

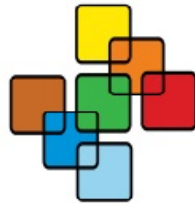


'DAKSHINI'

**E-NEWSLETTER
Of
South Zone Cultural Centre**

Volume 1. No 1.

April 2015



Mail:

**SOUTH ZONE CULTURAL CENTRE ,DAKSHINI, MEDICAL COLLEGE ROAD,
THANJAVUR-613004**

EMAIL : SZCC1986@GMAIL.COM

WEBSITE : WWW.SZCCINDIA.ORG

'DAKSHINI'

Editor:

Dr.Sajith .E.N.

Director

South Zone Cultural Centre

'Dakshini' Medical College Road,

Thanjavur 613 004

E Mail: director.szcc@gmail.com

Associate Editor:

Dr.AL.Muthuraman

Consultant

South Zone Cultural Centre

'Dakshini' Medical College Road,

Thanjavur 613 004

E Mail: consultantszcc@gmail.com

Editorial Assistant:

Sri Meenakshi Natha Pillai

Accounts Unit Officer

South Zone Cultural Centre

'Dakshini' Medical College Road,

Thanjavur 613 004

E Mail: szcc.gmp@gmail.com

Editorial Office:

South Zone Cultural Centre

'Dakshini' Medical College Road,

Thanjavur 613 004

From the Editors desk...

It is indeed a matter of great satisfaction that the South Zone Cultural Centre has initiated the release of its e-newsletter. In this endeavour we had the active support and guidance of honourable members of our various committees. A lot of events have been organised, independently and in collaboration with various departments of Member States, during the year. We could organise more than 100 programmes till Jan 2015 and more than 5000 Folk & Tribal artistes from across the country have participated in these programmes.

The annual event 'Salangai Naadam' a festival of Folk Dances and Craft exhibition at the headquarters which was inaugurated by Dr. K Rosaiah, His Excellency the Governor of Tamil Nadu & Chairman of this Centre on 23rd December 2014 was a huge success. More than 900 folk artistes and 70 craftsmen drawn from various corners of the country enriched the festival. From 23rd to 31st December 2014 thousands of people thronged the venue daily to enjoy the cultural extravaganza.

In addition to the programmes of performing arts, we also had painting workshops, seminars particularly on the topic 'Contribution of Folk Art forms in the Development of Classical Music & Dance' in collaboration with Colleges and Universities.

It is greatly satisfying for us that we could release the e- newsletter. We now have a website ww.szccindia.org which is being upgraded with more contents. We take this platform to invite informative articles on various art forms of the region.

Looking forward to valuable comments and suggestions in improving the quality of the Newsletter.

Dr. Sajith E.N
Director

TOURISM: LINKING CULTURES

Yogacharya Dr. ANANDA BALAYOGI BHAVANANI

MBBS, ADY, DSM, DPC, PGDFH, PGDY, FIAY, MD (AM)

Chairman ICYER and Yoganjali Natyalayam, Ananda Ashram, Pondicherry

www.icyer.com email: ananda@icyer.com

INTRODUCTION:

Travel is indeed a “Mind Opener” as it enables us to understand other cultures and by doing so get to ‘know’ our own culture better. We are able to develop a more expansive worldview rather than the ‘frog in the well’ tendency that is so common otherwise. As we travel more and more we start to realize that the ‘earlier’ highlighted differences between East and West don’t really exist anymore. Today we only have the comparisons between the ‘ancient and modern’ as the world has indeed become a global family.

Tourism is an excellent tool, a veritable window onto cultural ethos worldwide. Of course the providing of such an expansive window may have both positive and negative effects upon the local culture, its development or destruction depending on how well or how badly this ‘tool’ is used. Cultural tourism has become a key word in modern economic circles and encompasses both the use of culture to propagate the ‘business’ of tourism as well as use tourism to help sustain and develop the traditional cultural ethos unique to each part of the world.

Treating the words tourism and culture as acronyms, we can create interesting expansions of the two words in order to stimulate our understanding of the inherent qualities hidden within these two terms. For example the expansion of the word culture enables us to understand the interwoven matrix between its components such as community, interpersonal relationships (understanding), lifestyle, travel, uniqueness, religious mores and environmental experiences.

CULTURE

**C - COMMUNITY
U - UNDERSTANDING
L - LIFESTYLE
T - TRAVEL
U - UNIQUENESS
R - RELIGION
E - ENVIRONMENT**

TOURISM

**T - TRADITIONS
O - OUTSTANDINGNESS
U - UPLIFTMENT
R - REALITY
I - INTEGRATION
S - SOCIOLOGY
M - MANAGEMENT**

The expansion of the word tourism enables us to understand that tourism is related to a showcasing of the local traditions as well as other outstanding qualities of the area. It also works towards the uplifting of the area. It takes a look at ground reality and creates an integration and understanding of the social structures and customs as well as the management abilities required for the financial success of such ventures. Culture is for sure a Unique Selling Point and the modern tourism industry has finally woken up to its potential and has

begun to highlight it more and more.

Travel enables us to break stereotypes as we get to see the reality of life on the other side rather than the mere propaganda put out with vested interests. This is true of the Russians vs Americans divide as well as the North vs South Italian divide that is so similar to our own North vs South Indian divide. Racial stereotyping can be abolished only when we see other cultures and realize the greatness in diversity of human beings and their customs and mores. The grass always seems greener on other side, till we go

there and realize that everything is ultimately very similar everywhere. This is like the pious people living in Rameshwaram travelling to Kashi to wash away their sins while those living in Kashi travel to Rameshwaram to remove theirs!

THE WORLD IS SURELY A SMALL PLACE!

My marvelous world tours in the past few years had many interesting experiences that made me realize that the world is surely a very small place. When my hosts dropped me off at the San Francisco international terminal after a great time in California, the last thing I was expecting was to have another “the world is a small place” experience. The security officer checking my passport at the passenger entry point had a look at it and then looking at me asked, “Are you from Pondicherry?” Having become accustomed to officials having doubts about this white guy with an Indian passport, I was half expecting to have to make a detailed explanation when he started talking in chaste Tamil. He then introduced himself as a native of Cuddalore, a town just 20 kilometers down the coast from Pondicherry. You can very well imagine so many new brain cells popping open in my head as I realized the amazing situation where I was literally halfway around the world and then I go and hand over my passport to a guy hailing from so near my hometown of Pondicherry! Similarly when my hosts in the UK organized a grand Indo-Welsh musical night at Wales would anyone have expected me to be performing with a guy who hailed from my neighboring Chennai! Well that is what happened as Diwakar who is now settled in Wales for nearly two decades, is an excellent percussionist and so we ended up having a gala concert. Of course the added bonus was that as he had come with family and friends, I had a lot of my fellow Tamil speakers to communicate with at many a level. The Berlin part of my tour gave me a chance to meet a wonderful correspondence course student of ours and imagine my surprise when after a few hours of lovely conversation I came to know that she had a friend in Pondicherry. Upon further discussion it turned out that one of my close colleagues in the Auroville Health Centre was actually an old classmate of hers from her school days in the Lawrence School near Simla! Of course the best example of this “Small world” phenomenon was when we went to dine out at a South Indian restaurant in Berlin and enjoyed the lovely authentic Masala Dosa. When I complimented the owner on it and started talking to him, I came to know that the chef in the kitchen was from Pondicherry! Not only that but he was from an area that was very close to the old ashram in Lawspet where I grew up. Imagine my going all the way to Berlin and having a Dosa cooked by a guy from Pondicherry. What are the odds on that?

THE INDIAN EXPERIENCE

So many tourists come to our country from abroad and our tourism ministry in all its wisdom has coined the phrase “Incredible India- the *Mantra* to woo tourists”. The first part of the statement is undoubtedly very true but then the second part seems like an ignorant mistake in giving the game away! India is surely incredible but the rest of the phrase is to be understood by us and not shouted out aloud to our guests, thus displaying our naivety. “Real” culture is not to be found in our 5 star hotels and unless the tourists get to see the real India we are doing great disservice to the greatness of our cultural heritage. All visitors to India go back with an ‘unforgettable’ experience, but isn’t it our *dharma* to make sure it is a positive one?

Coming to India is always a physical, intellectual and emotional stunner for most visitors as the noise, dust and mingling crowds with the accompanying jarring noise levels is something they would have never really ever previously experienced or imagined in their wildest dreams. On top of that I do doubt whether we treat guests fairly? So often we hear stories of guests being 'taken for a ride', cheated, tormented, abused and molested in our country for no reason other than their 'white skin'. When such experiences are reported back home, what image do we cut for ourselves? Why cannot we take pride in giving our guests a marvelous experience thus enabling the worldview of our country to grow positively? We need to work on taking the positive aspects of our culture to them and at the same time try to imbibe the best of their culture so that we then create a "best of both worlds" situation.

MY UNIQUE EXPERIENCES AS A "WHITE TAMILIAN / INDIAN"

When I was at college in Nagpur, it was a totally alien situation for me. I had to learn a new language and a new culture, in addition to my medical studies. Then I observed people's attitudes towards me because I was different; in my class of about 100 students, I was the only white person. The medical college had about 500 students, and the dental college next door had about 400 students, and still I was the only white person. It kept a check on me, because I did not dare to do anything wrong. I could never skip a lecture or do anything wrong, because in any situation I was immediately recognized; for me it was almost a kind of chastity belt. Then I realized that if I did something good then people would remember me easily, so I started to build on that idea. In my college studies I got the highest marks in every exam, receiving a gold medal in preventative medicine, and a distinction in surgery. It still hurts sometimes when I walk down the street and someone makes a comment about my white skin. As a boy, I learned to speak Tamil, and in a sense it became my first language. I played with Tamil kids, and even today I often still think in Tamil before English. I am basically an Indian, a Tamilian and a Pondicherrian in a sort of disguise, and I cannot relate to anything else.

PERSONAL EXPERIENCES IN UNDERSTANDING OTHER CULTURES

I have been privileged to travel abroad eight times in the past few years. Of course I travelled a lot with my parents when I was a child but those memories are not as fresh as the ones I have had in the past few years. These tours have enabled me to 'see' some wonderful aspects of other cultures and also find similarities with our own. It has also taught me that the modern western world is not necessarily cleaner, nor are trains always on time in the UK!

When visiting Genova, Italy I had a chance to go to the Palazzo Ducale and walk through the Tower and Old prison. It made me realize, "Sometimes we think we don't have freedom in our lives but to imagine the plight of the prisoners in their cells really sends a shiver down the spine making us more aware of all the freedom we do have!" Visiting the dilapidated remains of the house of Christopher Columbus reminded me of what an

audacious life he lived! Imagine going half way across the world and then claiming as the property of your queen someone's homeland, where they have lived with traditions thousands of years old!

The trip to the unique water city of Venice that left my wife and me open mouthed in wonder. The waterways have such an impressive feel to them and the experience of waiting for the next boat (Vaporetti) at the 'bus stops' or rather 'boat stops' while witnessing the "streets" of the Grand Canal cannot be captured in mere words. The maritime portion of Venice has no roads as such, being composed almost entirely of narrow footpaths, and laid out across islands connected by stone footbridges, making transportation impossible by almost anything with wheels. To be in a city without cars, scooters or even bicycles was quite a funny experience through we missed none of them. It is quite astonishing to know that the buildings of Venice are constructed on closely spaced wooden piles that are still intact after centuries of submersion. The foundations rest on the piles, and buildings of brick or stone sit above these footings. The piles penetrate the sand and mud until they reach a much harder layer of compressed clay. Submerged by water the wood is petrified until it becomes a stone-like structure. Difficult to imagine modern humans building such things though we claim so much of advancement!

On my tour of South Africa I had a very special trip to Robben Island where Nelson Mandela spent 18 of his 27 years of imprisonment!!! Such a power place with real heaving feeling that reaches in and touches you deeply-why do humans make other fellow humans suffer? Cried unabashedly when the guide was telling us the story of Robert Mangaliso Sobukwe who really suffered for thinking out of the box. Why is that we humans as a race have to "push off" those who are different? Why cannot we understand each other better - so many questions came to mind as we went through the Robben Island prison where so many suffered like the Indian freedom fighters did in the Kalapani prisons of the Andaman islands. It is a grim reminder of what is done all over the world to those who decide to be "different" than the mob. It however helped me understand and appreciate Nelson Mandela even more than ever, for he had come back from that suffering and still could open up in such a humane way through his Gandhi-like policies of integration and harmonious co-existence rather than vindictiveness so typical of so many around the globe. Personally I feel that most prisoners on that island must have gone through immense spiritual self development either consciously or unconsciously for the human spirit does grow in such oppressed and grim situations more than in the comfortable and enjoyable ones. Of course that takes a special type of human being to realize it and I feel Mandela is surely one of those chosen ones, who choose to let the best occur in themselves.

YOGA IN THE MODERN WORLD

Having given workshops, classes, lectures, performances and talks in the USA, UK, Italy, Switzerland, Germany, Australia, New Zealand and South Africa I think I have seen a bit of the modern Yoga world. I have also had the chance to be "up to date" on all modern Yoga news thanks to the numerous Yoga journals that come to us from every part of the

globe. The general impression one gets from most Yoga magazines is that the west is only interested in the physical aspects of Yoga or take to it as a fancy that lasts not too long. I have however found that my experiences in the west have been quite different! I have found that there are many sincere seekers who desire the ‘real thing’ and some who have imbibed Yoga into their very essence.

Generally Indians seem to have Yoga built into their genes whether they know of it or not. Scratch any Indian and you will find a Yogi hidden inside. However we take our cultural heritage for granted and will not appreciate ‘that’ which is right in front of us. We lack a sense of discipline and easily fall back on the crutch of ‘it’s my karma’. On the other hand, I find western Yoga students more disciplined and capable of greater intellectual analytical understanding. Yet, they are handicapped by the lack of a typical Indian understanding of universal connective-ness and don’t have the benefit of cultural concepts that have been around for thousands of years. Ultimately a good student transcends every barrier and every limitation and I have wonderful students and members of my Yoga family from every corner of the globe today.

What I have understood from all these experiences is that there are sincere Yogis and Yoga Sadhakas everywhere in the world and that we must not label the east or west either as good or bad. Instead we need to works on imbibing the best of the east and the best of the west in a true yogic integration.

About the Author

Yogacharya Dr. ANANDA BALAYOGI BHAVANANI is Chairman of the International Centre for Yoga Education and Research at Ananda Ashram, Pondicherry, India (www.icyer.com). He is also chairman of Yoganjali Natyalayam, the premier institute of Yoga and Carnatic Music and Bharatanatyam in Pondicherry (www.rishiculture.org). He is son and successor of the internationally acclaimed Yoga team of Yogamaharishi Dr. Swami Gitananda Giri Guru Maharaj and Yogacharini Kalaimamani Ammaji, Smt Meenakshi Devi Bhavanani. He is a Gold Medalist in Medical Studies (MBBS) with postgraduate diplomas in both Family Health (PGDFH) as well as Yoga (PGDY) and the Advanced Diploma in Yoga under his illustrious parents in 1991-93. A Fellow of the Indian Academy of Yoga, he has authored 19 DVDs and 22 books on Yoga as well as published eight dozen papers, compilations and abstracts on Yoga and Yoga research in National and International Journals. He is a Classical Indian Vocalist, Percussionist, Music Composer and Choreographer of Indian Classical Dance in addition to his duties as Deputy Director of the Centre for Yoga Therapy Education and Research (CYTER), MGMCRI, Pondicherry. In recent years he has travelled abroad 14 times and conducted invited talks, public events, workshops, retreats and been major presenter at Yoga conferences in the UK, USA, Italy, Germany, Switzerland, Australia and New Zealand. He is an Honorary International Advisor to the IAYT (International Association of Yoga Therapists), USA and various Gitananda Yoga Associations all over the world.

ACTIVITIES REPORT OF SOUTH ZONE CULTURAL CENTRE, THANJAVUR IN 2014-15

The South Zone Cultural Centre is associated with various cultural activities of different religions like Hindu, Muslim & Christian. The Centre supports the performances of various folk art forms related to the said religions like Karagam/Bhaktha Prahalatha Drama, Quawali / Oppanna and Margam Kali / Chavittu Naatakam & Macbeth Drama respectively. The Centre initiated new steps like medical insurance for performing artists during its programmes and supporting activities related to Swacch Bharat both in programmes and in the office functions

During the period between 1.4.2014 to 31.03.2015, the SZCC organised / conducted more than 150 programmes including one Abroad on Festival of India in China. The South zone cultural Centre organised Yatra Festivals in Kerala and Tamil Nadu, Octave Programme in Andhra Pradesh, Telangana and Puducherry, Island festivals in Andaman and Nicobar Islands and Lakshadweep. It also organized Pongal, Onam and Dasara Festivals in Kerala, Tamil Nadu and Karnataka and organised Fete-de-Pudhucherry. The South Zone Cultural Centre also organised Dasara Festival on the occasion of Navarathiri Festival in Mysore.

Apart from this, 2 Seminars on influence of Folk dance and music in classical art forms, 1 seminar on Yakshagana and 1 on Vedic Chanting were organized by SZCC. During the two workshops on painting and fine arts and a workshop on awareness creation on music and dance were organized for school children. Further a sculpture camp was organized by South Zone Cultural Centre at the indicated places. The SZCC organized programmes in other states on Mati –Ke-Rang in Dimapur, Republic day celebrations in Udaipur. It also presented the Salangai Naadam in which more than 910 artists participated and an All India craft fair comprising 76 stalls of handicrafts and handlooms was presented to the public at SZCC campus.

The South Zone Cultural Centre also supported Classical Art forms such as Vocal Music, Instrumental Music and dances particularly at Archana, Navarathiri AND Brahanatyanjali programmes organised at Brahadeeswara Temple, Thanjavur. The SZCC also organized programmes related to Theatre and Drama in four locations in the Zone. SZCC gave Young Talent Award to 8 Artists, documented two dying art forms and an expert identified by the institutional committee of SZCC was selected for Tagore Scholarship Award by Ministry of Culture, Government of India. Altogether 7914 Artists performed 156 Programmes arranged/organized by SZCC. The Percentage of Artists performed in the programmes includes 29% Female Artists and 71% Male

Artists. The Programmes helped School Children Numbering 314 -- to learn performing and fine arts in Tamil Nadu, Kerala and Karnataka.

The following table shows number of programmes conducted in various States/Union Territories in 2014-2015 Comparing previous Years.

Sl. No	State/UT	2011-12	2012-13	2013-14	2014-15
01	Andaman & Nicobar Islands	1	1	5	2
02	Andhra Pradesh	3	3	7	4
03	Karnataka	4	4	9	20
04	Kerala	3	6	27	25
05	Laksha Dweep	1	0	0	1
06	Puducherry	2	7	18	10
07	Tamil Nadu	51	71	70	85
08	Telangana	0	0	0	1
09	Other Zones	0	3	9	10
10	Programmes Abroad	0	0	5	2
11	Total	65	95	150	160

During the year the SZCC launched its website and linked its weekly programmes with the Website of Ministry of Culture, Govt of India. The South Zone Cultural Centre also held its meetings on Programme Committee / Finance Committee on 26.5.2014 & Executive Board / Governing Body Meetings on 25.6.2014.



List of Programmes Organized in 2014-15

SI No.	Name of the programme	Venu/ State/UT	Date	Art forms Presented	No. of Artistes participated
1	Nileswar Nritholsav 2014	Nileswar, Payyanur and Pelicode	13 to 15.4.14	Bisu Kamsale dance	10
				Lambadi dance	15
				Kummi & Kolattam dance	17
2	Janabheri National Theatre Festival 2014	Thrissur	20 to 24.4.14	Mecbeth Drama	24
				Miss Meena Drama	15
3	Paalkuda Festival	Thanjavur	12.5.14	Folk songs & Dance	16
4	Special Programmes Temple Festival	Thanjavur	11.5.14	Thappattam	15
5	Festival of India in China-Circuit-I	Shanghai,Bijing	11.5.2014 to 17.06.2014	Classic Dance	36
				Buddist Exhibition	
				Food Craft	
6	Special Programmes Temple Festival	Thanjavur	21.5.14	Tamil Folk Songs	15
7	Head Quarters Programme	SZCC Premises	24.5.14	Thappattam, Lambadi	30
8	Special Cultural Programme	Thanjavur	24.5.14	Lambadi	15
9	Rural Programme on Drama	Ammayappan,	23.& 25.5.14	Baktha Prakalatha Drama	22
10	Lakshmi Narayana Temple Festival	Thanjavur	23. & 24.5.14	Thapattam	15
				Nadeeswaram	10
11	Summer Festival	Ooty	22 to 28.5.14	Bharathanatiyam	15
				Thappattam	
				Dollukunitha	
				Bangra	
				Gotipua	
12	Summer Festival	Kodaikanal	25.5.14 to 3.6.14	Thappattam	10
				Bharathanatiyam	15
				Oyilatam	15
13	Thiruvartupa Isai Vizha	Vadalur	26.05.2015 to 27.05.2014	Tamil Isai Songs	36
14	Archana Festival at Brahadeeswara Temple	Thanjavur	27.05.2014.6.14	Mohiniattam Aatam	6
15	Summer Festival	Yerkadu	7 & 8.6.2015	Karagam/Nayan dimemelam/Folk Dance/	13
				Bharathanatyam	10
				Flout	1

16	Second International Convention 2014	Chennai	12 to 14.6.14	Chancel Choir	15
17	Maangani Festival 2014	Krishnagiri	1 to 5.7.14	Therukoothu	12
				Pampai & Kai silambam	12
				Kaviarangam	10
18	Archana Festival at Brahadeeswara Temple	Thanjavur	13.6.14	Vocal Recital	5
19	Cultural Programme	SZCC premises	21.6.14	Veeragasi	12
				Dollu Kunitha	15
20	Cultural Programme	Karanthai	22.6.14	Veeragasi	12
				Dollu Kunitha	15
21	Cultural Programme for school kids	Marungulam	23.6.14	Veeragasi	12
				Dollu Kunitha	15
22	Festival of India In China-Circuit-II	Hong Kong, Chengudu and Guangzhou	25.06.2014 to 14.07.2015	Kuchipudi/Kathak Odissi Sattriya Manipuri Kathakali Bharathanatyam Yoga	24
23	Summer Festival	Kalrayan Hills	12to 13.7.14	Therukoothu	25
				Thappattam	10
				Oyilattam	10
				Village Songs	6
24	Archana festival at Brahadeswara Temple	Thanjavur	18.7.14	Bharathanatyam	8
25	Village Folk Festival	Palayamkottai	18 to 26.7.14	Oyilaattam	12
				Kaliyalattam	12
				Thappattam	14
				Jimblamelam	14
26	Muthamizh festival	Papanasam	19.7.14	Dance drama	22
27	Summer Festival	Elagiri	19 to 20.7.14	Folk dance	12
				Classical dance	8
				Pattimandram	7
28	Cultural Programmes	SZCC Office premises/ Guild of Service, Thanjavur/ Mariamman Koil	19 to 21.7.14	Kolkali	16
				Bonalu, Mathuri Lambadi	15
29	Aadi Kruthigai festival	Tiruthani	21 to 23.7.14	Classical Dance	7

				Folk song & dance	13
				Therukoothu	12
30	Poet Vanidasan festival	Puducherry	22.7.14	Music Program	100
				Students&literate programme	100
		Pudhucherry	22.7.14	Literary Festival	3
				Music Festival	8
31	Archana festival at Brahadeswara Temple	Thanjavur	25.7.14	Bharathanatyam	15
32	Saaral festival	Courtallam,	27.7 to 1.8.14	Ghumar	15
				Puralia Chau	15
				Mathuri	15
				Dollukunitha	15
33	Archana festival at Brahadeswara Temple	Thanjavur	1.8.14	Bharathanatyam	8
34	Aadi Swathi festival	Tiruvarur,	2.8.14	Thappattam	15
35	Valvil Ori festival	Kolli Hills	2 & 3.8.14	Mathuri dance	15
				Kolkali dance	15
36	Aadi Perukku festival	Kurunkulam	2 to 4.8.14	Nadhaswaram/Tavil/Dummy Horse/Karagam/Nyandimelam/Thappattam/Oyilattam/Chikkattamelam	54
37	Aadi Perukku festival	Hokkenakal	2 to 4.8.14	Purlia Chau, West Bengal	15
				Veerabatra, Karnataka	15
38	Birth Anniversary of Dr. S.R. Ranganathan	Pudhucherry	12.8.14	Variety Programme	10
39	Fete-de-Pudhucherry	Pudhucherry,Karaikal& Yanam	14 to 19.8.14	Thappattam & Karagattam	15
				Kalaripayattu	15
				Tappattagulu	15
				Chadaya & Ranappa	15
				Bihu Dance	15
				Badhai Nrithya	15
				Raibense, West Bengal	15
				Damal Dance	15
				Chappeli Dance	15
				Bhavai	15
Thammette	15				
40	Mandala Abizhegam	Marunkulam,	9.8.14	Chandamelam	15
				Karagam & Dummy horse	15
41	Independence Day Reception	Raj Bhavan, Chennai	15.8.14	Bharathanatyam	12
				Ranappa	15
				Bihu Dance	15

42	Independence Day Celebrations	Udaipur, Rajasthan	15.8.14	Dollukunitha	15
43	Archana festival at Brahadeeswara Temple	Thanjavur	15.8.14	Bharathanatyam	15
44	Cultural Programme	SZCC Office premises	16.8.14	Tamil Drama	13
45	Suruli Aruvi Festival	Theni	16 to 17.08.2014	Bharanatiyam/Thappattam	30
46	Contemporary Painters Workshop	Panaji, Goa	18 to 24.8.14	Contemporary Artist	1
47	World Folk Festival	Kalagram, Bangalore	22.8.14	Oogukatha	6
				Chindu Yakshaganam	15
				Thudumbattam	15
				Kolkali	12
				Kothar Tribal Dance	15
				Thappattam	15
Garagulu	15				
48	Vinayagar Chaturithi Festival	Mariamman kovil	31.8.14	Dollukunitha	15
49	Seminar cum Folk Festival	St Thomas College	3.9.14	Karagam / Kavadi /	30
		Sreekandapuram		Dummy Horse and Mathuri	
50	National Seminar on contribution of folk art forms in the development of classical music/dance	Swamy Anadadhirtha Campus Kannur University, Payyanur	4.9.14	Understanding of the oral History accounts of folk arts in the development of classical music and dance	90
				Influence of folk arts on the classical performing arts of Kerala.	
				Elements and influence of folk art forms in Bharathanatyam	
				Influence of folk arts on Kathakali	
51	Yatra - Onam Festival	Swamy Anadadhirtha Campus Kannur University, Payyanur	4.9.14	Pujakunitha	14
				Hozagiri	12
				Purulia Chau	15
				Rass/Tippani	15
52	Yatra - Onam Festival and Pageantry	Payyanur	5.to 6.9.14	Pujakunitha	14
				Hozagiri	12
				Purulia Chau	15
				Rass/Tippani	15
				Lavani	15
				Rai Banchi	15
				Sammi/Ludi	12
				Broadashikla	15
				Bihu	18
				Chepelli	13
Maruni,	15				

				Karagam,Kavadi / Dummy Horse,	15
				Mathuri	14
53	Yatra - Onam Festival	Kannur	6.to 7.9.14	Broadashikla	15
				Lavani	15
				Karagam,Kavadi/ Dummy Horse	15
54	Yatra - Onam Festival	Kozhikode	7.9.14	Pujakunitha	14
				Hozagiri	12
				Purulia Chau	15
				Rass/Tippani	15
				Rai Banchi	15
				Sammi/Ludi	12
				Bihu	18
				Chepeli	13
				Maruni	15
				Mathuri	14
55	Yatra - Onam Festival and Pageantry	Trissur	8to10.9.14	Pujakunitha	14
				Hozagiri	12
				Purulia Chau	15
				Rass/Tippani	15
				Lavani,	15
				Rai Banchi	15
				Sammi/Ludi	12
				Broadashikla	15
				Bihu,	18
				Chepel,	13
				Karagam,Kavadi / Dummy Horse,	15
				Mathuria	14
56	Yatra - Onam Festival and Pageantry	Trivandrum	11.9.14	Pujakunitha	14
				Hozagiri	12
				Purulia Chau	15
				Rass/Tippani	15
				Lavani,	15
				Rai Banchi	15
				Sammi/Ludi	12
				Broadashikla	15
				Bihu,	18
				Chepel,	13
				Karagam,Kavadi / Dummy Horse,	15
				Mathuria	14
57	Residential Workshop on Handicrafts for School Children of Tamil Nadu	SZCC Office premises	27.to 5.10.14	Drawing &Paintings	96
				Textiles Paintings	
				Candle carving Thermacol art	

				Pot painting	
58	Cultural Programme	SZCC Office premises	20.9.2014	Tamildrama play	30
59	Special Rural Programme for school children	Vallam and Thiruvaiyaru	1.& 2.9.14	Dollu Kunitha	14
60	Special Programme in Rural areas	Mariamman Kovil	14.9.14	Folk Song	15
61	Archana Programme on the occasion of Navarathiri Festival at Brahadeeswara Temple	Thanjavur	24 To 26.9.14	Vocal-Carnatic	4
				Bharathanatyam	14
				Flute	5
				Bharathanatyam	12
				Violin	6
				Mohiniattam	11
62	Nada-Habba Mysore Dasara Festival 2014	Mysore	25.9.to4.10.14	Sampalpuri	15
				Chappeli	15
				Mohiniattam	5
				Sangrai Mog	15
				Margamkali,	15
				Kuchipudi	14
				Deep Nrithya	3
				Chari & Ghoomer	15
Cheraw Dance	15				
63	Collaborative Programme With Schools	Ramanathapuram	26 to28.9.14	Charkula	15
				Sambalpuri	15
				Kamsale	12
64	Collaborative Programme With UT of Pudhucherry	Puducherry	21.9.2014	Tamil Poetry Recitation of Poet Tamil Oli	36
65	Cultural Programme	Saraswathi Mahal Library, Thanjavur	24.9.14	Karagam, Kavadi and Poikalkuthirai	15
66	Rural Porgramme	Orathanadu	15.9.14	Tamil Folk songs	15
67	Archana Programme on the occasion of Navarathiri Festival at Brahadeeswara Temple	Thanjavur	1to 3.10.14	Bharathanatyam	4
				Kuchipudi	8
				Bharathanatyam	12
				Vocal Recital	5
68	Nata-Habba Mysore Dasara Festival	Mysore	1 to 4.10.2014	Maragamkali/Kuchipudi/Chari Ghoomer/Cheraw Dance/Deep Nrithya	47
69	3 rd Handicraft & Cultural Heritage Festival	Bangalore	4 to 6.10.14	Chari & Ghoomer	15
				Cheraw Dance	15
				Deep Nrithya	3
70	Vidyarambham Kalolsavam	Tirur	29.9 to 31.10.14	Ghazal	5
				Bharathanatyam	5
				Music Show	3

				Mohiniyattam	1
				Ottan Thullal	1
71	South Indian Mappila Kalolsavam 2014	Kodungallur	6 to 8.10.14	Quawali	8
				Siddi Dhamal	15
72	Purisai Duraisami Kannappa Thambiran Memorial Drama festival 2014	Purisai	5.10.14	Vanchiyar Kandam	24
73	Experimental Rural Craft Workshop	Udinur, Kasaragod, Kerala	9 to 12.10.14	Metal Engraving	155 students & 10 trainers
				Clay Modelling	
				Coir Mats	
				Waste Materials	
				Fibre Board, Book Binding	
				Plaster of Paris, Paper Craft	
				Chalk Making, Wood Carving	
				Agarbathi,	
				Embroidery	
				Doll Making Puppetry	
				Coconut Shell	
74	National Theatre Festival 2014	Thiruvananthapuram, Kerala	11 to 20.10.14	Drama by Rashmi Rathi	15
				Drama by Tear Jaker Island	20
				Drama on Sellammaal Avalai Neengalum	29
				Drama on Broken Images	2
75	Classical dance Programme	Mysore	19.10.14	Kathakali	12
76	Island festival	Port Blair	24 to 26.10.14	Folk Song Competition	25
77	Cultural Programme	South Zone Cultural Centre premises	25.10.14	Villuppattu	7
78	Birth Anniversary of Poet Sivam	Puducherry	25.10.14	Nataswaram Poetry recitation Patti mandram	22
79	Rural cultural Programme	Sikkal	28.10.14	Tappattam	15
80	10th Ajayan Memorial Theatre Festival 2014	Abhinaya Theatre Research Centre, Thiruvananthapuram	28.to 31.10.14	Workshop on theatre and performance	20
81	Sathaya Vizha at Brahadeeswara Temple	Thanjavur	1.11.2014	Saxophone Concert	6
82	Rasavikalpam Workshop and Dance festival	Thrissur, Calicut, Palakkad & Trivandrum	1 to 10.11.14	Bharathanatyam/ Mohiniattam	10
83	NrityaRubaka Mahotsavam	Eluru and Vijayawada	27 to 30.11.14	Yakshkhagana	171
				Bharathanatyam	
				Kuchipudi	
84	Children's Theatre Festival	National School of Drama , New Delhi	4 to 10.11.14	Childrens Theatre - Rathinapakshi	63 students and 03 Artistes

				Drama Play – ManthirkaKanna di	
				Drama Play – ValkaBharatham	
85	Puducherry Liberation Day	Puducherry and Karaikal	1.11.14	Karagam and Kavadi/Lambadi/ Dollukunitha/ Kanniyarkali	60
86	Tribal Festival	Nilambur	29 & 30.11.14	Gaur Maria/Jhumur dance/Thoda dance/Gussadi dance/Gurava kunita,	75
87	AttoluEidu 2014	Lakshadweep Islands	3.to 8.12.14	Rouff/.Kalbelia/.T hapattam/. Cheraw /.Oppana/.Samp alpuri/.Badai Nritya/.Rai Nritya	91
88	25 th Industrial Trade Fair	Jajpur, Odisa	3 to 5.12.14	Silampattam/Ver akasee//Somana Kunatha	30
89	Thiruvannamalai Deepa festival	Thiruvannamalai	3 to 5.12.14	Villisai /.Karagam & village dance /Drama	34
90	Book Fair 2014	Dindugal	5 to 6.12.14	Therukoothu/.Vill upaatu	23
91	Kerala Bamboo Festival	Ernakulam	5 to 9.12.14	Dimsa dance/.Mathuri dance	30
92	45 th NatakaVizha 2014	Thanjavur	10to21.12.14	10 Tamil Dramas	150
93	Birth Anniversary of Maha kavi Bharathi	Puducherry	11.12.14	Poetry recitation Patti mandram Bharathanatyam	31
94	Maha Kavi Bharathiyar Birth Anniversary Day	Toothukudi	11.12.14	Villupaattu/2.Nya ndimelam & Karagam/.Thapa ttam/Jimbamel am	49
95	Himachal Pradesh Festival 2014	Muttukadu, Chennai	13 th to 15 th and 19 th to 21.12.14	.Kullu Nati/Gaddi Nati	30
96	Octave 2014	Puducherry and Karaikal	13to 15.12.14	GasoSyo/ Bihu/ MaibiJagoi /Harvest Dance/ Cheraw/ Warrior Dance/ Chandi dance/ Bizu/Fusion Music /Yak Dance/ Kom /Thang –Ta and Pong / Hoko	185
97	Karthikai Somavara Festival	Parakalakottai	15.12.14	BharathaNatyam	15

98	Octave 2014	Guntur Narasaraopet Tenali and Eluru	17to 19.12.14	GasoSyo/ Bihu/ MaibiJagoi /Harvest Dance/ Cheraw/ Warrior Dance/ Chandi dance/ Bizu/Fusion Music /Yak Dance/ Kom /Thang –Ta and Pong / Hoko	185
99	Shouraya Parva 2014	Mysore	19 to 21.12.14	Kathisamu /Karasamu/Kalari Paittu /Silampattam	60
100	Octave 2014	Hyderabad , Shad nagar, Chanda Nagar and Madhapur	21 to 23.12.14	GasoSyo/ Bihu/ MaibiJagoi /Harvest Dance/ Cheraw/ Warrior Dance/ Chandi dance/ Bizu/Fusion Music /Yak Dance/ Kom /Thang –Ta and Pong / Hoko	185
101	Shilbaram Utsav WZCC	Udaipur	21 to 24.12.2014	Veriee Vera Nadanam	15
102	Music and Dance Festival 2014	Ottapalam	21 to 23.12.14	Odissi dance/Bidhu dance/Garba Raas/Karagam & Dummy Horse	53
103	Sargolsav 2014	Iringal, Calicut, Kerala	23 to 26 and 27.to 28.12.14	Bidhu dance/.Garba Raas/.Karagam & Dummy horse /Paika dance/Chepeli dance/Phag dance	105

104	SalangaiNaadam -2014	SZCC Premises	23-31.12.2014	Perini Siva Thandavam, Telengana Cheraw Dance, Mizoram Mungyanta, Nagaland Kangu, Karnataka Kit Dance, Manipur Chari/Ghoomer, Rajasthan Kaaliyattam, Pudhucherry Garadi Gombe, Karnataka Rathwa, Gujarat	918
		Kallanai	24 to 27.12.14		
		Manora	24 to 26.12.14	Panthi Dance, Chattisgarh Thappattagullu, Andhra Pradesh Yakshagana, Karnataka Gussadi, Andhra Pradesh Bangra, Punjab Raibenshe, West Bengal Levamtana, Assam Kummatti / Pookavadi, Kerala Kathisammu, Karasammu, Andhra Pradesh Parichamuttukali, Kerala Gottipuva, Odisha Bharat Dance, Assam Songi	
		Anaikarai	30.12.14	Muhawate, Maharashtra	
		Kumbakonam	26 to28.12.14		
		BHEL, Trichy	29 & 30.12.14		

SZCC Premises

23.12.14 –
31.12.14

Rangata
Kunitha,
Karnataka
Kalaripayattu,
Kerala
Suggi Kunitha,
Karnataka
Gair Dance,
Rajasthan
Guruvayalu,
Andhra Pradesh
Gudumbaja
MP, Maskrate
Pudhucherry
Jhum Dance,
Tripura
Daminda,
Arunachal
Pradesh
Choomer / Faag,
Haryana
Maruni, Sikkim
Nagari (GSP),
Karnataka
Poorakali (GSP),
Kerala
Veethi
Bhagavatham
(GSP) Andhra
Pradesh
Silambattam
(GSP),
Pudhucherry
Brindavan
Kollattam (GSP),
Tamil Nadu
Folk Song, Tamil
Nadu

				<p>Bommalattam, Tamil Nadu</p> <p>Thappattam, Tamil Nadu</p> <p>Karagam, Tamil Nadu</p> <p>Oyilattam/Karagam, Tamil Nadu</p> <p>Silambattam, Tamil Nadu</p> <p>Bomma, Tamil Nadu</p> <p>Kummi / Kollattam, Tamil Nadu</p> <p>Drama, Tamil Nadu</p> <p>Puli Aattam, Tamil Nadu</p> <p>Lavani, Tamil Nadu</p> <p>Kummi, Tamil Nadu</p> <p>Nad Tamil Nadu</p> <p>Dummy Horse, Tamil Nadu</p> <p>Karagam, Oyilattam, Tamil Nadu</p> <p>Folk Songs, Tamil Nadu</p> <p>Kombu, Tamil Nadu</p>	
105	SalangaiNaadam -2014 All India Craft Fair	Thanjavur	23 to .31.12.2014	<p>Handlooms</p> <p>Handlooms</p> <p>Repc Bank</p> <p>Bank of India</p> <p>Silk Cocoon</p> <p>Pearls, Jewelery</p> <p>Rose Wood carving</p> <p>Cristal varieties</p> <p>Beeds Jewellery</p> <p>Glass Toys</p> <p>Herbal Production</p> <p>begs Jewellery</p> <p>Kanchipuramsar ees</p> <p>Soft toys</p> <p>David Fiber Craft</p> <p>Art on Pottery/Glass Painting</p> <p>Wooden Toys</p> <p>Bead Work</p> <p>Wood Crafts</p> <p>Handlooms</p> <p>Andhra Bank</p>	176

			Hand Printer & Embroidery
			Sheet Jewellery
			Taracotta
			Doll and Flower Making
			Wood Based Craft
			Fancy
			Indian Bank
			Soft Toys
			Leather Craft
			Embroidered and Crocheted Goods
			Theret Jewellery
			Indian Overseas Bank
			Wooden Idols
			Zaridardozi Hand Embroidery
			Jewellery
			crochet Lac
			Lac Bangles
			Palm Leaf&Sea Shell
			Wood Craft
			Books
			Wood Craft
			Toys
			Jewellery
			Batick Painting
			SungadiSarees
			Lace Craft
			Soft Toys
			PochhamPalliSar ees
			Slik Bag
			Terracotta
			Jewellery
			Fur dolls/Jute
			Textile & Embroidery
			Jute Bags
			Jewelery items
			Treacotta
			Kalam Kari
			Wall Hanging
			Cut Class Work
			Leather Works
			Artistic Leather Craft

				Gem Cutting	
				Crafts	
				Crochet Lace	
				Evershine	
				Leather Craft	
				Wood Craft	
				Bamboo Flots	
				Hand Looms	
				Wood Carving	
				Wooden toys	
				Crochet Lace	
				Doll& Toys	
106	Youth Act for Peace and Culture Festival 2014	Chadayamangalam, Ittiva, Karunagapally, Anchal, Kottarakkara and Kollam	24to28.12.14	Dollukunita/ Karagam& Dummy horse	30
107	LatchaThiruvilakkuVizha 2014	Punnainallur MariammanKovil	25.12.2014	Panchavadyam	15
108	Tea & Tourism Festival 2014	Ooty	26 to 28.12.14	Chendamelam, Dummy Horse, Karagam , Kavadi& Dollukunitha	45
109	Vaikunda Ekadesi Kalai Vizha	Trichy	29 to 31.12.14	1.Vocal 2.Mohiniyattam 3.Nadaswaram 4.Veenai 5.Bharatanatyam 6.Vocal	48
110	Beach Festival 2014	Thrissur, Alappuzha and Kollam	29 to 31.12.14	.Paika dance/ Phag dance/ Chappeli	15
111	Island Tourism Festival	A & N Islands	05to15.1. 15	Kuchiupudi Kalaripayattu Gond Tribal Dance Rouf Dance, ThadiyaChaful Ummathatta Folk Songs & Dance Therukoothu	7 15 15 15 15 15 16
112	Indian Dance Festival 2015	Mamalapuram	6 to 10.1. 15	Bihu dance Chakri Bhangra	15 15 15
113	Hoysala Utsava	Belur &Haasan	8 to 10.1.15	Chapeli Bangra Mayur Dance Garba Rass	15 15 14 15

114	Hampi Utsava	Hampi	9 to 11.1.15	Veeraayee Veeranatyam	15
				Mathuri	15
				Dummy Horse, Karagam, Kavadi	15
				Oppanna & Kolkali	15
				Dhimsa & Lambadi	15
115	Bahuroopi National Theatre Festival	Mysore	13 to 18.1.15	Kaaliattam	15
				Karagam, Kavadi,	15
				Yakshagana	15
				Tappattam	10
				Padayani	8
				Mathuri & Dhimsa	15
116	Maati-ke-Rang	Dimapur	13 to 17.1.15	Thappattam	12
				Traditional Painting Art form	5
				Leather Craft	2
117	Pongal Festival 2015	Thanjavur	14 to 16.1.15	Karagam/Dummy Horse/Kaaliattam Pachakali & Pavalakali	45
118	Mayabanta Mahotsav	Malkangir	20 to 22.1.15	Veeragase	15
119	Government Exhibition 2015	Trichy	21 to 25.1.15	Devarattam/Kummi/Kolattam/Therukoothu	76
				Karagam/Kavadi/	
				Social Drama	
120	Tribal Festival 2015	Ooty	23 to 24.1.15	Rathwa/Sambalपुरi/ Gudumbaja,	45
121	Thanjavur Festival 2015	Thanjavur	24 to 26.1.15	Devarattam/Thudumbattam/Karagam/ Nyandimelam/Dummy Horse/Kummi/ Kollattam/Thappattam/Therukoothu Folk Songs	120
122	Republic Day Reception 2015	Raj Bhavan, Chennai	26.1.15	Bharathanatyam/ Sambalपुरi/Gudumbaja	35
123	Republic Day Parade 2015	Marina Beach, Chennai	26.1.15	Bihu/Chakri/Duff amutukali	74
124	National Folk Cultural Festival	Various Places of Davangere District	25 to 30.1.15	Kalbelia/Bhavai/ Chappeli/Baredi/ SingariMelam/Purulia Chau / Kommu Koya/Karagam, Kavadi/ Bhortal/ Bihu/Gatka/Puja Kunita/ Dangi	165

125	Chavittunatakam – Documentation	Gothuruth, Cochin, Kerala	29.1 to 2.2.15	Chavittunatakam , Dramas – 5 troupes	125
126	Book Festival 2015	Perambalur	4 to 6.2.15	Villupaattu	7
				Folk Songs	15
				Historical Drama	15
127	South Indian Poets Meet	Tirur	4 to 8.02.15	Poets	16
128	Palkuda Peruvizha 2015	Thanjavur,	6.2.15	Singarimelam	15
129	Birth Anniversary of Poet V.Subbaiah	Puducherry	07.02.15	Training of Students in literature	3
130	Suraj Kund International Craft Mela	Faridabad, Haryana	8to 15.02.15	Lava/ Lambadi Dance	29
131	Cultural Awareness Programme (Dance Education to School Children)	Government High Schoos, Jeevan Bhima Nagar & Hosakerehalli, Bangalore	10.2.15	Mohiniyattam/ Veena Concert/ Yakshagana	16
132	Sri Krishna Devaraya Mahotsav	Srikakulam, Krishna District, AP	11 to 12.02.15	Mohiniaatam/ Bagavathamela	30
133	Mayura Natyanjali	Mayiladuthurai	15 to 18.02.15	Bharathanatyam	5
134	Ayyarappar Natyanjali	Thiruvayar	16 to 18.02.15	Bharathanatyam by 3 troupes	22
135	23 rd All India Equestrian Meet	Jaipur, Rajasthan	17 to 20.02.15	Kalaripayattu/ Dollu Kuniitha	30
136	Maha Sivarathiri Festival	Vallam	17.02.15	Bharathanatyam	7
137	Brahan Natiyanjali at Brahadeeswara Temple	Thanjavur	17 to 23.02.15	Bharathanatyam/ Kuchipudi/Mohini aatam/Oddisi/ Kathak/ Satriya	118
138	Maha Sivarathiri Festival	Kancheepuram	17.02.15	Vocal recital/Kattaikoothu/Bharathanatyam	39
139	Dr. U V S Birth Anniversary	Uthamanapuram	19.02.15	Karagam/ Dummy Horse	15

140	Assam International Trade and Industrial Fare	Jorhat, Assam	19 to 25.02.15	Bonalu/ Dappulu/ Kalripayattu/ Dollukunitha	45
141	Navarasapura Utsav	Vijayapura	27.02 to 01.03.15	Kuchipudi/ Kathakali/ Manipuri/ Rouf	56
142	Documentation Lambadi	Tirupati, Warangal	26.02 to 01.03.15	Lambadi by 5 Troupes	88
143	MaasiMagam Festival	Sadayarkoil	4.03.2015	Karagam, Kavadi & Nayyandi melam	
144	Maasimaga Guruvara Tharisana Festival	Alangudi	5.03.2015	Folk Songs & Dance	
145	National Seminar on rare and vanishing traditions of Vedic recitation with special reference to South India	Kaladi, Kerala	5 to 6.03.15	Experts And Scholars	17
146	Tribal festival	Madikeri	6 to 08.03.15	25 Tribal troupes from Jammu and Kashmir and Karnataka	331
147	Prakriti Festival	Thiruvaiyaru	6 to 8.03.15	Manganar folk Music from Jaipur	
148	432 nd Anniversary of Kanduri Giyarath	Thanjavur	7.03.15	Islamiya Folk Songs	
149	Sculptors camp	Kalagram Bangalore	9 to 23.3.15	sculptors	12 sculptors and 12 assistants
150	Young Talent Award function	Kundapura	13.03.15	Young Talent Artists	8
151	Yakshagana Festival	Kundapura	13 to 15.03.15	6 Yakshagana troupes	97

152	National Seminar Aesthetics of Yakshagana : Challenges and new Possibilities	Kundapura	15.03.15	Yakshagana Experts	16
153	Thamilizai Muvar Festival	Sirkali	14 to 15.03.15	Tamil Songs and Nadhaswaram	80
154	Yatra Festival.	Kancheepuram, Ranipet, Dindivanam and Cuddalore, Ottankadu, Reddipalayam, Melaveli and Thanjavur	16 to 23.3.15	Thang-da, Pung-Cholam , Mai-Bei Jogai ,Lai Horaba from Manipur, Cholia from Uttarakhand Bhadainirtya , Gudmbaja from M.P, Ghoomar from Haryana and Dangi from Gujarat	107
155	Panguni Festival	Haridwaramangalam	18.03.15	Thudumpattam	15
156	National Theatre Festival	Bangalore	22 and 27.03.15	2 plays	20
157	Muthuswami Deekshitar Jayanthi	Ettayapuram	25 to 26.03.15	University and Music College Students and Teachers	33
158	Kailasa Nathar Temple Maha Sivarathi Festival	Thirunedunkudi	26/3/2015	Vocal/Talavadyam/ Thapattam /Natya Natakam	49
159	Collaborative programme on World Theatre Day	SZCC Premises Thanjavur	27.03.15	Padukalam play	16
160	Nandhikeshwarar Marriage Festival	Thirumazhapadi	28/3/2015	Thapattam/Bharatha Natyam /Folks Songs & Dance /Drama	68

Details of few Southern art forms:

KARAGA AATTAM

Karaga Aattam is the traditional folk art in Tamil Nadu performed either in street or on stage during night. Karagam is a decorated pot held on the head of the artist who dances to the instrumental music, by cleverly managing the pot from falling. Karagam is of both ritual and professional types. People belonging to Dalits, Vanniya, Vellala and Pillai Communities are engaged in this art as part of their cultural mosaic besides being the source of income for livelihood. Individuals across the State carry ritual karagams in connection with the temple where the dancing and entertaining features are absent.



Being the predominant folk art in Tamil Nadu **Karaga Aattam** is performed, by trained persons in open space or on stage during night amidst audience.

Karaga Aattam involves dancing hilariously to the tunes of musical instruments by holding a specially decorated metallic pot on the head and skilfully managing the pot from falling to the ground. Two types of **Karaga Aattam** are in existence viz., ritual and professional. The former is associated with temple festivals where karagams are simply carried on the heads by devotees for fulfilling some vows while a lot of mirth making and intriguing efforts go together with the aattak karagam as an effective projection of entertainment. **Karaga Aattam** originated with the Shakthi cult observed piously during the months of April to August annually. In course of time it came to identify itself mostly with aattak karagam inculcating the recreational elements like pompous costumes, ensnaring make-up, enticing dance movements, popular tunes including cinematic ones raised by musical instruments like thalam, Mridangam, thabela, pambai, nagaswaram and harmonium, otherwise called Naiyaandi melam. Though men and women participate, women artists usually attract the audience by virtue of their appearance and graceful rendition.

Karagam, Kumbattam, kuttatthu aattam, Karagaattam are the other names by which the element is known in the state. A large number of **Karaga Aattam** artistes are found throughout the length and breadth of the State of Tamil Nadu. They hail

from varied communities such as Dalits, Vellala, Arundhathiyar, Nattar, Sowrashtta, Kallar, Naidu, Chakkiliar, Devar etc., in the areas comprising of the central and southern parts of Tamil Nadu where the art enjoys commendable reception. The Districts of Salem, Thanjavur, Madurai, Padukkottai, Ramanathapuram, Theni and Tirunelveli host a considerable number of performers. But it is Thanjavur which takes the lead in this regard. A number of connotations such as kamandala, ice flake, water drop, Ganges, flower pot are associated with the nomenclature. All of them in one way or other mean the pot of water. Many kinds of dances were in vogue in Tamil Nadu in the past based on the pot as is evident in kudam kuththu performed by Madhavi the celebrated woman character in the popular Tamil epic Cilappathkaram. Ritual karagam otherwise called Shakthi karagam had been the offspring of the Shakthi cult presently observed during the months of Aani – Aadi (July – August) in the state strenuously. For fulfilling some religious vow individuals participate in the performance of ritual karagam which does not have any tinge of dance, dialogue, or song.

Recreational karagam named as aattak karagam involves holding a colourfully decorated metallic pot on the head of the artist either male or female, and dancing to the music of nagaswaram, harmonium, pambai and thavil. The tunes may be adopted forms of classical, semi classical, folk, and cinematic types. The performers happen to be well trained professionals and therefore they perform it with ease and elegance amidst encircled spectators. Apparelled in an appealing manner they captivate the audience by their skill both in dancing and in doing certain magical feats – an additional attraction these days. Colourful karagams and costumes exclusively made for this purpose add to the absorbing effect of this audio visual art. At the outset aattak karagam also begins with some rituals but its motive is entertainment and soon drifts away from the religious context. No restriction as to the number of participants at a particular time is found. However based on convenience, up to a dozen players generally take part and there is no bar to carry out the play in any convenient place. Of course it is the very appearance of the karagam which induces one to avidly enjoy the entertainment. The different manner in which Shakthi karagam and aattak karagam are prepared deserves elucidation.



An earthen or brass or steel pot is selected for Shakthi karagam. The pot is then filled with holy water, turmeric and some other ritual offerings. The outer part of the vessel gets decorated with strings of jasmine flowers. A conical and colourfully adorned wooden arrangement would be inserted in to the mouth of the pot which consequently looks majestic. After some religious observances, the karagam is mounted and placed on the head of the bearer with the supporting summaadu, a round structure made of soft materials. All the karagam bearers then come in procession with the accompaniment of music and walk toward a watery spot preferably a river, amidst the cheering devotees and ultimately unload the karagam and dispose of the water and the holy things kept inside and thus the religious celebration comes to an end. The bearer of Shakthi karagam is constructed by the folks as the deity itself and people will not miss to do worship. Shakthi karagam is performed out of fertility cult.



Aattak karagam is almost different in scope and purpose. Though it has some ritual traces initially, it aims at imparting entertainment to the onlookers and hence is oriented towards delighting them to the best possible manner. Resultingly novelty intrudes into its very fabric and the style of performance. The karagam itself is prepared differently. A metallic pot similar to that of Shakthi karagam is selected. The conical part aloft its mouth would be in a rolling position so as to swirl it fast by hand by the karagam player while he or she is dancing. A toy parrot fixed atop the conical shape is considered auspicious. The performers get dressed in an ostentatious manner with a view to attract the attention of the spectators. The rhythmic dance they make with the background of the dulcet tunes causes the audience leap in joy and this is the secret of their success in profession and monetary proliferation.

This art is generally performed in combination with other folk arts like mayilaattam, kolaattam, maanaattam, dumb horse dance etc., However **Karaga Aattam** excels the rest in all its grandeur and has attained rousing reception in the arena of folk arts of Tamil Nadu. The art makes use of classical, and folk tunes called mettukkal such as kummi, killikkanni, pavalakodi, kallappattam and so on. There are slight variations based on the material of the pot as cembuk karagam (Copper),

Paanaik karagam (earthen) and adukkuk karagam (Many pots in layer) the lastly mentioned two, are found occasionally in some places. Karagam was popularized in the past by the tireless efforts of stalwarts like S. Rajarethinam of Thanjavur, Om. Periyasamy and Thangaraj Nattar of Madurai, T. Krishnamoorthy of Udaiyarpalayam. Presently legions of karagam performers nourish it as their ending profession. Mention may be made of the following: V.S. Ramesh kumar and his wife Kalaiselvi Surjeet of Thappalambuliyur; Mrs. Thenmozhi Rajendran, Rajan, Manickam, Kumar, Anjalidevi and Ramya of Thanjavur, and Ramaiya of Kumbakonam – all these have taken up this art far and wide by their skill and exemplary performance. Some of them are running Folk Arts Training schools and do their best to propagate the arts including the present one. A new dimension has been added to the karagam at present in the matter of its exterior appearance and the method of performance by taking into account the temperament of the audience and also as attempts to inculcate novelty and variety.

The conical part of the karagam is joined by a long metallic stick with the pot, with facility to adjust its length and swirl it fast and thereby make the performance interesting and agile. Doing certain magical deeds while on play invites much appreciation and applause among the audience such as cutting a lemon with eyes shut with cloth, rolling on the wooden plank mounted on a bench, picking up a needle from the ground by employing eye lids and a number of astounding acrobatic exercise go with the karagattam. As a remarkable folk art, **Karaga Aattam** has gained much hold among the populace of Tamil Nadu. It provides overwhelming delight and enthralling experience to the public at large. Continuation of such a colourful and entertaining performing tradition naturally meets with external and internal impediments in the contemporary society. The art which caters to the public at large by making them forget the frets and fevers of life, at least for an ephemeral time and serves as a binding force by bringing together varied communities and religious groups is driven to the extent of confronting with adverse climates. A shift in the artistic taste of people and the overall fascination towards modern entertainment media seem to have resulted in the negligent attitude towards ancestral artistic forms unaware of their hereditary values. **Karaga Aattam** is endowed with the innate capacity of withstanding the inimical environments due to the modern



social conditions without causing damage to its traditional outfit. But trends as to its dissipation are witnessed warranting expedient remedial measures though the art seems to have anchored well in the cultural paraphernalia of the State. It is essential to chart out ways and means of saving this 'culture bound' art from deterioration.

The art combines various components like music, dance, makeup, costume and ritual ingredients. The imaginative richness and creative talents on the part of the artists get expressed in visual presentations, rhythmic movements, musical tunes, and above all the psychological satisfaction of the inner self of the performers rising above monetary aspects. The manner in which art comes to the rescue of human mind from the savage tension better explains the powder of dance and music among gregarious environments besides reflecting the different cultural behaviours and identities



spheres. **Karaga Aattam** has the dynamics for bringing disparate communities together at a particular space and time and make them collectively enjoy the performance keeping open both the eyes and mind and thereby promote mutual regard and respect among the people. Any

open space will do far its successful rendition. Both night and day will be conducive towards visibility. **Karaga Aattam** performances are relayed though Television channels. Many Tamil Films include karagam scenes in their fabric based on their semantic requirements. In fact a unique Tamil Nadu film entitled 'Karagattak kaaran' screened a decade before, was a box office hit far beyond public expectation, a glowing instance for the fascination of the masses towards **Karaga Aattam**.

The art found a prominent place in the national and international art festivals held in France, China, Germany, London, Singapore and Malaysia in the bygone years. Many of the life circle ceremonies connected with the people of Tamil Nadu in one way or other include the **Karaga Aattam** performance in their agenda. Some of the artistes are recipients of prestigious titles and honours in the national and overseas levels for their talents and substantial contribution to this genre as an instrument of widening the horizon of human understanding and ensuring better dialogue among them. **Karaga Aattam**, like many other native arts is not an exception to extinction if left without proper nurturing. The art at present provides employment for a considerable number of persons and a reliable source of income

during times of programmes, a fact which positively advocates for its continuation taking into account the plight of marginalized incumbents. Efforts at different corners of the State to redeem this art form from the clutches of dissipation and lead it to a safer foothold are being taken though they need further reinforcements.

The Tamil University, Thanjavur fronts in its endeavours for the development of folk arts through its department of folklore by conducting seminars, refresher courses, conferences and workshops both in the regional and national levels. The Bharathidasan University, Tiruchirappalli has also taken up the task of propagating the relevance and effectiveness of multifarious traditional arts including **Karaga Aattam**. As an instance a seminar on the Performing Arts of Tamil Nadu was organized in May 2009 in its campus. Madurai Kamaraj University, Madurai is already credited with having a separate School of Performing Arts for the development of indigenous arts. The School of performing Arts at the Pondicherry University, Pondicherry is functioning exclusively for the purpose of safeguarding the various native Performing Arts. The folklore Society of South Indian Languages (FOSSILS) arranges annual conference at the national level with a view to perpetuating traditional arts, crafts, folk knowledge and techniques, in addition to oral communicative systems. The South Zone Cultural Centre, Thanjavur takes much care to include the folk arts in its agenda at its cultural festival and **Karaga Aattam** does not miss its mark in it. Research activities by local and foreign scholars have contributed immensely towards highlighting this art form.



Many books have been written. Articles and reviews appear often times in journals. Be they functions connected with the temples, or with State politics, or Government programmes, or the life circle ceremonies observed in the localities of the individuals, it has become rather customary to arrange for some kind of folk arts performance preferably **Karaga Aattam** as the device for drawing large crowd. Such direct and indirect measures speak remarkably in favour of the good will of the individuals and organizations bent upon nurturing the art as a whole. Generally the incumbents get training from the elders in a natural way and maintain their linkage with this audio – visual entertainment and develop it by their own skill and imaginary

proWess and through extemporization. Simply by means of adavugal (Dancing movements), mettukkal (musical tunes) and by the eye catching appearance of the performers, **Karaga Aattam** has found a no less significant place in the hearts of the multitudes in Tamil Nadu. **Karaga Aattam** though an appealing art form, is also subjected to catastrophic consequences due to the impact of modern entertainments on the electronic formats. Further the art requires studious training and imaginative fervour on the part of the performers coupled with physical feat to undergo hardships. This in turn detains the interested persons from entering into its threshold. Uncertainty



in obtaining regular programmes looms large which dampens the spirit and strength of the artists concerned.

There is always the exploitation of the middlemen in the process of fetching opportunities to the artistes fairly. A marked change in the taste and temperament of the mass also counts which naturally leads towards turning a deaf ear to the question of preserving the cultural heritage of the land. Under these circumstances, recuperative efforts are the urgent need of the hour; Creation of awareness on the part of the public is the most effective and important step for the continuance of any art. Veterans in the art of karagam have rendered memorable service for fostering, highlighting and perpetuating this art. Om Periyasamy was the expert in **Karaga Aattam** without whose ceaseless endeavours the art could not have attained the present status. He was conferred with State and National awards and honours. After him a number of skilful artistes are continuing this tradition more vigorously with their own troupes across the State of Tamil Nadu.

(From the book 'FOLK PERFORMING ARTS OF TAMIL NADU' by Sri. Ezhilavan, published by South Zone Cultural Centre, Thanjavur in 2011. Book available for sale for Rs.300/-)

NATIONAL SEMINOR ON CONTRIBUTION OF FOLK ART FORMS IN THE DEVELOPMENT OF CLASSICAL MUSIC & DANCES

ORGANIZED BY

**KERALA FOLKLORE ACADEMY TRICHUR, ALL INDIA RADIO, KANNUR,
KANNUR UNIVERSITY, EDAT CAMPUS AND**

**SOUTH ZONE CULTURAL CENTRE, THANJAVUR ON 4.9.2014 AT KANNUR
UNIVERSITY, SWAMI ANANDATHIRTHA CAMPUS, EDAT, PAYYANUR, KERALA
INAGURATION**

The National Seminar on contribution of Folk art forms in the Development of Classical Music & Dance was organized by Kerala Folklore Academy, All India Radio, Kannur University & South Zone Cultural Centre on 4.9.2014 at Kannur University, Swami Ananda Thirtha Campus at 10.00 hrs. Dr. Mini. E, Head of the Department Music, Kannur University welcomed the Guest & Scholars. Professor Mohamed Ahmed, President, Kerala Folklore Academy felicitated the Seminar while Dr. Balachandran Kizoth, Registrar of Kannur university by inaugurating the Seminar told that Puranthara Dasa who initiated initiation of Guru Shishya Parampara by invoking the bases for Classical Music from folk songs. Dr Balachandran, Programme, Head All India Radio, Kannur requested the South Zone Cultural Centre to associate with AIR. Sri. Pradeep Kumar, Secretary, Kerala Folklore Academy appreciated the efforts of South Zone Cultural Centre, on promotion of folk art forms in Southern Zone and in particular in Kerala. The inauguration was end up with vote of thanks by to all Dr. Sajith E.N, Director South Zone Cultural Centre.

PRESENTATIONS

Understanding the oral history Accounts of folk arts in the Development of classical music and dance by Professor A. Krishniah Udupi.

Professor A. Krishniah stressed the importance of few south indian folk instruments / art forms and its resurrection as classical music instrument / art form viz Handkeri Hutchum instrument from South Karnataka to Harmonium, Bengoli / Ravanahastha to Veena, Koraga/ Kothari from South Karnataka to Dollu with addition of Savuthatakkku, Panna artform into Devarattam, Sarbakali & Nagamandala in Tamil Nadu, Kerala, and Karnataka respectively. Further he stated that the instrument Kankilu was the base for Nathasvaram and Sundari into Mugaveena respectively. He also specified that the koragas who perform Kankilu, Karadi matulu performers, Ranabelu performers led to music instrument / Performance development in Yakshgana and in Doddata Play.

Influence of folk arts on the classical performing arts of Kerala by Dr. A.K. Nambiar, Kannur

Dr. Nambiar in his presentation stated that evolution of Kuttiyattam and Chendamelam, Kathakali are based on (a) folk Natakiya Sambasanam (b) folk operations of Parachendu & Pulayanchendu and (c) Dasa Nrithyam emphasizing on Rama respectively. The Instrument Thavil was developed from Folk Tahil & Kottu. He also conveyed that folk arts of Kerala from marginalized & weaker sections were utilized by classical artistes who could developed Mohiniyattam, Poorakali, Thiruvathurakali, etc.

Dr.Nambiar further stated in his presentation that in Baana & Swara which are indicated in Silapathikaram, indicates the availability of them in very old folk art forms. He told that folk art forms like Paana from Trichur, Malaya from Palghat and Paraya from tribal areas were taken by Chenda now. The Kalari of Kerala further deviated as Malappuram / Kozhikode/ Trichur Kalari and mesmerized into Kathakali, Poorakali and Kolkali.The Ulluvan Veena was from Trichur & Palghat given lot of inputs to Veena Sangeetham, while Padayani, Thullal are still performed as folk artforms. Respected Embrathri changed the requirements of Kathakali based on folk art forms with addition of inputs from Carnatic Sangeetham.

Elements & Influence of folk art forms in Bharathanatyam presented by Dr.K.A. Gunasekaran Dean Department of Performing Arts,Puducherry University, Puducherry through Dr.Nagabhusna Rao, Reader of the Department

In the presentation it was told that Pushpanjali, ManiPallava Jathi in Bharathanatyam originated from folk art forms of Tamil Nadu. Kuravanji, Kummi & Chinthu having like Jumbing, Sitting,bends,Leg/hand movements , Muthukuranji, NayakarKoothu are well established in Bharathanatyam,Dr.Bhusna Rao also conveyed that elements of folk dances like Deepa Kummi,Kuravai Kummi,Mulapaari Kummi,are involved well in Bharathanatyam.It was conveyed in the seminar that Raghunatha Nayak of Thanjavur who took up Anga,Upaanga to Bharathanatyam from folk arts.

Influence of folk art on kathakali by Dr.Rahavan Payyand from Kozhikode.

Dr.Raghavan stated that Mudra backdrop & Chenda entry in Kathakali by Manaventhan Pattathu Raja and by Kottarakara Thamburan are based on use of folk Krishnattam from North Kerala & Ramanattam from South Kerala while Krishnabhakthi sourced from Gita Govindam from A P & Krishna songs of Gujarat were also added over it. Change of Attam to Kali with addition of Abhinayam, with Rakas & Bhavas. Introduction of specific items like Thiraseela, Lamp, Pakkavadhyam,(Chenda) & stage place of Singer, Thullal Kali/Pattayani/Theiyam (of Thunchathu Ezhthachan) are mingled well in Kathakali. .

Promotions, Retirement

- 1. Shri. M. Jayakumar, Office Assistant was promoted to the post of Record Clerk on 20.9.2014.**
- 2. Shri. K. Ganesan, Office Assistant was retired on 30.4.2014.**
- 3. All Group (D) employees have been trained & promoted as MTS**

Obituary

Shri. M.Siddharthan MTS of the SZCC expired on 5.1.2015.
