

[Open Peer Review on Qeios](#)

Is art education marginalized at Indian institutes of higher learning?

Nachiketa Bandyopadhyay¹, Swapan Kumar Patra¹

¹ Sidho-Kanho-Birsha University

Funding: No specific funding was received for this work.

Potential competing interests: No potential competing interests to declare.

Abstract

This paper will investigate the history of art education in India as well as its current state of development. Art in the Indian Subcontinent has a long history with diverse and rich cultural expression. Indian art continues to develop with modern influences while maintaining its traditional roots, acting as a tribute to the nation's rich cultural past. Modern Indian art is more than a century old. Along with other disciplines, the art education in modern India has inherited the colonial legacy. After the independence, government of India has accepted the need for a holistic approach for modern art education among the Indian students. The government has taken several initiatives including various policies and programmes. However, with all these initiatives the art education is still a neglected discipline. The All India Survey on Higher Education (AISHE) reports indicate that a potentially uninspiring number of students enrollment in various arts education programs. Recently the government has adopted 'New Education policy 2020' with special emphasis on the art education by revamping the overall structure from the top to the bottom level. On the other hand, the NEP and its implementation could lead to a big shift in the educational landscape. All stakeholders must increase their financial, logistical, and scholarly obligations for it to be carried out.

Nachiketa Bandyopadhyay & Swapan Kumar Patra

Sidho-Kanho-Birsha University, Purulia

West Bengal India-723104

Keywords: Art Education, New Education Policy 2020, NEP 2020, India.

Emergence of Modern Indian Art

Indian modern art emerges from different historical styles and a mixture of varieties of influence cumulatively addressed as eclecticism. It incorporates various strategics of multiple styles and ideas generated by several art encounters.

Traditional art encountered by external styles with indigenous ideas of pastⁱ.

Post-Renaissance European art entered India through colonial westernized academic art. Even before its intermingling, Mughal art emerged as a combination of court style (Indian and Parisian tradition) and the European styles of Renaissance and Mannerist (by traders and missionaries). Despite colonial effect traditional art with the long live logistic support of mass during post-colonial era experimented, ideologued, and recreated modern form and style out of the historical limelight. "Eclecticism rather than aggressive originality became their strategy for modernism." Kumar defined modernism as an event for evolutionⁱⁱ.

Although cultural domination by the west, dwindling traditional art, westernization of Indian art schooling, adopting academic realism are the syndrome of 19th century Indian modern phase followed by nationalistic art movement of Bengal (political resistance to colonial insolence) school led by Abanindranath Tagore (1871-1951) of 20th century and pan Indian practitioner of neo-classical style (western language of Indian subject) of Raja Ravi Varma (1848-1906). Simultaneously, the company painters and traditional painters also survived of their own with cursory and repetitive production.

New Indian art was if not revivalist, a cultural continuum to forge the national cultural identity in the name of modernism hybridizing European and Asian elements as shown by Abanindranath (1871 - 1951), and Nandalal Bose (1883 - 1966). Nandalal Bose imbibed with Tagore's thought raised a unique pedagogy by the noble mixture of goodness combining art craft design in social perspective. Jamini Roy (1887 - 1972), Amrita Sher Gil (1913 - 41), Gaganendranath Tagore (1867 - 1937), Rabindranath Tagore (1861 - 1941) were away from nationalist discourse. Next generation Binod Bihari Mukherjee (1904 - 1980) and Ramkinkar Baij (1906 - 1980) being versatile opened modernist intervention in traditional local through the different medium. Only modern western art was bypassed during the 1940s by Calcutta, Madras, Bombay modern artist group's independent work.

Indigenous modernism developed by post-independent period artist preceded by the progressive group. International modernism started parallel to Nehruvian development discourse. Internationalism during the 1950s was flop show institutionally as well as individually. However, the identity quest continued in 1960s. Rereading the past, adopting other and traditional art combined in multicultural milieu was the way of distinction from western modernism. Sivakumar opined

"Indian modernism, which always had several postmodernist elements, encounters the Western discourses of post modernity. The rejection of monolithic modernism, the continuing interest in traditions, and the pursuit of individuality without its avant-gardist overemphasis were a part of it from the outset" (Kumar 1999)ⁱⁱⁱ

Indian sculpture

Indian sculpture is a rich and diverse art form deeply intertwined with Hinduism, Buddhism, and Jainism. Its illustrious history, dating back thousands of years is extensive and remarkable. In the Indian subcontinent, it has been a well-known artistic expression medium. Indian sculpture continues to evolve, with modern artists contributing to this tradition by

exploring new materials and themes.

From 1920's onwards, modern Indian sculpture stepped up for a journey. Experimentation, technique, and medium were self-proposed, stereotype was discarded. Progressive and modern school studied western establishment to explore new route. Debi Prasad Roy Choudhury (1899 - 1975), Narayan Ganesh Pansare (1910 - 1968), and Ramkinkar Baij contributed during 1925 to 1950. Prodosh Das Gupta (1912-1991), Dhanraj Bhagat (1917-1988), Sankho Choudhury (1916-2006) brought new theme. Amarnath Sehgal (1922-2007) and Chintamani Kar (1915-2005) marked new techniques. Ganpatrao K. Mhatre (1879-1947) represented as neoclassical from Greco-Roman legacy. He was adored by Kolhapur, Gwalior, and Mysore princely states. Hiranmay Roy Choudhury (1884-1962), Debi Prasad Roy Choudhury (1899-1975), B. V. Talim (1888-1970) and V. P. Karmarkar (1891-1967) imported unique expressions and variations. The 1930s marks the rise of Ramkinkar Baij, the modern maestro of Indian sculpture. His bold realistic work was a mixture of nobility innovativeness and craftsmanship. He often referred to as the "Father of Modern Indian Sculpture," was a prominent Indian artist known for his groundbreaking contributions to the world of sculpture

Why art education is important?

Siegesmund (1998) argued on educational outcomes of art instruction and role of arts in individual expression, cultural awareness, visual sensitivity including empirical outcome through which effectiveness is measured^{iv}. Efland's (1990) suggestions derived from intellectual arguments of the expressionist; the reconstructivist; and the scientific rationalist views where integral role of art education has been challenged^v. Art Education is as useful form of industrial design, or moral exercise. He observed that Art Education has been cyclically included and excluded in curriculum and its value remained elusive and fugitive. Cited expressionist view that Art Education protect and nurture the "autonomous, imaginative life" of child where free expression is the desired outcome or personal realization through "reflective solitude" or it is "vehicle to express emotions" or field of play. A refuge from academic and recharge to burnt out. Fulfilling all the criteria of art for art's sake making only indirect instruction.

According to reconstructionist theory, moral instruction can be imparted through art education. It brings social reformation through reinventing and rediscovery, forge common values, inspire multicultural education. It resists repressive system of aesthetic objectification and cultural homogenization. So, it is not subject matter of inquiry but a tool of teaching across discipline having social cultural political value. In contrast, rationalists suggest an empirical foundation for art education, creating a field with unique procedures for carrying out research and making decisions. Having own language, grammar and syntax images are stronger than words for expression which needs ability to recognize symbolic system. Citing Goodman's claim he argued that the aesthetic realm is metaphysics, having an integral role in determining knowledge and a form of inquiry which discovers, creates, and enlarges knowledges^{vi}.

The arts are not something unique from intellect, but rather one of its outputs. One crucial component of epistemology is the arts. Creative expression opens new forms of cognitive intelligence. He conceptualizes his suggestion "*the soundest epistemological rationale for art is grounded in the philosophical arguments, curricular structure, and pedagogic methods*

that increase cognizance of sensory concepts to the end of developing skills in reasoned perception.” (Siegesmund, 1998). And concluded “...expand empirical knowledge to include art, and moving art into the mainstream of disciplined inquiry, may require art to move down from its pedestal. It can no longer claim to be a discrete, objectified realm of knowing outside of rationality or an intelligence adjacent to cognition. Neither is it a neutral instrument for creating social self-awareness. It is, however, a realm of feeling, sensory concepts, and exquisitely varied forms of human representation that give us insight into what it means to be in, relate to, and comprehend. Or, even more succinctly, to have knowledge of the world.”^{vii}.

Hardy (2006) observed that the established canon is tempered with a socio-political consideration for the status of women and non-Western practitioners in the history of art, and that the value of artwork is investigated and questioned. Cited Sisson to adopt postmodern pedagogy pattern.

“To adopt a postmodern pedagogy does not mean a wholesale rejection of a traditional, modernist curricula (sic) but rather the incorporation of a critical language (both intellectual and visual) which challenges and interrogates the universalism of the modernist canon.”^{viii}

He favored the inclusion of discourse and the personal narratives of students following the postmodern condition. The ‘co-constructivist’ concept of ‘artist as collaborator’ (with fellow students and teachers alike) leading to frame a curriculum that aspires to be more than the sum of the partners.

Whether contemporary art education deemphasize art’s social dimension?

Bersson (1986) understood that individual centered art education is rooted in subjectivist psychology^x. Humanistic psychology’s lack of social relevance as individual development is independent of social context. Discipline centered art education is associated with artist, critic, historian, aesthetician, and cultural lead from the art establishment. His proposal emphasized on “democratic principles” to serve socially relevant, multi-culture approach^{x,xi} (Berson, 1981, 1984). Democratized condition causes to take place the cultures in order, individual centered art education, and multicultural society. Whereas Delacruz (1995) stated that multiculturalism lies upon equity, diversity, and social justice^{xii}. It does not define that it is for minority, other divisions, or teach all cultures anywhere. It is inclusive in sense keeping pluralistic, a mandate for diversity. Refinement, reformation, and redefinition in art education to be included. Later Delacruz (2005) proposed Art Education practice must engage cultural, structural, psychological, historical aspect of the power relationship between diverse people which instill social justice in students^{xiii}. In this way, Art Education foster civil society promoting responsibility in higher education for effective study, in socially relevant experience.

Colonial Art Education

Conventionally art education includes visual arts, along with dance, drama, and music. For some art educationalists, it

includes traditional arts, studio workshops in drawing, design, painting, printmaking, sculpture, photography, digital art and associated technologies, the study of art history, criticism, aesthetics, and visual culture. Visual culture may support music videos, animations, media, and cartoons. Art education is the blending of traditional media, emergent technologies, crafts, and visual culture studies.

While reframing art education of colonial past, historical, theoretical, and comparative account were examined by Kantawala (2012) stated that colonialism over large mass was practiced by British over Indian territory by acquisition for about two hundred years (1757-1947)^{xiv}. They introduced exploitation friendly educational policy to sustain power in the continuum. Likewise, Art education was framed aiming at manufacturing by trained craftsmen, artisan designer and apprentice. Western Art School in Pune was the first establishment to train local painters (1798). Calcutta Mechanics Institution (1839) later renamed as Calcutta School of Art (1852) were primary western art contact in eastern. Four art and design school under Sir Charles Trevelyan proposal were founded in trade centres, never in the centre of art anyway like Madras (1850), Calcutta (1854), Bombay (1856) and Lahore (1875) to raise British manufacture of their taste and technique by Indian skilled craftsmen.

Government School of Art and Design (GSAD) in London was a role model for Indian Art schooling. Drawing (23 stage), painting (7 stage) modeling (4 stage) and design were the components of the curricular framework drafted by Richard Redgrave of GSAD. Teachers and children were taught following a systematic method of South Kensington circle^{xv}. Formal art education later continued to preserve Indian dying craft and generate British manufacture quality. Art gallery was also established in 1876 to attract a greater audience. Dr A. Hunter established Madras Art school in 1850 aiming to taste up gradation of native people (colonial version). Madras school published two journals, *Indian Journal of Arts, Sciences & manufactures* and the *Illustrated Indian journal of arts* in 1851. From nationalist inspiration Sir, Jamshedji Jijibhai opened School of Art and Industry in Bombay to improve applied arts under European instruction. From 1865 Bombay Art school academic administration was under John Lockwood Kipling and John Griffiths of South Kensington^{xvi}.

However, art school were openly proponent of Western superiority and instilled that on Indian students demoralizing their ideas of Indian art of glory. Although, their hidden agenda was the British trade and economics. Cultural imperialism took its course. Four Indian art school were micromanaged without the public grant, short service by European mentor whereas in England twenty-three schools with four hundred teachers were Government funded. Indian students never practiced internee out of campus like English trainee who could in different art studios. Want of practical training, passed out lost the job opportunity. Cultural context differentiated British schooling and colonial schooling. The institution became anemic due to lack of fund. Indigenous art form revival failed at least from these schools. Social control by colonizer, the extension of cultural imperialism and continuous economic interest for British were the outcome of colonial art education.

International initiatives in Arts Education

International initiatives in Arts Education aim to promote creativity, cultural exchange, and global understanding through the arts. The United Nations Educational, Scientific and Cultural Organization (UNESCO) has taken several initiatives. For

example UNESCO has adopted ‘the Lisbon Roadmap for Arts Education in 2006’, ‘Seoul Agenda in 2010’, ‘First UNESCO International Expert Meeting for culture and arts education’ held in Seoul in May 2022 and UNESCO Multistakeholder Dialogue (25-26th May 2023)^{xvii}. UNESCO celebrates ‘International Arts Education Week’ on the 4th week of May. The programme organized, to encourage innovation and creativity in arts and education^{xviii}

A road map was developed by the UNESCO in 2006 to “uphold the human right to education and cultural participation in accordance with the Universal Declaration of Human Rights” (Articles 22, 26, 27)^{xix}. The road map put emphasis on individual capabilities, upgrading the Quality of Education and the promotion of the expression of cultural diversity^{xx}. The conference document identified the following challenges:

UNESCO observed that in many countries, Art education policies are less discussed. It is devalued and isolated knowledge domain. Cultural part in the educational systems is disconnected causing a matter of serious concern. Insufficient training program for arts educators is a general convention. Artists and their contribution in the developments of Arts Education are generally not recognized. Area of art education is less systematized and under researched. Budgets cover routine work and development needs of Arts Education are either insufficient or non-existent.

Succeeding the conference, the UNESCO made the following recommendations for various stakeholders. The conference encouraged the values and social impacts of Arts Education by creating a demand for trained art educators and above all the art education. Encourage the use of local materials and human resources to provide quality education, and new arts-rich pedagogics. Support to Arts Education professional to connect with the technological advancement to reach marginalized groups, facilitate the creation of innovative knowledge products and the sharing of knowledge. Further, establishment of cultural centers and other Arts Education spaces and facilities for the youth.

The Seoul Agenda was established during the Second World Conference on Arts Education, held in Seoul, capital of South Korea in the year 2010. It emphasizes the importance of arts education to positively impact society and culture. This document seeks to guide educational institutions and policymakers in their efforts to enhance arts education worldwide. The Seoul Agenda remains an influential framework in the field of arts education, guiding efforts to promote and develop arts education globally. The Seoul Agenda outlines goals for the development of arts education. It serves as a concrete plan of action, integrating three broad goals to renew and advance arts education. These goals aim to apply arts education principles and practices to address social and cultural challenges^{xxi}.

National initiatives in Arts Education

During 1952-53, the report of the then Education Commission highlighted the “release of creative energy among the students so that they may be able to appreciate the cultural heritage and cultivate rich interests, which they can pursue in their leisure and, later in life”^{xxii}.

In 1966, National Council of Educational Research and Training (NCERT) took the initiative to improve the art education in schools and simultaneously in the Indian university system from the recommendation from the Indian Education

Commission Report popularly known as the Kothari commission (1964-66)^{xxiii}.

NCERT published four National Curriculum Framework (NCF). The first was in 1975 followed by in 1988, 2000 and 2005. All these frameworks recommended art as a compulsory area of the curriculum. The NCF recognized the immense potential of Art Education for contributing towards the healthy development of a child's personality resulting out "The Right of Children to Free and Compulsory Education Act 2009"^{xxiv, xxv}.

Following the recommendation of the NCF 2005, National Council of Educational Research and Training (NCERT) along with Central Board of Secondary Education (CBSE), jointly introduced two new subjects; "Heritage Crafts" and "Graphic Design". These subjects have the potential to encourage creativity and interdisciplinary understanding among the students. They further developed norms and standards in the following two courses; (1) Diploma in Arts Education (Visual Arts), and (2) Diploma in Arts Education (Performing Arts). The aim of these programmes was to prepare Visual Arts and Performing Arts teachers for the elementary stage and model curriculum for these two programmes. Moreover, the following organizations provide, promote, preserve, train, grant support for the art education purposes are: Bal Bhavan; Centre for cultural resources and training (CCRT), Delhi; National Museum, New Delhi; India International Centre (IIC), New Delhi; Indian Council for cultural relations (ICCR), New Delhi; Indra Gandhi National Centre for the Arts (IGNCA), New Delhi; National Institutes of Design (NID); Sangeet Natak Akademi, Lalit Kala Academy, India International Rural Cultural Center, Sanskriti Pratisthan, Akhil Bharatiya Gandharva Mahavidyalaya Mandal, India Foundation for the Arts (IFA) Institutions of Higher Learning in the Field of Arts.

Several academic and professional organizations in India are actively participated in the preparation of visual artists, performing artists, art teachers, critics, art historians, aestheticians, designers, architects, art directors, filmmakers, curators, etc. Art education and training are provided by Indian colleges and universities via formal, non-formal, and distant learning methods. Maharaja Sayajirao University of Baroda, Banaras Hindu University, Varanasi; Visva Bharati University, Shantiniketan; Jamia Millia Islamia, New Delhi; Jawaharlal Nehru University, New Delhi; University of Delhi, New Delhi; Indira Kala Sangeet Vishwavidyalaya, Khairagarh, Chhattisgarh; Indira Gandhi National Open University, New Delhi, and other higher education institutions are a few that are contributing to the field of art education. Moreover, other renowned schools for art education include Sir Jamsetjee Jeejeebhoy School of Art, Mumbai; Kalakshetra Foundation, Chennai, and many others.

The aim of art education is to sensitize the learners to the beauty of form, color, movement, and sound. Drawing, painting, printing, collage, clay modeling, and puppet construction are all included in the upper primary curriculum. Other activities include: free-form artistic expression; learn to play simple instruments; movement, mime, and simple dance forms; basic concepts of visual and performing arts; and tales of notable artists and international stories^{xxvi}.

The secondary level program may include the following elements: study and exploration of visual and auditory resources; projects aimed at producing visual and auditory forms; group and interschool art activities; study groups; engagement with community artists; investigation of traditional art forms in the community or neighborhood.^{xxvii}

Physical education, the arts, health, and work experience are generally considered as non-scholastic disciplines.

However, these domains are very important for the child's overall personality development. The NCF has highlighted these activities in all their recommendation. However, neither instructors nor students take these courses seriously because these courses are not generally an examination subject. The study of the arts is not required in certain states for secondary education. Only the visual arts are taught in schools where they are either required or optional. In the states of Himachal Pradesh, Haryana and Punjab arts have been clustered with home science and agriculture and the students have been given the option to choose any one of these areas (India Education policies and curriculum at the upper primary and secondary education levels-200)^{xxviii, xxix}

For the Second World Conference on Art Education, which took place in Seoul, South Korea, from May 24th to 28th, 2010, the Department of Education in Arts & Aesthetics, National Council of Educational Research & Training (NCERT), prepared a Country Report on the state of art education in India^{xxx}. The document recorded- *"The primary purpose of Art Education is to develop creativity, individuality, and expression holistically through incalculable art-related activities. Art Education fosters both cultural awareness and cultural practices and is the only means by which knowledge and appreciation of the arts and culture are transmitted from one generation to the next. Education, as a planned endeavor, at a personal level on a small scale or institutional level"* (page 5). The document further proposed the *"Art education as an integral part of the curriculum at the elementary and secondary stages of school education. It draws attention to four curricular areas of work: the arts and heritage crafts, health and physical education, and peace. In the context of work, certain radical steps to link learning with work from the primary stage upwards are suggested on the ground that work transforms knowledge into the experience and generates important personal and social values, such as self-reliance, creativity, and cooperation. It also inspires new forms of knowledge and creativity"*^{xxxi} (Page 8)

Present scenario

Baseline data about the status of art educations of the nation was accessed from All India Survey on Higher Education (AISHE) Report. AISHE Reports published in the recent years are based on comprehensive survey conducted in India to collect data related to higher education institutions and various parameters^{xxxii}. AISHE Reports are the valuable tool for policymakers, researchers, and anyone interested in the state of higher education in India^{xxxiii}. The reports provide vital educational data and insights for decision-making.

The data from the year 2013 to 2021 is obtained from the actual response of institution and of the regular mode of education. The data presented in Table 1 shows that there is an increase of students' enrollment in all discipline except B. Music and B. Dance program.

Table 1. Programme wise enrollment in regular mode of Education

Discipline	Year							
	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21
B. Fine Arts	18943	20742	20036	21814	23234	23905	26110	28369
M. Fine Arts	4420	4081	4454	4895	5359	4756	4820	5392
B. Music	3146	3277	3192	3047	2952	2686	2395	2346
M. Music	1190	1256	1255	1370	1366	1206	1201	1714
B. Performing Arts	996	898	1312	1412	2513	3825	4432	4964
M. Performing Arts	739	644	902	667	862	967	1005	1481
B. Dance	359	393	361	392	331	237	187	28
M. Dance	150	271	260	215	168	166	157	278

Source: AIHSE report of the respective years (Table 11) Available at: <https://aishe.gov.in/aishe/gotoAisheReports>

Data from Table 1 shows that the largest number of students enrollment is seen in B. Fine Arts. The declining student's enrolment is seen in B. Music (3146 in 2013-14 to 2346 in 2020-21) and B. dance programmes (359 in 2013-14 to 28 in 202-21). Performing Arts is almost exponentially growing (from 996 in 2013-2014 to 4964 in 2020-2021). Rest other disciplines has observed a linear growth.

Table 2 shows the various discipline wise enrollment of students. The highest number of student enrollment is seen in the Humanities/Arts/Social Science discipline followed by Engineering and Technology, Commerce, Science and Fine Arts. The total enrollment in 2013-14 was 29,591 and in the year 2020-21 was 48,564 (in 2020-21).

Table 2. Enrollment in Undergraduate Major Discipline/Subject*

Discipline	Year							
	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21
Humanities / Arts / Social Science	9,465,527	10,707,305	9,891,150	9,731,616	9,506,071	9,349,287	9,655,586	10,405,670
Engineering and Technology	4,063,476	4,227,528	4,250,183	4,161,252	4,019,379	3,852,188	3,727,185	3,686,291
Commerce	3,262,660	3,721,142	3,858,448	3,992,358	4,013,898	4,030,886	4,163,128	4,323,454
Science	3,220,318	4092,431	4,377,566	4,730,209	4,851,781	4,713,301	4,755,384	4,817,826
Fine Arts	29,591	34,047	34,542	37,068	43,538	51,762	55,133	48,564

Source: AISHE Report of the specified year in Table -12. Available at <https://aishe.gov.in/aishe/gotoAisheReports>

Table 3 shows students' discipline wise enrollment in PhD. The number of PhD student's enrollment is decreasing and it is very nominal in terms of total students' enrollment. In the year 2013-14 number of student's enrollment was 0.76 percent of the total enrollment. The percentwise number further decreased to 0.33 in the year 2020-2021.

Table 3. Students enrollment in PhD programme

	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21
PhD (All)	107,890	117,301	126,451	141,037	161,412	169,170	202,550	211,852
Science	28,339	30,357	33,197	37,363	41,844	44,702	50,936	48,600
Engineering and Technology	22,868	27,467	30,587	32,856	38,714	41,869	52,478	56,625
Fine Arts	823	815	739	846	705	958	825	700
% of total PhD enrollment	0.76	0.69	0.58	0.60	0.44	0.57	0.41	0.33

Source: AISHE report of the specified year in Table -13. Available at <https://aishe.gov.in/aishe/gotoAisheReports>

Results reveal that there are very less PhD enrollments in Fine Art stream in comparison to the total student's admission. The smaller number of enrollments is perhaps due to the limited opportunity of institute having doctoral programme or not adequate supervision facilities. Although, there are several well recognized Post Graduate institutes, there might be a smaller number of trained teachers for PhD supervision. University Grant Commission, India directs the same regulation for teachers' recruitment and career advancement schemes for teachers. However, a post graduate candidate in arts might prefer art practice than appearing at national level qualifying test (National Eligibility Test / Research Entrance Test). Moreover, research publications in these areas are problematic due to the paucity of peer reviewed journals. Also, art output of researcher is different from conventional research paper publication. In brief all these issues cause dwindling potentiality for future artist and the art environment in the country.

The National Education Policy 2020

Indian economy is one of the three biggest in the world. The goal of the nation is to advance toward a developed country status. To achieve this goal the country needs the unity and integrity of knowledge with a multidisciplinary and comprehensive education that including the social sciences, arts, humanities, and sports. Thus, in addition to science and mathematics, the curriculum needs to cover fundamental arts and crafts, humanities, games, sports, and fitness, as well as languages, literature, culture, and values. With this holistic approach, the student will find education more rewarding, practical, and well-rounded.

The Government of India has recently adopted "The National Education Policy 2020"^{xxxiv}. In India, this is the first education policy of the 21st century. This new policy intended at addressing many upcoming and growing developmental needs of the country. This is a radical approach towards the modification and revamping of existing education system and its structure in the country from the top to the bottom. It proposes various rules, regulation, and governance, to create a new system that is aligned with the ambitious goals of 21st century education, to achieve Sustainable Development Goal 4 (SGD4). It emphasizes on creative potential, critical thinking, problem solving among the Indian youth keeping traditional values (NEP 2020)^{xxxv}. In the long run the policy aims at fostering students to be ready to actively contribute in the fourth industrial revolution^{xxxvi}. The policy further emphasizes the excellence in research and education as seen from the

proposed investment plan of 6% of GDP in education and research^{xxxvii}.

The New Education Policy (NEP) 2020 in India places significant emphasis on art education, as evidenced by the following key points^{xxxviii}:

NEP 2020 places a strong emphasis on the incorporation of art into the learning process at every level of education. Art is proposed as an integral part of the curriculum rather than a separate subject. The policy highlights the value of fostering artistic talents by allowing students to specialize in art-related disciplines from an early age^{xxxix}. It also combines a variety of artistic disciplines within the curriculum, including performing arts, drawing, painting, paper crafts, sculpture, photography and so on. The overall strategy is to emphasize the growth and support of extracurricular and art-integrated educational initiatives by acknowledging the contribution of art to students' improved cognitive and creative abilities^{xl}.

Concluding Remarks

Education suffers when environmental concerns, local human populations, and natural ecosystems are disregarded. The study of visual culture is linked to issues of politics, gender, privilege, power, and social change. When art education fails to provide new platforms for artistic discourse, the generation of students suffers. Art making always part of critical thinking. Graham (2007) stated *"Eco-visualization is an interdisciplinary, collaborative practice that connects science, technology and visual art in order to make ecological relationship visible, made by the ecologist to promote community reconstruction and ecological responsibility."*^{xli} Art is not conventional; it promotes resistance against convention. It directs the way of seeing and the way of life. Problems of society, environment, community, movement, and individual have interacted with creative and imaginative solutions.

The art teacher is a cultural missionary, public expression and meaningful agent related to people meaningful to children in the pluralistic society when ethnic is input in curriculum concept. Thus, cultural policy studies lie in it. Art education has provision for the audience also. They are the artistic consumer. It is vocational training for artisan only so far it serves as economic purposes. Arts act as cultural products but when it works on cultured society notion should be avoided that art is employment opportunities. Art also depends on viewers' eye. Indigenous art is never undervalued. In course of time, art objects become multi-dimensional. Art aesthetic judgments alter and each art is unique. Visual arts, performing arts, music, dance here been nothing sameness. Film studies animations are economic than those other mainstreams. However, the road map is different. Arts curriculum are different from other conventional studies. The measurable outcome from arts education will emerge after waiting for a considerable period.

Some new pedagogical models (for example New Media Art) have been accepted in the art arena and institution. New trends desire training in mainstream art, performance art, digital art, or another project. Such model will alter or establish new vista in art practice and theory. Balanced art curriculum is to be framed with making art, responding to art and appreciation of art. Understanding art develops attitude to culture. Since inception of MSU Baroda (1951) more universities have been added to teach Fine Art following the same educational design. Quality is not upgraded as global

contemporary art education and development is yet to be included. Areas of Fine art is under regulation of two different regulatory bodies (All India Council for Technical Education and University Grant Commission). As Art is never a conventional matter for the best practices for Art, its regulation is to be unique related to policy and curricula. Uniformity in degree conferment should be clearly demarcated for example by Fine art, visual art, digital art, and other such name.

The recently adopted 'New Education Policy 2020' has proposed to integrate art into the curriculum at all levels of education. The policy allows specializations in art, and promotes various forms of art as part of the academic experience. According to Yenugu (2022), while some parts of NEP may be new, its implementation could fundamentally alter the way that education is delivered. It needs appreciation not only from academics but also supports in terms of logistic, and financial obligations from all stakeholders^{xlii}.

Acknowledgements

Authors are thankful to Mr. Subhojit Mandal for helping in data collection

Footnotes

ⁱ Kantawala, A. (2012). Art education in colonial India: Implementation and imposition. *Studies in Art Education*, 53(3), 208-222.

ⁱⁱ Kumar, R. S. (1999). Modern Indian art: A brief overview. *Art Journal*, 58(3), 14-21

ⁱⁱⁱ Ibid

^{iv} Siegesmund, R. (1998). Why do we teach art today? Conceptions of art education and their justification. *Studies in art education*, 39(3), 197-214.

^v Efland, A. D. (1990). *A history of art education*. Teachers College Press.

^{vi} Goodman, N. (1968). *Languages of Art*. The Bobbs-Merrill Company. Inc. (New York Times 1968).

^{vii} Kantawala, A. (2012). Art education in colonial India: Implementation and imposition. *Studies in Art Education*, 53(3), 208-222.

^{viii} Hardy, T. (Ed.). (2006). *Art education in a postmodern world: Collected essays*. Intellect Books.

^{ix} Bersson, R. (1986). Why art education lacks social relevance: A contextual analysis. *Art Education*, 39(4), 41-45.

^x Bersson, R. (1984). For cultural democracy in art education. *Art Education*, 37(6), 40-43.

^{xi} Bersson, R. (1981). Cultural democracy in art education: Elitism rebutted. *Art Education*, 34(6), 35-35.

^{xii} Delacruz, E. M. (1995). Multiculturalism and art education: Myths, misconceptions, misdirections. *Art Education*, 48(3),

57-62.

^{xiii} Delacruz, E. M. (2005). Art Education in civil society. *Visual Arts Research* 31(2), 3-9

^{xiv} Kantawala, A. (2012). Art education in colonial India: Implementation and imposition. *Studies in Art Education*, 53(3), 208-222.

^{xv} Dohmen, R. (2020). Art, industry and the laws of nature: the South Kensington method revisited. *Open Arts Journal*, (9), 23-42.

^{xvi} The Modern Indian Art Available at: <https://ncert.nic.in/textbook/pdf/lefa107.pdf>

^{xvii} The Future of Culture and Arts Education: Highlights from the UNESCO Multistakeholder Dialogue (25-26 May, 2023) Available at: <https://www.unesco.org/en/articles/future-culture-and-arts-education-highlights-unesco-multistakeholder-dialogue-25-26-may-2023>

^{xviii} International Arts Education Week available at: <https://en.unesco.org/commemorations/artseducationweek/2020>

^{xix} Article 22 - Right to Social Security, Article 24 - Right to Rest and Leisure, Article 26 - Right to Education, Article 27 - Right to Participate in the Cultural Life of Community Available at: <https://research.un.org/en/udhr75/22-27>

^{xx} UNESCO Road Map for Arts Education- The World Conference on Arts Education: Building Creative Capacities for the 21st Century Lisbon, 6-9 March 2006 Available at <https://unesdoc.unesco.org/ark:/48223/pf0000384200>

^{xxi} Seoul Agenda: Goals for the Development of Arts Education available at: <https://unesdoc.unesco.org/ark:/48223/pf0000190692?posInSet=1&queryId=ca75f9c8-47f6-441a-8f28-1cceb366ddc9>

^{xxii} NCERT (2006) Position Paper, National Focus Group on Art, Music, Dance and Theater Available at: https://ncert.nic.in/pdf/focus-group/art_education.pdf

^{xxiii} NCERT (2006) Position Paper, National Focus Group on Art, Music, Dance and Theater Available at: https://ncert.nic.in/pdf/focus-group/art_education.pdf

^{xxiv} The Right of Children to Free and Compulsory Education Act, 2009 Available at: https://www.education.gov.in/sites/upload_files/mhrd/files/upload_document/RTE_Section_wise_rationale_rev_0.pdf

^{xxv} NCERT (2001) India Education policies and curriculum at the upper primary and secondary education levels available at: https://ncert.nic.in/pdf/focus-group/NCF_2000_Eng.pdf

^{xxvi} Training Package on for Primary Teachers Art Education Volume II (2015) Available at: <https://ncert.nic.in/deaa/pdf/tpaev201.pdf>

^{xxvii} NCERT (2006) Position Paper National Focus Group on Arts, Music, Dance and theatre available at: https://ncert.nic.in/pdf/focus-group/art_education.pdf

^{xxviii} NCERT (1988) National Curriculum for Elementary and Secondary Education: A Framework (Revised Version) “NCERT”.

^{xxix} National Curriculum Framework for School Education 2023 Available at https://ncert.nic.in/pdf/NCFSE-2023-August_2023.pdf

^{xxx} Department of Education in Arts & Aesthetics National Council of Educational Research & Training Ministry of Human Resource Development - Govt. of India Country Report (2010) available at: <https://ncert.nic.in/deaa/pdf/1.pdf>

^{xxxi} *ibid*

^{xxxii} Ghara, T. K. (2020). Comparing States through Educational Indicators for Last 9 Years: AISHE Data Analysis. *Journal of Humanities and Social Sciences Studies*, 2(5), 77–88. <https://doi.org/10.32996/jhsss.2020.2.5.10>

^{xxxiii} AISHE Reports Available at: <https://aishe.gov.in/aishe/gotoAisheReports> Art education in India Available at: <https://ncert.nic.in/deaa/pdf/1.pdf>

^{xxxiv} Ministry of Human Resource Development Government of India (2020) National Education Policy 2020 Available at: https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf

^{xxxv} *ibid*

^{xxxvi} Jagadesh Kumar, M. (2020). National Education Policy: How does it Affect Higher Education in India? *IETE Technical Review*, 37(4), 327-328.

^{xxxvii} Yenugu, S. (2022). The new National Education Policy (NEP) of India: will it be a paradigm shift in Indian higher education? *Perspectives: Policy and Practice in Higher Education*, 26(4), 121-129.

^{xxxviii} Ministry of Human Resource Development Government of India (2020) National Education Policy 2020 Available at: https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf

^{xxxix} <https://timesofindia.indiatimes.com/education/news/arts-will-be-at-par-with-the-other-subjects-in-new-education-policy-vinod-indurkar/articleshow/90332531.cms>

^{xl} <https://www.ndtv.com/education/nep-2020-new-education-policy-paves-way-for-new-era-in-art-integrated-education-2276733>

^{xli} Graham, M. A. (2007). Art, ecology and art education: Locating art education in a critical place-based pedagogy. *Studies in art education*, 48(4), 375-391.

^{xlii} Yenugu, S. (2022). The new National Education Policy (NEP) of India: will it be a paradigm shift in Indian higher education? *Perspectives: Policy and Practice in Higher Education*, 26(4), 121-129.

