Memba and Khamba tribes, are used in ceremonial dances.
- The **Khamtis, being Buddhists by faith**, also make beautiful images of various deities. In Assam, the dhol played in Rongali bihu is made of wood, so are traditional drums of the Bodo, Rabha, Mishing and Karbi communities.

Masks

- In Assam, mask-making is particularly concentrated in the **Satra institutions** — Vaishnavite monasteries — in **Majuli, the world's largest inhabited river island**.

- Masks are integral part of traditional **bhawona performance**. Various deities, demons, birds, animals, reptiles and some mythological characters are represented through these masks. The **Monpas and Sherdukpens of Arunachal Pradesh** use a wide range of masks in their traditional and ritual dances and festivals.

Pottery

- In Assam, **one category of potters uses the wheel** for making various kinds of earthen utensils, while **another category work without the wheel**. Such wheel-less pottery villages exist particularly in the Majuli island.
- In Dhubri (western Assam), a cluster of villages has specialised in manufacturing fascinating terracotta and pottery items.
- Longpi, a village in Manipur stands out with its black earthenware. In the Jaintia Hills of Meghalaya, the **Larnai** area excels in **the blue-grey earthen pottery** that is shaped by hand, without the aid of a potter's wheel.

Conclusion:

- The above-mentioned art and crafts have been facing stiff competition from machine-made products. Traditional artisans are increasingly facing a tough time with production cost rising every passing day.
- Therefore, the first step is to **preserve these traditions** from becoming extinct. Secondly, there is a need to **integrate the traditional technique with modern art form**.
- Many of the art and craft products produced traditionally can be promoted as souvenirs, decorative items and collector's items alongside tourism, the greenest and most environment-friendly industry.
- **AatmaNirbhar Bharat** can probably also focus on the traditional art and crafts sector of the North-eastern region, so that such a rich heritage does not get wiped away due to so-called modernisation.

MSME - A POWERFUL ENGINE OF INDIA'S ECONOMIC GROWTH

- The COVID-19 pandemic has built up the spirit of self-reliance and it is now evident that from **zero production** of Personal Protection Equipment (PPE) before March 2020, India today has created a capacity **of producing 2 lakh PPE kits daily**.

> History has shown that great companies emerge during crisis. Companies like **Airbnb and Slack were founded during the peak of financial crisis of 2008**.

- The entire thrust on taking up challenges and uncovering opportunities will be based on the **five pillars of 'AatmaNirbhar Bharat'** which includes *economy, infrastructure, systems, vibrant demography and demand*.

Importance of MSME:

- The MSME sector accounts for **29 percent of Indian GDP** and employs **11 crore people**. MSME sector is next to agriculture in terms of providing employment.
- It accounts for **48 percent of Indian exports**. With strong and complex backward and forward linkages, it provides essential support to large enterprises and their value chain.
- **One fifth of these MSMEs are based in rural areas**. This also indicates the role they play in promoting sustainable and inclusive development and generating large scale employment in rural areas.

- MSMEs are complementary to large industries as ancillary units and this sector contributes enormously to the socio-economic development of the country.

Steps Taken

- Apart from **initial relief package to MSME** during COVID-19 crisis, the Union Budget 2021-22 brought relief to the capital starved MSME's with government infusing Rs. 15,700 crore for the sector. The decision to incentivise the incorporation of **One Person Companies** in the budget will feed the MSME eco-system.
- By redefining MSME's, the govt. has brought in a large number of micro and small units under the sector, benefitting them with measures, schemes and concessions.
- The measures include **Rs. 20,000 crore subordinate debt** for MSMEs and **Rs.50,000 crore equity infusion through MSME fund of funds**. MSME's also benefitted from Rs. 3 lakh crore **Emergency Credit Line Guarantee scheme**.
- The **rationalisation of taxes and duties** (for various products from steel and alloys to garments and leather) favours domestic manufacturers and will further boost the sector.

Sector-wise impact of COVID-19

- The **Textile and Apparel sector** provides 45 million direct employment and contributes two percent of GDP. It will be impacted because of limited demand.
- The **Auto and auto components** sector provide 40 million employment and contributes **7.1 percent of GDP**. It will be significantly impact people's purchasing power.
- The **Aviation and Tourism sector**, which provides 42.7 million employment and contributes **2.4 percent of GDP**, is amongst the first sectors to be hit. The tourism and the hospitality sector will see a huge job loss.
- The **real estate sector** is one of the biggest employment generators in the country. It has a multiplier effect on around 250 allied industries. **Housing is expected to have a muted demand** and significant reduction in new launches.
- The **consumer, retail and Internet business** contributes 10 percent of the GDP and provides 8 percent employment. It will see an **immediate uptick due to hoarding** of essentials; however, the retailers need to be wary of the supply chain disruptions.
- The **Education and Skilling sector** has a market size of $101.1 billion dollars. The **sluggish human resource requirement** is likely to increase unemployment and even after the operations resume, there will be issues relating to sustainability of MSMEs, thus leading to large number of layoffs.
- The **Food and Agri sector** which contributes to 16.5 percent of GDP and provides 43 percent of the total employment, the **impact is likely to be low** on both primary agricultural produce and usage of agri inputs like seeds, pesticides and fertilisers. However, all good exports to major economies will grapple for the next six months.
- The **Transport and Logistics sector** which contributes 14 percent of GDP and provides employment to 8.27 million people, will see a medium impact.

The Road Ahead

- It is imperative that government increases investment in the social sector including healthcare, education, environment and rural infrastructure. There is need to look at sustaining demand and the government should plan to push demand through another stimulus down the road.
- India must significantly embark on its journey of self-reliance and start with three missions- solar and battery energy, consumer electronics and Artificial Intelligence.

- It is pertinent to note that India's **Research and Development spending is 0.6 percent of GDP**, whereas for China it is 2.1 percent and South Korea 4.55 percent.
- **Incentivising innovation over imitation** and emphasising on design, engineering and manufacturing at scale is needed.

Other policy changes that need to be taken up:

1) Incentivising digital adoption within the sector 2) Promoting digital literacy 3) Addressing skilling challenges 4) Reducing GST 5) Easing various regulation licencing and compliance 6) Making interventions that would guide the sector to wider markets, through e-commerce

For MSMEs to recover from the COVID-19 crisis, they need to:

- Embrace technology and digitisation
- Change mindset and focus on business innovation
- Monitor labour productivity on a daily basis
- Think of strategies that can revive revenues of the businesses within a short span of time.
- Business needs to be more agile and come up with crisis management strategies
- Focus on three factors
   o Managing short term disruptions
   o Catering to medium term needs
   o Planning for long term changes
- Building resilient and local supply chain
- Digitising supply chain completely
- Divesting unprofitable verticals of business
- Sticking to core and focussing on strengthening it

Conclusion

With intense competition at global level and the demands arising from globalisation, it is imperative for MSMEs to demonstrate greater competitiveness, position themselves strategically and leverage their engagements in global value chains.

WARLIS: LIFE AROUND NATURE

- India has one of the largest tribal populations in the world. In the **North Sahyadri mountain range of Maharashtra** lives the Adivasi tribe by the name of **Warlis**.
- The Warlis are mainly found in **Maharashtra; Gujarat; and the Union Territories of Dadra and Nagar Haveli and Daman and Diu**.
- **Warlis** speak an unwritten Warli language. Their main occupation is agriculture and allied activities.
- Warlis hold a very strong respect for their spirits and deities. For the warlis, Bhagat, is their guru. They believe in tantra, mantra and in re-birth.

Warli Paintings

- The most crucial form of **art is the Warli paintings**. Its roots can be traced to the early 10th century AD. Their paintings reflect their beliefs and traditions.
- They use **fine powder of Geru** known as **lalmati** and mix it with water to form liquid colour that makes muddy wall their canvas. **Bamboo stick** crushed at end to form as **brush**.

- The **Warlis** use **only white colour** for their paintings. The white colours are made using a **mixture of rice dough** and **natural glues** which are obtained from trees.
- In Warli painting, **usage of basic geometric shapes** like triangles, circles, squares and lines are used to add effect and beauty. All these shapes are influenced by the nature.
- The **triangle** often symbolises hills and pointed trees, the **circles** symbolise sun and moon god. The **squares** symbolise chowks.
- The paintings highlight the struggles of their daily life. Activities of hunting, fishing, farming, festivals, dances, trees, snakes, ants and animals are depicted in their paintings.
- Dance is a very important part of the warli culture. The **Tarpa** (instrument) dance, is one of the most famous dance forms. Along with **Tarpa dance**, **Dhol dance**, **Gauri dance** are important.
- In 1970 when **Jivya Soma Mashe**, started painting the daily life of warlis, the Government of India gave him the **Master Craftsmen status**.

UNDERSTANDING INDIAN CLASSICAL DANCE

- **Classical dance started out in the form of worship in temples**, then in the kingdoms of Mughal Empire, and this even gained acceptance (since 18th-19th centuries) at international level in the field of 'Art and Culture'.

Techniques

- This involve **strict techniques and rules relating to body movements**, **bhava** (expressions), **costume**s, **hand and leg postures**, etc., and its earliest evidence can be traced in **Bharata Muni's Natya Sastra**.
- Indian classical dances are broadly represented in two formats. One is **Tandava**, which is said to be **originated by Lord Shiva** and **includes fast movements** of body parts to show aggression, courage, etc.
- Another is **Lasya**, which displays **grace, love, beauty, gentleness** (it is believed to be originated by Goddess Parvati), and is mostly performed by females.
- In fact, **performance or Abhinaya** in this Art form is **divided into three parts**: **Natya**, referring to imitation of a story; **Nritta**, implying actual dance movements; and **Nritya**, depicting usage of facial and hand gestures/motions.
- **Ghungroos or ankle bells** are worn and are considered auspicious instruments that enable the dancers to perform as per the **Taal/Tala** (rhythm consisting of beats/matras) and **Laya** (tempo of rhythm) in Hindustani music.

Different Classical Dance

- **Bharatanatyam**, as one of the most famous Indian classical dances, belongs to the State of Tamil Nadu and has one of the **toughest leg postures** (**Mandala**), i.e., **Aramandi,** *where heels are put together, while toes point outwards and the knees remain bent in half-squat position*.
- **Kathak** is a popular dance form of North India and has three Gharanas: Lucknow, Jaipur and Banaras. This involves **telling a story through expressions, and footwork** (Tatkar) and **spins** (Chakkar).
- **Kathakali is from Kerala** with a perfect blend of dance, music, drama, expressions, and the costumes which are huge and enchanting as they involve **green colour Paccha** make-up on face, **Kirita** (big golden headgear) and a long bellowing cushion-padded skirt.

- **Mohiniattam dance**, which is also from **Kerala**, is more subtle with delicate movements of body parts and is generally performed solo by woman (known as dance by the enchantress).
- **Manipuri dance** from Manipur has more devotional form and is based on **Radha-Krishan's Raslila**.
- **Odissi** is one of the ancient dances which depicts **archeological culture of Odisha** and has **circular movement of legs**. *Tribhanga* is its main **standing posture** in which body **bends at three levels**: knees in one direction and hips/waist in second; and shoulders/neck in other form.
- **Kuchipudi dance** belongs to the **Andhra Pradesh** and has **fast foot movements** with dramatic expressions and dialogues. It is also **performed on the edge of a brass plate** (known as **Tarangam**) on the **beats of Carnatic music**.
- On the other hand, folk dances have been created based on narrative of the region, based on how people live there, communicate with each other, enjoy festivals as per the seasons and agricultural harvest of the State/region, etc.
- These include *Bhangra* from Punjab, *Ghoomar* from Rajasthan, *Lavani* from Maharashtra, *Bihu* from Assam, *Garba* from Gujarat, *Chhau* from West Bengal and Odisha, *Bacha Nagma and Rouf* from Jammu and Kashmir, etc.

TRADITIONAL TOY INDUSTRY-NEW INDIA'S SUNRISE SECTOR

- Toys are an important part of childhood, as they aid in physiological, mental, and emotional development. It instils a sense of shape and colours, enhance cognitive abilities, and improve creativity.
- Traditional toys are also an **important cultural asset** as they are a means to preserve their heritage, and the craftsmen and artisans depend upon the production for their livelihood.

Economic Aspect

- Toy industry is a **labour-oriented industry** based on master craftsmanship and creative designing. This sector plays an important role in **generating employment opportunities for women** and providing a regular source of income for rural households. In the toy industry, over **60 percent of toy factory workers are women**.
- The Indian toy retail market was valued at "INR 16,000 Crore (USD 2.2 Bn) in 2020, which **accounts for <1 percent of the global market**.
- Currently, **85 percent of the domestic demand** for toys is **met through imports** from China, Sri Lanka, Malaysia, Germany, and the US.
- In comparison to import volumes, **India's toy exports merely stand at INR 730 Crore** (USD 100 Mn).

Steps Taken to Boost This Sector

- **National Action Plan**-a comprehensive action plan to boost local manufacturing and incentivise toy and handicraft manufacturers in the country.
- **Toy Fair** - the government organised a National Toy Fair from February 27 - March 03, 2021. It was aimed to provide a platform to promote traditional, eco-friendly, and indigenous toys.
- **Toycathon** - to promote toy manufacturing among domestic players, particularly rural entrepreneurs. The Ministry of Electronics and IT, joined forces with the All India Council for Technical Education (AICTE) to organise **'Toycathon 2021'**. This concept is a first-of-its-kind hackathon to *develop indigenous toys and games highlighting India's culture, history and mythology*.

- **Toy Cluster Programme**- Indian toy industry is highly unorganised, with more than 4,000 MSMEs operating across the country. To streamline this sector, the government announced the '**Product Specific Industrial Cluster Development Programme'** in 2020 to build toy clusters in dedicated SEZs and help them become customised, self-sustained ecosystems catering to export markets.
- Several state governments have swung into action and allocated dedicated areas for building toy cities and park clusters. **Karnataka is creating India's first toy cluster in Koppal district**.

Conclusion: New India's traditional toy industry is at the cusp of unprecedented growth. The growth of the traditional toy industry is truly a step towards the vision of a self-reliant New India.

ROLE OF FOLK MEDIA IN NATION BUILDING

- The goal of AatmaNirbhar Bharat is to make India a bigger and more important part of the global economy", pursuing policies that are efficient, competitive and resilient; and being self-sustaining and self-generating.

Vocal for Local

- Not only should products be 'Made in India', but the promotion of those product should take place so as to make those products competitive.
- An **extension of this slogan is 'local for global'**, that local products in India should have global appeal and reach. The slogan has also been extended to sectors such as the toy sector, **"time to be vocal for local toys"**.

Make for the World and Folk Media

- PM Modi during the 2020 Independence speech, said that 'make for world' should go hand in hand with 'make in India' and that the slogan 'make for world' should be a key slogan like 'Make in India'. A variation of the **slogan is "Make in India for the world".**
- There is need for promotion of this concept through different platforms. Mass media has been playing a major role in this, but the reach of mass media is limited.
- It is largely limited to urban areas. In this context, **traditional folk media has the capability to reach large number of rural people**.

Role of Folk Media

- Folk media are the arts which have been transmitting values, thoughts, norms, beliefs and experiences of people in a homogenous society through its various forms.
- Folk dance, rural drama and musical variety of the village people; all come under traditional media. It is not just confined to dance and music, but also includes art and crafts.
- In India, folk performance is a composite art. It is a total art created by the fusion of elements from music, dance, pantomime, versification, epic ballad recitation, religion and festival peasantry.
- It absorbs ceremonials, rituals, beliefs and of course the social system. **Hence, it has been noticed as a medium of developmental communication**.
- The **reach of folk media is higher** as it breaks the language and literacy barriers, and adds curiosity in the listeners.
- The first significant international recognition of the traditional media in the communication and development strategies of the developing countries, came in the year 1972, when the **international**

parenthood federation and UNESCO organised a series of meetings in London relating to integrated use of folk and traditional media in **family planning communication programmes**.

- The folk media in India seems to be used as supplements to the mass media rather than at the centre of communication efforts to reach 70 percent of India's total population who live in villages.
- *"Baul", "Kavigan", "Chhau"* dance of **Bengal,** "*Lavani"* of **Maharashtr**a, "*Gee-Gee"* of **Karnataka**, and "*Villupattu"* of **Tamil Nadu**, were effective in arousing the conscience of the people against the colonial rule of the British.
- The traditional media were effective in many political and social campaigns launched by Mahatma Gandhi. Likewise, the eminent **Tamil poet Sumbramania Bharati started using folk music to evoke patriotic feelings**.
- Similarly, in 1940's India People Theatre Association successfully handled some of the popular regional theatre like *'Jatra"* of **Benga**l, *"Bavai"* of **Gujara**t, "T*amsa*" of **Maharastra**, *"Burkatha*" of **Andhra Pradesh**, to increase social awareness and political education.

Strategies for Promoting Role of Folk Media for Nation Building

1. **Identifying Interest, Needs and Attitude of Rural community** - This will result in proper understanding of grass root situation and will be helpful in drawing attention.
2. **Planning** – Through proper planning, the gaps in communicating the message will be eliminated. Communication gap and time lag are major barrier in communication.
3. **Utilising the Social Structure of Village** - In a rural situation there are **change agents** who act as a source for reinforcement of decisions. For example, we see farmers look for the advice of progressive farmers in village in the adoption of new technology. So, in order to promote development of nation, **there is need for understanding the rural situation, its social structure and potential change agents**.
4. **Integration of Folk Media, Mass Media and Social Media** – It would create great value to the dissemination of message. For example, *Nutritional International-a YouTube channel*, developed a video named **Namak Raja** for **promoting Iodized salt in India**. Such mass media material and social media channels may be developed for promoting AatmaNirbhar Bharat in the form of documentary films and printed material for broadcasting, telecasting in mass media channels and sharing of content in social media.

PRESERVING PERFORMING ARTS

- Performing art is performed before the audience and is appreciated for its content, form, style, and the aesthetic approach. **Music, dance, and drama are the forms of performing arts** that are being traditionally performed on stage before the audience.
- Performing arts are the **repository of "Cultural Heritage**", the intangible cultural heritage. It includes traditions or living expressions inherited from our ancestors in the form of diverse performing arts like oral traditions, song, dance, and drama.

Why Preservation is Needed?

- Performing arts has its **deep connections with the oral traditions** and expressions, verbal/non-verbal. It explores human character and behaviour and the cultural ecology with social practices, rituals, and festivities.

- It has concerns with the knowledge and practice of a community representative about nature and the universe.
- It makes a natural bonding between the generations by exploring the conflicting stories of human characters being told in the form of song, music, dance, and drama.
- Performing arts practices to express not only the abstract feelings of a human being, but it also uses traditional as well as innovative craftsmanship to communicate expressions powerfully.
- It is a locally connected, community-based living practice and promotes cultural diversity and human creativity. Human being can be connected to their roots through the performing arts.

Traditional Performing Arts:

- Ras, Rasiya Geet, Nautanki, Birha, Sohar, Hori, Dhobiya Dance, Alha, Ramleela of **Uttar Pradesh**;
- Pankhida, Lotia, Ghoomer, Kalbelia, Swang, Phad, Langa and Mangniyar, Khyal, Iaavni of **Rajastha**n;
- Pandvani, Baans Geet, Loriki, Nacha of **Chattisgarh/MP**;
- Mando, Dasavatar, Theatre of **Goa**;
- Chhakri, Bhand Pather, Rouf Dance, Bachnagama, Bhakha of **Jammu and Kashmir**;
- Laman of **Himachal Pradesh**;
- Tappa, Bhand Mirasi, Jugni, Dhad Sarangi, Algojha, Heer, Bhangra, Gidda, Shabad Kirtan of **Punjab**, Sang/Swang ragini of **Haryana**;
- Powada, Laavni, Tamasha, Dasavatar, Jhadipatti of **Maharashtra**;
- Burrakatha of **Andhra Pradesh**;
- Bhuta Song, Kuttiyattam, Kathkali, Moiniattam, Mudiyattu, Chavittnatam of **Kerala**;
- Daskathiya, Prahalad Natak, BharatLeela, Ramleela, Daskathia, Chhau of **Odisha;**
- Bihu, Sattariya, Gayan Bayan, Tokri Geet, Jikir Zari, Ojhapali, Dhulia Circus, Mobial Theatre, Devdhani, Bhavona of **Assam**;
- Li Haroba, Manipuri Ras, Sumang Leela, Pung Cholam, Dhol Cholam, Moirang Parva of **Manipur;**
- Salhes Naach, Chandaini, Vidapat, Bhikhari Thakur's Bidesia, Chaiti, Jat Jatin, baramasa, Poorvi, Hori, Jogida of **Bihar**;
- Villu Paatu, Ammanaivari of **Tamil Nadu**; Hojagiri of **Tripura**; Chhau of **Jharkhand**;
- Jhumur, Chand Biwir Pala Gaan, Baul, Chhau, Jatra of **West Benga**l,
- Bhavai, Garba, Dandiya of **Gujarat**

Suggestions

- Developing the idea of a **specific museum (Living Home)** of live performing arts at the regional level is needed. We need scholars, researchers to identify and define the best practices of art.
- The **establishment of a performing arts council at the regional level** will be helpful to take measures to ensure the substantial existence of the art form.
- Every **school should host the regional, local cultural expressions** in the form of performing arts in their campus with the involvement of the traditional artists.
- **Documentation** is a good effort to preserve. The **community members are needed to be involved** and trained to document the practice with all its tangible and intangible elements.
- It is suggested **to establish Indian Cultural Services**, to bring some best administrative minds of the country to enhance the status and practice of performing arts.
- There is a need to have more investments, cultural administrators, professional performing artists at district levels, museum cultural complexes etc.

- **Low cost fully equipped auditoriums at the block level** may support the artists in a big way. National, regional and local performing arts competitions, and creative workshops and productions may be felicitated by the government and local concerned bodies.

Conclusion

Performing arts are the **three-dimensional human idea in practice** to keep the abstract creative urges and character transparent for the masses in a defined, disciplined space with the strength of content and the beauty of expression **to keep the society in control of the body**, **voice, and mind to maintain peace and harmony in the locality** and on the globe for a future generation living happily in harmony with nature and universe.