

Social Welfare Development Organisation (SWDO)

(A Centre for Integrated Rural Development & Social Welfare)



Regd. Office : At- Sarana, Po-Krushnaprasad, Via-Niali,
Dist-Cuttack, PIN-754004, Odisha, India
E-mail : swdoorg@rediffmail.com/swdoodisha@gmail.com
Mobile : +919437630791

Handwritten signature and date: 24/05/16

Ref.: SWDO/ICH (2ND Report)/176/2016

24th May, 2016

To,
Mr Amit Saxena
Intangible cultural 'Heritage Section,
SANGEET NATAKA AKADEMI
3rd Floor, Rabindra Bhawan (opp. Mandi House Doordarshan Kendra)
35 Firoz Shah Road, New Delhi- 110001

Sub : Submission of first Report on Data creation, Documentation, Dissemination and preservation of "Sankeertan" of Odisha" under the Scheme for Safeguarding the Intangible cultural Heritage and Diverse Cultural traditions of India-2014-15

Ref: Your Letter No 28-6/ICH Scheme/43/ 2014-15/12776 dated 13, March, 2015

Dear Sir,

With reference to your above-stated letter, we have prepared the final report on the subject cited above, and are mailing it to the mail ID-ich@Sangeetnatak. Gov. in. We are also submitting here with the said final report - (in hard copy) for your kind reference and necessary action.

Thanking you and awaiting your valued advice,

With king regards,

Handwritten signature of Dharanidhar Satapathy
Secretary
Yours faithfully

Mr. Dharanidhar Satapathy
Secretary, SWDO

Encl. As above

Handwritten notes and signature: 31/03/17

**DATA CREATION, DOCUMENTATION,
DISSEMINATION AND PRESERVATION OF
"SANKEERTAN" (OF ODISHA)
(FINAL REPORT)**

Submitted to:

[Intangible cultural 'Heritage Section],
SANGEET NATAKA AKADEMI
3rd Floor, Rabindra Bhawan (opp. Mandi House Doordarshan Kendra)
35 Firoz Shah Road, New Delhi- 110001



SUBMITTED BY:

**SOCIAL WELFARE DEVELOPMENT
ORGANISATION (SWDO)**

At- Sarana, PO: KrushnaPrasad, Via- Niali, Dist-Cuttack, Odisha
Email: swdoorg@rediffmail.com
Mobile: +919437630791



0

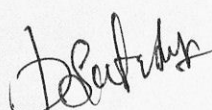
FOREWARD

Odisha has a rich, vast and long cultural heritage. The cultural values and essence that "Sankeertan" conveys are unique. In most of the villages of all parts of Odisha especially in the coastal Zone the Sankeertan Mandals or groups enjoy a special position and status among the rural communities for most of the religious festivals ceremonies and rituals. The Sankeertan groups have been playing a vital role in popularizing and preserving this unique culture, arts and crafts of Odisha.

Several devotional poets have composed epics of devotion like 'Rasakollal' by vaishnav poet - Deen Krishna Das, who narrated Lord Krishna as Gopinath (Lord of Gopis). The scenario of Odishi vaishnavism changed soon after the advent of Sri Chaitanya during the rein of the king Prataprudra Dev.

The themes of Sankeertan of Odisha mainly center round the divine character of Lord Krishna in relationship with Radha and Gopis with a religious and mythological background. Odishi Sankeertan has become an integral component of religious culture of Odisha. With increasing interest in and acceptance of western and modern culture especially by the youth communities, Odishi Sankeertan has been losing its cultural importance and position. Further, electronic media making a wider coverage of the western culture has posed threat to the traditional Sankeertan.

The present project has attempted to collect and analyze pertinent data from various sources and to create a comprehensive database and to document various features, themes and practices of 'Sankeertan' of Odisha, with a view to preserving and strengthening the base of Odishi Sankeertan heritage. The project provides useful insight into the present position, practices and impact of 'Odishi Sankeertan' in the changing scenario of the cultural landscape of Odisha. It is hoped that the output of the project would greatly contribute to developing effective strategies for preservation and protection of this unique culture of Odisha.


Dharanidhar Satapathy
Secretary, SWDO



ACKNOWLEDGEMENT

Social welfare Development Organisation (SWDO) expresses sincere thanks to the Sangeet Natak Akademi, National Academy of Music, Dance and Drama, India for supporting this pioneering project on Data Creation, Documentation, Dissemination and Preservation of "Sankeertan" of Odisha.

We wish to put on record our appreciation for the valuable co-operation we received from different "Sankertan Mandals" functioning in the coastal regions of Odisha. They provided us the required information on various aspects of the project. We also extend our heartiest thanks to the priests of different temples for their valuable co-operation in providing us pertinent data on the religious functions and festivals on which "Sankeertans are performed. We are highly thankful to the community based cultural groups in providing us needed information about their association with "Sankeertan" Mandals and other cultural groups. we also wish to extend our sincere thanks to different experts, knowledgeable persons and community leaders in sharing their valuable opinion on existing situation, future prospects and other relevant aspects of Odishi Sankeertan.

D. D. Mishra
Secretary
S.M.D.A.



CONTENTS

CHAPTER-I

INTRODUCTION

- 1.1 Background
- 1.2 Historical Background of Sankeertan of Odisha

CHAPTER -II

ABOUT THE PROJECT

- 2.1 Objectives of the Project
- 2.2 Study Methodology-Tools of Data collection, Sampling plan and Analysis.
- 2.3 Geographical location and range of the element/cultural tradition

CHAPTER- III

SOCIO-CULTURAL AND RELIGIOUS IMPLICATIONS OF SANKEERTAN OF ODISHA

- 3.1 Religious Implications
- 3.2 Religious ceremonies and festivals
- 3.3 Major themes of Devotional songs

CHAPTER-IV

FUNCTIONING OF SANKEERTAN MANDALS

- 4.1 Institutional set-up
- 4.4 Socio-economic status of the artists
- 4.5 Operational constraints and Threats

CHAPTER - V

PROMOTION AND PRESERVATION OF SANKEERTAN

- 5.1 Issues on Promotion and Preservation
- 5.2 Measures suggested for promotion and safeguarding

Annexure-I List of Important Sankeertan Mandals in the Project Area.

Annexure-II List of Books and literatures on various Sankeertan themes and songs.

Appendices: Photos, Audio-video scenes of Sankeertan performance by different Sankeertan Mandals, Musical instruments, and allied scenes.



CHAPTER-I

INTRODUCTION

1.1 Background :

Odisha boasts of a long and rich cultural heritage. The central feature of the cultural heritage of Odisha centers around the temple of Lord Jagannath. The vaishnavism in Odisha has begun since the rein of Keshri Kings who greatly patronized the growth of Odishi, Vaishnavism centering round Lord Jagannath. The central focus of vaishnavism was to highlight nurture and propagate the incarnation of Lord Vishnu and His divine activities directed to protect His devotees from evil forces and to establish love, compassion, peace and higher moral values.

Several devotional poets have composed epics of devotion like 'Rasakalol' by vaishnav poet Deen Krushna Das, who has narrated Lord Krishna as Gopinath (Lord of Gopis). The scenario of Odishi Vaishnavism changed soon after the advent of Sri Chaitanya during the rein of the king Prataprudra Dev. The vaishnavism propagated by Sri Chaitanya denotes Lord Krishna as the Lord of Radha. Hence the followers of Chaitanya worship 'Radha Krishna' instead of 'Gopinath' which was then worshipped by Vaishnavs of Odisha. In course of time, the vaishnavs of Odisha came to be known as 'Odishi vaishnav' and vaishnavs of Chaitanya as 'Gaudia Vaishnav'.

The popular musical instruments used for reciting devotional songs of Odishi Vaishnavism include 'Mrudanga' or 'Khola' (special type of drum) and 'Jhanja' 'Kartal' (cymbal). The devotional songs are based on the life history of Lord Krishna and are recited by a singer and his followers. The drummers are called in colloquial term as BAYAK while the reciters as PALIA. This 'Sankeertan' is named as Odishi 'Sankeertan' while the



Sankeertan played by Gaudiya Vaishnavs is called 'Nam Sankeertan'. Soon after, Gaudia Vaishnavism came into being in Odisha, the Odishi Sankeertan became mixed one - song of Lord Krishna, Gopi and Radha.

In most of the villages of coastal districts of Odisha, the Sankeertan groups have been performing their arts - Sankeertan on different religious festivals and ceremonies. The Sankeertan groups have been playing vital role in popularizing and preserving the unique culture, art and tradition of Odisha. Consequent upon rise of electronic media, as an important source of entertainment, the devotional Sankeertan groups have been losing their cultural importance and position.

1.2 Historical Background of Sankeertan of Odisha.

"Sankeertan" is an integral part of several religious centers and greatly influences the social, religious and cultural life of people of Odisha. "Sankeertan" of Odisha has its origin linked to the history of oriya literature.

Towards the 16th century, five poets named as 'Panchasakha' Balaram Das, Jagannath Das, Achyatananda Das, Ananata Das, and Jasobanta Das emerged as the pioneer in heralding the cult of "Vaishnavism" or "Utkaliya Vaishnavism". In 1509, Chaitanya, an oriya devotee of Vishnu, whose grandfather Mahdukar Mishra had emigrated to Bengal, and thereafter came to Odisha with his vaishnav message of love, played an vital role in promotion and preservation of "Vaishnavism".

The scenario of Odishi vaishnavism changed soon after the advent of Sri Chaitanya during the rein of the king Prataprudra Dev. The followers of Sri Chaitanya accept Lord Krishna as the Lord of Radha, and worship 'Radha Krishna'. Thereafter, vaishnavism in Odisha divided in to two distinct groups - 'Odishi vaishnav' and 'Gaudia Vaishnav'. In the 16th century, Gaudiya



Vaishnavism which was primarily meant the worship of Radha and Krishna as a symbol of love and compassion was popularized by Sri Chaitanya.

The moral code of vaishnavism touches one and all in the context of humanity, truth fullness, and submissiveness. The followers of vaishnavism known as vaishnavs propagate the religious code, philosophy and doctrines through their performance of Nam-Sankeertan. The development and propagation of vaishnavism through "Sankeertan" has exerted a deep impact on the social and cultural life of Odisha.

1.2 IMPORTANCE OF THE PROJECT :-

This project aims at collecting pertinent data from various sources and creating an comprehensive database and documenting the various features, themes and practices of 'Sankeertan' of Odisha, with a view to preserving and strengthening the base of Odishi Sankertan heritage. The project involved collecting available secondary data on prevailing cultural practices, devotional songs, literature and scripts pertaining to 'Sankeertan' from different cultural institutions and groups.

The project has attempted to gather extensively primary level data on 'Sankeertan' of Odisha from different Sankertan Mandals or groups performing this art especially in the coastal region of Odisha. The profile of most of the active 'Sankeertan mandals' operating in the coastal region of Odisha has been prepared and given in Annexure-I For the purpose of detailed investigation of the functioning of the Sankeertan Mandals, a sample number of 20 Mandals were studied by collecting pertinent data on their groups size and composition, coverage, themes, performance, achievement, operational problems experienced, promotional support received, community participation etc. The project is also intended to



study the emerging challenges, opportunities and threats in the context of promotion and preservation of this traditional art. The artists associated with the Sankeertan Mandals were contacted to gather their opinions and suggestions to promote and preserve this traditional art in the light of changing life style, taste and preference of the people of Odisha.

The project involved collection of direct photographs, scripts and audio-video pictures of live events performed by the artists of 'Sankertan groups' on different religious festivals and ceremonies. The type of instruments played by the artists, their colorful costumes and the overall scene of the Sankeertan programme were also studied.

The study also attempted to enlist the temples and religious centers where 'Sankeertan' is performed as a part of various festivals and ceremonies. The opinions of the priests on the religious importance of Sankertan, the role of Sankeertan mandals in propagating the ideals and moral values, participation of local people, preset practices, measures taken to preserve this traditional art were collected.

As a whole, the project is intended to build a comprehensive data base on Sankeertan of Odisha in context of its, present scenario, religious and cultural implications, emerging challenges and threats, community involvement, constraints in promotion and preservation, and measures to preserve this art.



CHAPTER -II

ABOUT THE PROJECT

2.1 Objectives to the Project:

The specific objectives of the project are stated below.

- (i) To study and document the socio-cultural and religious implications of Sankeertan of Odisha.
- (ii) To study and document the manner in which the ceremonial functions and festivals are celebrated and the associated cultural practices, music, songs and role performed by 'Sankeertan groups'.

2.2 Study methodology - Tools of Data collection, Sampling plan and Analysis.

In line with the objectives of the project, the method and tools of data collection was planned. At the outset, the available literature and published documents on Sankertan of Odisha were collected from various sources and were studied. A list of resource organizations and cultural institutions directly connected to promotion and preservation of 'Sankeertan' was prepared. The list of cultural institutions working for promotion, research and documentation of Sankeertan of Odisha is given in Annexure-I. Further, the information about the functioning of important and popular "Sankeertan Mandals" operating in the coastal districts of Odisha were collected from different sources.

Further, the study involved collection of primary data from sample number of artists associated with the "Sankeertan Mandals", the priests of sample number of temples and religious centers, sample number of community based cultural groups in the study area. The sampling plan for the collection of primary data is presented in Table-1.

Table-1 Sampling Plan

Sl. No.	Sampling unit	Sample size (No.)	Respondents by type	Sample size (No.)
1.	Sankeertan Mandals	20	Artists	40
			Community leaders knowledgeable persons	40
2.	Temples/religion centers	15	Priests	30
3.	Community-based cultural group	15	Organizers/Artists	30
	Total	50		140

The primary data collected from different sources mainly pertain to the present status of functioning of Sankeertan Mandals, the perception of the people on socio-religious implications, the moral values conveyed through Sankeertan, major themes, the festivals and ceremonies on which 'Sankeertans' are performed, emerging challenges and threats in context of promotion, preservation and dissemination of 'Sankeertan', changing community life and socio-cultural scenario. The primary level data collection was carried out by a team of well-trained and experienced survey investigators through personal interview with the sample number of respondents by using structured questionnaires. The primary data collected from different sources were thoroughly reviewed, verified and analyzed.

2.3. Geographical location and range of the element / cultural tradition:

In most of the villages of coastal Odisha, the Sankeertan groups have been performing their arts Sankeertan on different religious festivals and ceremonies. The central feature of the cultural heritage of Odisha centers round the temple of Lord Jaganath, located in Puri town of Odisha. However,



Sankeertan groups are found performing this art in almost all the districts of Odisha. The vaishnav communities are traditionally involved in performing Sankeertan on various religious ceremonies held at different religious shrines and temples. Western Odisha Sankeertan Parishad is a premier institution of its kind in the field of Sankeertan in western part of Odisha.

Nikhil Utkal Sankeertan Mahasangha is a state level apex organization having a large number of Sankeertan Mandals functioning in different districts or Odisha affiliated to it. "Sankeertan" as a traditional performing art is also widely practiced in west Bengal, a neighbor in state or Odisha, mostly influenced by Vaishnavism propagated by Sri Chaitanya.

"Radha Krishna" is the central theme of "Sankeertan" of Odisha and west Bengal; several poets have composed epics of devotion describing the mythological background of Lord. Krishna and His divine relationship with Radha. ISCON, an International religious body has also been playing a vital role in propagating "Sankeertan" in different parts of India and other countries too.



CHAPTER -III

Socio-Cultural and religious implications of Sankeertan of Odisha

3.1 Religious implications

The content of the 'Sankeertan' songs reveals the religious values and mythological importance of various festivals and ceremonies linked to "Radha Krishna" Lord Vishnu and his incarnations. Lord Krishna - the incarnation of Lord Vishnu - is the central figure and focus of Odishi Sankeertan. Most of the religious and social functions when "Sankeertan" is performed have been built on the mythological background of Sri Krishna and His divine association and relationship with "Radha", "Gopis", and other devotees. The theme of the "Sankeertan" often conveys the spiritual values of pure love, deep devotion, compassion and dedication among the people in their family, community and social life. The relationship of love between 'Radha' and 'Krishna' and that among 'Krishna' and 'Gopis' is unique and divine. It contributes to promotion of love, compassion, devotion and other higher moral values among the people through "Sankeertan".

3.2. Religious ceremonies and festivals:

The important festivals and social functions where "Sankeertan" is performed in Odisha include:

Sl.No	Festival/Ceremonies	Month
1.	Dola Purnima, Ashokastami, Sriram Navami,	March/Phalguna-Chaitra
2.	Pana Sankranti, Hanuman Jayanti Akshya Tritiya	April (Chaitra/Baishakh)
3.	Seetal Sasti/ Debasnana Purnima,	June-July (Jestha-Asadha)

	Netra Utsav, Rathayatra	
4.	Kartika Purnima, Gajalaxmi Puja	October-November Aswina/Kartika
5.	Janmastami, Bhagabatjanma	August-September (Srabana-Bhadra)

3.3. Major themes of Devotional Songs:

The content of the 'Sankeertan' Songs reveals the religious values and mythological background of various festivals and ceremonies linked to "Radha Krishna", Lord Vishnu and His incarnations. Lord Krishna the incarnation of Lord Vishnu is the central figure and focus of Odishi Sankeertan. Most of the religious and social functions where "Sankeertan" is performed have been built on the mythological background of Sri Krishna and His divine association and relationship with "Radha", "Gopis", and other devotees. The theme of Sankeertan often infuses spiritual values of pure love, deep devotion, compassion and dedication among the people in their family, community and social life. The relationship of love between 'Radha' and 'Krishna' and that among 'Krishna and Gopis' is unique and divine. It contributes to promotion of love, compassion, devotion and other higher moral values among the people through 'Sankeertan'. Among different themes used by Sankeertan Mandals, the theme on relationship of love between 'Radha' and 'Krishna' attracts majority of the people of the local villages. The project has attempted to collect and document a large number of scripts, books and literature containing the devotional songs that the artists use to recite during their 'Sankeertan' events. The list of documents books and literature collected is given in Annexure -II.

The Principal sources are published references or documentation available on the element/cultural tradition (Books, articles, audio-visual materials, names and addresses of reference libraries, museums, and private endeavours of artistes/individuals for preservation of the said element, publications or websites).





CHAPTER - IV

Functioning of Sankeertan Mandal

4.1 Institutional Set-up:

'Sankeertan Mandal is the core organization, having the skill, expertise and experience in performing 'Sankeertan' in group. A Sankeertan Mandal is commonly composed of five to fifteen artists; - Bayak and palias. The main singer or 'Bayak' acts as the leader or head of the group. The BAYAK assumes the overall responsibility for planning, co-ordination and operation of the group activities. 'Bayak' assigns specific roles and responsibilities to other members for organizing the group activities. 'Bayak' provides necessary training and guidance to the 'palias' for reciting the songs, playing the musical instruments, wearing the artistic costumes and performing other group activities. Table 4.2 reveals the number of artists associated with different Sankeertan Mandals surveyed in four districts of the state. On an average a Sankeertan Mandal consists of 10 number of artists. The village level Sankeertan Mandals are often affiliated with the block level and district level apex 'Sankeertan Association or groups.

There are block level, district level, regional and state level apex organizations, working for the promotion and advancement of "Sankeertan" through wider publicity campaign, liasoning with religious Shrines, temples, public bodies, NGOs and Government agencies, networking with large number of village level Sankeertan Mandals. The Odisha Sangeet Natak Academy, an state level apex Government supported organisation, has been playing a vital role for promotion and advancement of "Sankeertan" in the state.

4.2. Socio-Economic staus of the Artists:

The artists associated with 'Sankeertan Mandals belongs to vaishnab communities, who mainly depend on this traditional art as their main occupation.



They have been performing 'Sankeertan' Since generations. As indicated in Table 4.3 nearly 70% of the artists surveyed in four districts of the state reported that they have acquired the skill for this Art from their fore father as a part of their family tradition. About 30% of the artists reported that they have received some training in Sankeertan activities. (Table 4.3) As 'Sankeertan' is mostly associated with mythological and religious themes, and are performed on different religious ceremonies the artists are given high respect and special status.

Table 4.3
Mode of Acquisition of suill/Art by the Artists

Sl No.	District	No. of Mandals Surveyed	Mode of Acquisition (No. &%)			Total
			Through Training	Through family tradition	Others	
1	Cuttack	12	4 (33.3)	8 (66.7)	-	12 (100.0)
2	Puri	10	4 (40.0)	6 (60.0)	-	10 (100.0)
3	Jagatsinghpur	7	2 (28.6)	5 (71.4)	-	7 (100.0)
4	Khurda	11	2 (18.2)	9 (81.8)	-	11 (100.0)
	Total	40	12 (30.0)	28 (70.0)	-	40 (100.0)

Figure in parenthesis indicates percentage to total

Source : SWDO Survey 2015-16

Table 4.2
Sankeertan Mandals by Number of Artists associated

Sl No.	District	No. of Mandals Surveyed	No. of Artists associated (No.)		
			Minimum	Average	Maximum
1	Cuttack	12	5	10	15
2	Puri	10	7	10	15
3	Jagatsinghpur	7	7	10)	14
4	Khurda	11	8	11	15

	Total	40	7	10	15
--	-------	----	---	----	----

Source : SWDO Survey 2015-16

With growing adoption of modern and western culture the popularity of Sankeertan is gradually decreasing among the people of Odisha. Now-a-days, the artists associated with the Sankeertan mandals are finding it difficult to earn their livelihood through their traditional art. All the artists surveyed were reported literate. Most of them were educated only primary and upper primary level. Majority (82%) of the artists surveyed through this project reported that they find it extremely difficult to maintain their livelihood by depending on 'Sankeertan' alone and therefore have been forced to engage themselves in other occupational activities. (Table 4.1) The remaining artists reported that they were fully depending on Sankeertan as their sole occupation to maintain their livelihood.

4.3. Operational constraints and threats

As reported by majority of the artists contacted, the financial position of their Mandals is highly miserable. Their earning through performing Sankeertans has been gradually decreasing. Most of the Sankeertan Mandals contacted reported their difficulty in procuring and sustaining the facilities and assets (e.g. musical instruments, costumes, decorative materials and other supporting tools) used for performing 'Sankeertan'.

As reported by majority of the artists associated with Sankeertan Mandals, there has been significant decline in demand and popularity of Sankeertan during last decade. With passage of time "Sankeertan" of Odisha has begun to be adversely influenced by western culture, influx of electronic media for entertainment, increasing taste and preference of to-days youth's to modern life style and culture. 'Sankeertan' has been gradually losing its popularity and



importance as electronic media, T.V. internet and social media have become more dominant in disseminating modern western culture.

Table 4.4 reveals the opinion of the surveyed artists on the factors contributing to the decline of popularity of Odishi Sankeertan in Odisha.

Table 4.4
Opinion of Artists on major threats to promotion and transmission of "Sankeertan" in Odisha

Sl No.	Major Threats	Opinions of No. of artists surveyed in the districts of			
		Cuttack	Puri	Jagatsinghpur	Khurda
1	Influence of western and modern culture	12	9	7	10
2	Influence of electronic media	11	8	7	10
3	Preference to modern life style	-	4	-	-
4	Decreasing community participation	6	-	3	1
5	Lack of Govt. support/incentives	12	9	7	10
	Total No. of Mandals Surveyed	12	10	7	11

Source: SWDO Survey, 2015-16

Perception of the Artists about the future prospects of Odishi Sankeertan

Sl No	District	Total No. of Artists Surveyed	Opinion on future prospects (No. &%)					Total
			Excellent	Good	Average	Poor	Very poor	
1	Cuttack	12	2 (16.7)	10 (83.3)	-			12 (100.0)
2	Puri	10	1 (10.0)	7 (70.0)	2 (2.0)			10 (100.0)
3	Jagatsingpur	7	2 (28.6)	5 (71.4)	-			7 (100.0)
4	Khurda	11	2 (18.2)	7 (63.6)	2 (18.2)			11 (100.0)
	Total	40	7 (17.5)	29 (72.5)	4 (10.0)			40 (100.0)

Figure in parenthesis indicates percentage to total source: SWDO Surry 2015-16

Further, the financial position of 'Sankeertan mandals' or groups have become miserable to sustain their activities. The promotional and financial support and incentives of the Government is highly inadequate to promote and preserve this traditional art as reported by most of the community leaders and cultural groups contacted. Most of the artists performing this traditional art have been struggling to earn their livelihood.

The study involved an opinion analysis of the artists of Sankeertan Mandals about the future prospects of Odishi Sankeertan. A five-point scale was used to assess the opinion of the artists as presented in Table 4.5 the opinions of 72.5% of the respondent was rated "Good" as regards the future scope of Odishi Sankeertan. In 17.5% of the cases of the respondent, the opinion was rated "excellent" (Table 4.5)



Table 4.1
Extent of Dependance on Sankeertan

Sl No.	District	No. of Artists Surveyed	Extent of Dependence by No. of Arists (No. &%)		Total
			Fully	Partially	
1	Cuttack	12	2 (16.7)	10 (83.3)	12 (100.0)
2	Puri	10	1 (10.0)	9 (90.0)	10 (100.0)
3	Jagatsinghpur	7	1 (14.3)	6 (85.7)	7 (100.0)
4	Khurda	11	2 (18.2)	9 (81.8)	11 (100.0)
	Total	40	7 (17.5)	33(82.5)	40 (100.0)

Figure in parenthesis indicates percentage to table
Source: SWDO Survey 2015-16

CHAPTER -V

Promotion and Preservation of Sankeertan

5.1. Issues on Promotion and Preservation:

Being an unique traditional art of Odisha, Sankeertan occupies an special position in the cultural landscape of Odisha. On account of its wider coverage and popularity among the general mass, 'Sankeertan of Odisha needs to be given special attention for wider publicity and promotion. The culture department, Government of Odisha has been playing an important role to provide support and resources for the promotion and publicity for Odishi Sankeertan. The department has been providing institutional support, incentives and infrastructure to the 'Sankeertan Mandals', cultural groups, NGOs and artists associated with Sankeertan of Odisha.

Besides, Sangeet Natak Akademi, New Delhi has been playing an important role in providing grant-in-aid and support to the state Govt. agencies, NGOs and cultural groups for promotion, propagation and presentation of Sankeertan under the scheme of safeguarding the intangible cultural heritage and diverse cultural tradition. The other important state and district level agencies working in connection with documentation, research, promotion and preservation of Sankeertan of Odisha include the Odisha Sangeet Natak Academy, the Odisha state Museum, Sankeertan Mahasangha and Nikhil Utkal Sankertan Mahasangha. Local community based cultural groups and NGOs are also associated with documentation, promotion and preservation of this traditional art.

5.2 Measures proposed for promotion and safeguarding

The popularity of Sankeertan of Odisha has been witnessing a declining trend due to various factors. The project has attempted to gather opinion based data from various sources - Sankeertan Mandals, community based cultural groups, community leaders and relevant experts on measures to safeguard and preserve



this unique traditional art of Odisha. Some of the important measures suggested for promotion and safeguarding 'Sankeertan' of Odisha are stated below:

To safe guard the eroding trend of this unique art, following measures are suggested:

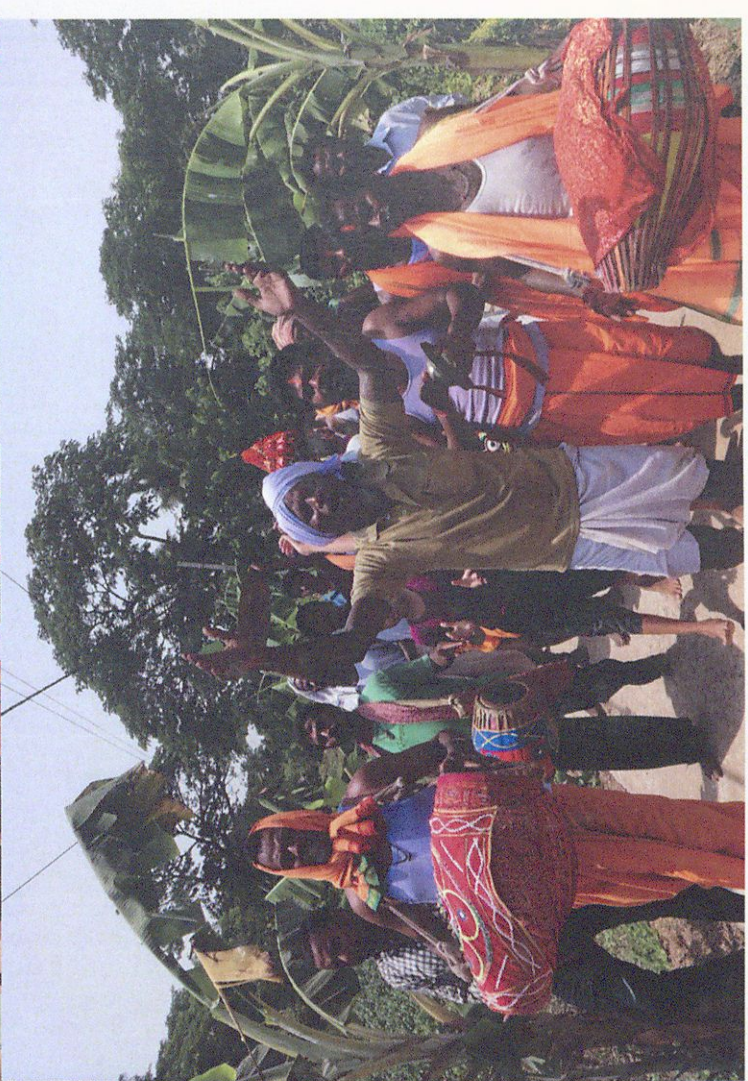
- (i) To connect 'Sankeertan Mandals' with the temples, shrines and Bhagbat Tungi of the villages.
- (ii) To provide adequate government support and financial incentives to the Sankeertan Mandals for upkeep and maintenance of these organizations.
- (iii) To associate more number of communities based organizations, NGOs, and youth clubs in the process of promotion, publicity and preservation of "Odishi Sankeertan".
- (iv) To recognize and reward performance of Sankeertan Mandals and the associated artists in different ways.
- (v) To take the best advantage of the electronic media, social media and other communication channels in publicizing the socio-cultural and moral implications of "Sankeertan" as an ancient traditional performing art.
- (vi) To explore innovative ways and tools to make "Sankeertan" more popular, enjoyable and entertaining.
- (vii) To provide increased support for documentation, research and dissemination and preservation of relevant published and unpublished books, literature, manuscripts and articles.

S. W. D. O.
Secretary
S. W. D. O.









अनुदान उपयोग प्रमाणपत्र
GRANT UTILIZATION CERTIFICATE

प्रमाणित किया जाता है कि संगीत नाटक अकादेमी द्वारा अपने तारीख.....
Certified that the sum of Rs. 1,00,000/- (Rupees One Lakh only)
sanctioned by Sangeet Natak Akademi, New Delhi, in its letter No. F-28-6/ICH Scheme/43/2014-15/1276
के पत्र संख्या..... में..... प्रयोजन
dated 13/03/2015 as an ad-hoc grant-in-aid for the year 2014-2015
के लिए वर्ष..... के लिए तदर्थ सहायता अनुदान के रूप में स्वीकृत
for Data Creation, Documentation, Dissemination and Preservation
of "Sankeetan" of Odisha रूप में One Lakh Only रूप मात्र)
has been utilized for the purpose mentioned above.
की राशि का प्रयोग उपर्युक्त प्रयोजन के लिए किया गया है।

इस राशि के व्यय का विवरण संलग्न है।

A statement of expenditure for the amount is enclosed.

तारीख
Date 24/09/2016.



For R. K. Sahoo & Co.
Chartered Accountants
R. K. Sahoo
(Rajesh Kumar Sahoo, FCA)
Proprietor
M.No-056370

चार्टर्ड लेखाकार द्वारा प्रतिहस्ताक्षरित

COUNTERSIGNED BY CHARTERED ACCOUNTANT

Dharanidhar Sahoo
Secretary
S. W. D. S.
Signature

नाम
Name

पदनाम
Designation

संस्था की मोहर
Seal of the Institution

संस्था का नाम एवं पता Social Welfare Development
Name and Address of the Institution.....
ORISSA NATAK AKADEMI (S.W.D.)
SARANA, KRUSHNAPUR, NAL, Odisha

FORM GFR 19-A

[See Government of India's Rule 212 (1)]

Form of utilization Certification

Sl.No	Letter No. & Date	Amount (₹)
1.	F.28-6/ICH Scheme/43/2014- 15 /12776 dated 13 March, 2015.	1,00,000/-
	Total	1,00,000/-

Certified that out of ` 1,00,000/-of Grants-in-aid sanctioned During the years 2014-2015 in favour of "SOCIAL WELFARE DEVELOPMENT ORGANISATION(SWDO)" under this Sangeeta Natak Akademi, New Delhi letter No. given in the margin and Rs NIL on account of unspent balance of the previous year, a sum of ` 1,00,000/-has been utilized for the purpose of "Data creation, Documentation, Dissemination and preservation of "Sankeertan" of Odisha" for which it was sanctioned and that the balance of Rs NIL remaining unutilized at the end of the year has been surrendered to Government (vide No. dated..NIL)/will be adjusted towards the Grant-in-aid payable during the next year NIL.

2. Certified that I have satisfied myself that the conditions on which the Grants-aid-sanctioned was sanctioned have been duly fulfilled/are being fulfilled and that I have exercised that following checks to see that the money was actually utilized for the purpose for which it was sanctioned.

Kind s of Checks exercised.*

1. Cash Book
2. Ledger Book
3. Voucher
4. Pass Book
5. Programme Register
6. Sanction Letter



For R. K. Sahoo & Co.
Chartered Accountants

(Rajesh Kumar Sahoo, FCA)
Proprietor
M.No.056370

Place :Bhubaneswar
Date : 14/04/2016


AUDITORS REPORT

1. We have audited the attached Balance Sheet as at 25.03.2016 and the income & expenditure account and receipt and payment account of **DATA CREATION, DOCUMENTATION, DISSEMINATION AND PRESERVATION OF "SANKEERTAN" OF ODISHA** of **"SOCIAL WELFARE DEVELOPMENT ORGANISATION (SWDO)"** for the period from 7th April,2015 to 25 March,2016 together with the Schedule annexed there to, which are in agreement with the books of account maintained by the said institution. These financial statements are the responsibility of the management. Our responsibility is to express an opinion on these financial statements based on our audit.
2. We conducted out Audit in accordance with the auditing standards generally accepted in India. These standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement(s). An audit includes examining on a test basis evidences supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and the significant estimates made by the management, as well as evaluating the overall financial statements, presentation. We believe that our audit provides a reasonable basis for our opinion.
3. We report that:
 - i. We have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit.
 - ii. In our opinion, proper books of account have been kept by the above named institution visited by us so far as it appears from our examination of the books
 - iii. No personal expenses of management have been charged in the account
 - iv. All receipts and payments and all assets and properties and all known liabilities have been fully and properly accounted for in the books of accounts.
 - v. The location of assets is specified in the assets register
 - vi. The fixed assets register is maintained at the organisation and all movable assets including equipments are record therein.
 - vii. In our opinion and to the best of our information and according to the information & explanations given to us the said Balance sheet, Income and Expenditure and receipts & Payments accounts give a true and fair view of the state of affairs of the organisation as on 25.03.2016 and of the Income and Expenses and of the receipt and payments for the year 2015-16 and of the closing Balance of the organisation as 25.03.2016

Place: Bhubaneswar
Date: 14th April 2016



For R. K. Sahoo & Co.
Chartered Accountants


Rajesh Kumar Sahoo, FCA)
Proprietor
M.No-056370

SOCIAL WELFARE DEVELOPMENT ORGANISATION(SWDO)

AT-SARANA,PO - KRUSHNAPRASAD, DIST. -CUTTACK, ODISHA

BALANCE SHEET OF " DATA CREATION,DOCUMENTAION,DISSEMINATION
AND PRESERVATION OF "SANKEERTAN" OF ODISHA FOR THE PERIOD AS ON 25.03.2016

LIABILITIES	AMOUNT(Rs)	ASSETS	AMOUNT(Rs)
<u>GENERAL FUND</u>	Nil	<u>FIXED ASSETS</u>	Nil
 <u>CURRENT LIABILITIES,</u>		 <u>CURRENT ASSETS,</u>	
<u>LOANS & PROVISIONS:</u>		<u>LOANS AND ADVANCE:</u>	
Temporary Loan	25,000.00	<u>Grant-in-Aid receivable</u>	
Audit fees	1,000.00	Sangeeta Natak Akademi Govt. Of India, New Delhi	25,000.00
		<u>Closing Balance</u>	
		Cash in Hand	1,000.00
		Cash at Bank	Nil
	26,000.00		26,000.00

Place : Bhubaneswar
Date : 14/04/2016



For R. K. Sahoo & Co.
Chartered Accountants

Rajesh Kumar Sahoo
(Rajesh Kumar Sahoo, FCA)
Proprietor
M.No-056370

Satish Kumar
Secretary
S.W.D.O.

SOCIAL WELFARE DEVELOPMENT ORGANISATION(SWDO)

AT-SARANA,PO - KRUSHNAPRASAD, DIST. -CUTTACK, ODISHA

INCOME & EXPENDITURE ACCOUNT OF " DATA CREATION,DOCUMENTAION,DISSEMINATION
AND PRESERVATION OF "SANKEERTAN" OF ODISHA FOR THE PERIOD FROM 07.4.2015 TO 25.03.2016

EXPENDITURE	AMOUNT(Rs.)	AMOUNT(Rs.)	INCOME	AMOUNT(Rs.)	AMOUNT(Rs.)
Honorarium & TA to Field investigator	40,000.00		<u>Grant-in-Aid</u>		
Field survey,Tabulation& Report writing	15,500.00		Sangeeta Natak Akademi		
Performance of Sankeertan	20,000.00		Govt. Of India, New Delhi		100,000.00
Training to artist on Sankeertan	20,000.00		Received	75,000.00	
Travelling & Conveyance exp.	9,500.00		Receivable	<u>25,000.00</u>	
Photography	5,000.00				
Contigencies	7,500.00		Organisation Cont.		18,500.00
Audit fees	1,000.00				
		<u>118,500.00</u>			<u>118,500.00</u>

Place : Bhubaneswar
Date : 14/04/2016



For R. K. Sahoo & Co.
Chartered Accountants
Rajesh Kumar Sahoo
(Rajesh Kumar Sahoo, FCA)
Proprietor
No-056370

Rajesh Kumar Sahoo
Secretary
S.W.D.O.

SOCIAL WELFARE DEVELOPMENT ORGANISATION(SWDO)

AT-SARANA,PO - KRUSHNAPRASAD, DIST. CUTTACK, ODISHA

RECEIPT & PAYMENT ACCOUNT OF "DATA CREATION, DOCUMENTAION, DISSEMINATION
AND PRESERVATION OF "SANKEERTAN" OF ODISHA FOR THE PERIOD FROM 07.4.2015 TO 25.03.2016

RECEIPT	AMOUNT(Rs.)	PAYMENT	AMOUNT(Rs.)
Op. Balance		Honorarium & TA to Field investigator	40,000.00
Cash/bank	Nil	Field survey, Tabulation & Report writing	15,500.00
		Performance of Sankeertan	20,000.00
GRANT-IN-AID FROM		Training to artist on Sankeertan	20,000.00
Sangeeta Natak Akademi		Travelling & Conveyance exp.	9,500.00
Govt. Of India, New Delhi	75,000.00	Photography	5,000.00
		Contingencies	7,500.00
Temporary Loan	25,000.00		
Organisation Cont.	18,500.00		
		Closing Balance	
		Cash in Hand	1,000.00
		Cash at Bank	Nil
	<u>118,500.00</u>		<u>118,500.00</u>

Place : Bhubaneswar
Date : 14/04/2016



For R. K. Sahoo & Co.
Chartered Accountants

(Rajesh Kumar Sahoo, FCA)
Proprietor
M.No-056370

(Secretary)
Secretary
S.W.D.O.

