



INDIRA GANDHI NATIONAL OPEN UNIVERSITY
School of Performing and Visual Arts

Minutes of the Eight School Board Meeting of School of performing and Visual Arts held on 20th April, 2011 at 10:30 A.M at Room No:6, Convention Centre, IGNOU, Maidan Garhi, New Delhi.

The following were present in the Meeting.

1. Prof. Sunil Kumar	Chairperson
2. Prof. (Dr. Mrs.) Anupa Pande, National Museum	Member
3. Ms. Asha Yadav, Assistant Professor, SOVET, IGNOU	Member
4. Prof. Chinmay Mehta, Jaipur	Member
5. Prof. Devendra Raj Ankur, New Delhi	Member
6. Dr. G. Bharadwaza, Reader, SOPVA, IGNOU	Member
7. Dr. Jagdish Sharma, SOTST, IGNOU	Member
8. Prof. Krishna Bisth, New Delhi	Member
9. Mr. Lakshaman Prasad, Assistant Professor, SOPVA, IGNOU	Member
10. Dr. Sushant Kumar Mishra, SOFL, IGNOU	Member

SOPVA Faculty who attended the meeting:

1. Dr. Seema Johari, Reader, SOPVA, IGNOU
2. Dr. Mallika Banerjee, Assistant Professor, SOPVA, IGNOU
3. Dr. Vidhu Khare, Consultant, SOPVA, IGNOU.

The Following members could not attend the meeting:

1. Ms. Leela Samson, Director, Kalashetra, Chennai
2. Mrs. P. Radhika, Assistant Professor, SOPVA, IGNOU
3. Mr. Tahir Siddiqui, Assistant Professor, SOPVA, IGNOU

The Chairperson welcomed all those present in the meeting. In his remarks, he mentioned about the academic activities of SOPVA. After his remarks the agenda items were presented before the School Board Members. After detailed discussions on each item the observations, comments and recommendations of the Board are as follows:

1. SOPVA 8.1 To approve the minutes of the Seventh School Board meeting.

The minutes of the Seventh School Board meeting were circulated and the received comments were already incorporated and placed before the members for approval.

Recommendations: The minutes of the meeting of Seventh School Board were approved by the Board.

2. SOPVA 8.2

To approve the course Work and minuetts of the Expert Committee meeting held for the PhD Programme in Theatre Arts.

On consequent approval of Vice-Chancellor, IGNOU for the PhD Programme in Theatre Arts, Expert Committee meeting was held on 3rd and 4th March, 2011 to design the Course Work for the same and was presented before the School Board for approval.

Recommendations: The Programme Coordinator for PhD in Theatre Arts Dr. G. Bharadwaza explained the details of Course Work and on request to consider the same for the M.Phil programme in Theatre Arts. The members suggested that apart from the existing Course Work a dissertation worth 16 credits should be added to the present course work to fulfill the present format for the M. Phil programmes of IGNOU. The members approved the Course Work and minutes of the Expert Committee meeting held to design Course Work for PhD programme in Theatre Arts and offer of M. Phil in Theatre Arts.

STRUCTURE OF THE DOCTORAL PROGRAMME IN THEATRE ARTS

1. Duration of the course: Six months
2. Total credits for the course work: 32
3. Educational Qualifications:
4. Assignments:
5. Assessment/Evaluation
6. Bridge course: Compulsory for the candidates from different disciplines other than theatre arts with the following courses. Duration of the course will be six months.

Fundamentals of Theatre and Drama	Theory	2 Credits
History of Classical Indian Drama	Theory	2 Credits
History and development of Classical, Neo Classical and Elizabethan Theatre	Theory	2 credits
Acting Practical	Practical	4 credits
Fundamentals of Theatre Design	Theory and Practical	3 credits
Scene Work/Production	Practical	5 Credits

Course work

Course I. Research Methodology-8 Credits.

Unit I Specific need for theatre research

Unit II Basic concepts of Research

Participation observation Vs non Participant Observation-Objectivity Vs Subjectivity-Validity and Reliability-Inductive and Deductive Logic. Quantitative & Qualitative methods.

Unit III: Steps in Research Methodology: Data collection-Analysis-Synthesis-Validation-Presentation

Unit IV: Major Methods of Research: Observation Method-Survey Method-Ethnographic Method-Experimental Method-Case Study Method.

Unit V: Research Techniques: Questionnaire Method – Interview Method – Statistical Method – Focused Discussion Method – Narrative Method – Hermeneutic Method – Dialogical Method.

Unit VI: Computer Applications.

Course II Contemporary Trends in Theatre

Unit I Post Modern Theories of Theatre

- Intercultural Theatre
- Feminist Theatre
- Dalit theatre
- Theatre of oppressed

Unit II Styles of Acting

- Brechtian
- Stanislavisky
- Growtowski
- Eugino Barba

Unit III Directors at Work

- E.Alkaji
- B.V Karanth
- Badal Sarkar
- Habib Tanveer

Unit IV Theatre in context

- Children Theatre
- Theatre in education
- Street Theatre
- Applied Theatre

Unit V Theatre criticism: Indian Context

Course III Text in Performance-8 Credits.

Unit I: Types of Texts

- Oral text
- Written text
- Performance Text
- Visual Text

Unit II: Textual analysis

- Story, Plot
- Structure of a story
- Kinds of Plots: simple, complex, compound.
- Plot structure: exposition, rising action, climax, falling action, resolution/dénouement.
- Prescribed texts for analysis:
- Greek-Oedipus Rex

Elizabethan-Othello
Indian Classic-Mrichakatikam
Western Modern-Cherry Orchard
Epic-Caucasian Chalk Circle
Indian Modern- Ghasiram Kotwal
Unit III: Interpretation of Text: Discourse Analysis
Author: Written text
Director: Performance Text
Unit IV: Interpretation of Visual Text
Interpretation of Technical Components
Design, lighting, costume, make-up, Properties masks, time and space.
Unit V: Semiotics in Action: Scene Work

Course IV: Course related to Area of Research-8 Credits.

Evaluation methodology: The term end examination and the assignments will be in the ratio of **60:40**. A candidate should get the **50%** of marks in the term end examination i.e. **30** marks to be declared as successful in the term end examination. The **40%** of continues assessment will contain **THREE** assignments which includes written assignment, presentation and practicals. Assignments are to be completed second, fourth and last months of the course work. Best of the **TWO** assignments will be considered for the final assessment.

3. SOPVA 8.3 To approve the Course Work and minuets of the expert committee meeting held for the PhD Programme in Music.

On consequent approval of Vice-Chancellor, IGNOU for the PhD Programme in Music, Expert Committee meeting was held on 3rd and 4th March, 2011 to design the Course Work for the same and was presented before the School Board for approval..

Recommendations: The details of the course work were presented by Dr. Seema Johari, Programme Coordinator for PhD in Music. She also requested to consider the same course work for the M. Phil programme in Music. The members suggested that apart from the existing Course Work a dissertation worth 16 credits should be added to the present course work to fulfill the present format for the M. Phil programmes of IGNOU. The members approved the Course Work and minutes of the Expert Committee meeting held to design Course Work for PhD and to offer M. Phil in Music.

STRUCTURE OF THE DOCTORAL PROGRAMME IN MUSIC

Course Work

Course I- 8 credits

Research Methodology

Unit-1-Meaning and Scope of Research

Definition, aim and objectives of research
Varieties of research
Scope of research in Indian music

Unit-II Process of Research Methodology

Data Collection
Selection of topic
Development of synopsis
Sources
Documentation
Analysis
Synthesis
Interpretation
Report Writing

Unit-III Methods and Techniques of Research

Observation method
Survey method
Comparative/Correlation method
Experimental method
Applied method
Narrative method
Questionnaire
Interview
Focussed Discussion

Unit-IV Information Technology

Computer applications
Collecting data related to research
Power-point presentation
Critical evaluation of data available on web-sites

Course II- 8 credits

Historical study of Indian music

Unit-I Evolution of Indian music

Historical perspective
Analytical study of musical treatises from ancient to modern period
Bharat, Matang, Sharangdev, Somnath, Ahobal, Lochan, Vyankatmakhi, V.N. Bhatkhande,
V.D. Paluskar
Ethnological perspective

Unit-II Evolution and development of musical instruments

String- Sitar, Sarangi, Sarod, Guitar
Wind- Flute, Shehnai, Nagswaram
Percussion- Pakhawaj, Mridang, Tabla, Taval, Khol

Unit-III Study of Musical Forms (Hindustani and Karnatak)

Detailed study of musical forms of vocal music- Hindustani & Karnatak

Detailed study of musical forms of instrumental music- Hindustani & Karnatak

Comparative study of Hindustani and Karnatak musical forms.(vocal & instrumental)

Unit-IV Taal system in Indian music

Margi and Deshi Taals

Detailed study of Hindustani Taal system

Detailed study of Karnatak Taal system

Comparative study of Hindustani and Karnatak Taal system

Art of accompanying with vocal, instrumental and dance

Course III- 8 credits

Contemporary trends in Indian music

Unit I-Music Education

Music education in traditional system

Music education in institutional system

Unit II- Presentation of Indian music

Traditional concert music

Experimentation in presentation of Indian music

Unit III Applied Music

Application of music in social and psychological perspective

Music application in Theatre

Music application in Dance

Music application in Film and Mass media

Unit IV Music and Technology

History of recording industry

Studio recording-analogue and digital

Use of mixers

Software and editing

Course IV- 8 credits

Dissertation: Any topic related to the area of research (80-100 pages)

Evaluation Methodology:

The term end examination and the assignments would be in the ratio of 60:40. A candidate should get the 50% of marks in the term end examination i.e. 30 marks to be declared as successful in the term end examination. The 40% of continuous assessment will contain three assignments which include written assignments, presentations and practicals. Assignments will be considered for the final assessment.

4. SOPVA 8.4

To approve the Course Work and minutes of the Expert Committee meeting held for the PhD Programme in Fine Arts.

Consequent upon the approval of Vice-Chancellor, IGNOU an Expert Committee to design the Course Work was constituted. In a meeting of Expert Committee held on March 17th and 18th 2011 a Course Work of 32 credits for PhD Programme in Fine Arts was developed. The Course Work and minutes of the meeting were presented before the School Board for approval.

Recommendations: The scheme of Course work was discussed in detail and the minutes and Course Work presented for Ph. D in Fine Arts was approved with minor modifications. Further in tune with the M. Phil. in Theatre Arts the Board members considered and approved the Course Work for Fine Arts to be extended for M. Phil in Fine Arts in addition with a dissertation of 16 credits. The offer of M. Phil in Fine Arts was also approved.

INTRODUCTION

Research is a systematic investigation into the phenomenon that results into the development of significant insights. The work of thesis is an original and significant contribution to the advancement of world knowledge. Doctoral research may focus on individual creative practices, experimental work, historical studies, critical analysis, theoretical modeling. It may include mathematical or computational modeling and may engage into philosophical, psychological, socio-cultural or anthropological, enquiry. Apart from the above, interdisciplinary research is encouraged.

The research in Fine Arts may include Study of Fundamentals (elements & principles), issues related to Form, Function, Content, and Visual language of Morphology. Research topics may cover issues related to Artistic expression and Artistic communication, exploration into media, materials and technology

STRUCTURE OF THE DOCTORAL PROGRAMME IN FINE ARTS

ADMISSION

Pre-requisite

- (i) Candidates having M. Phil in the relevant from any recognized higher learning University/Institution.
OR
- (ii) Candidates having M.F.A/M.V.A degree with NET/SLET from any recognized higher learning University/Institution including five years of teaching.
OR
- (iii) Candidates having M.F.A/M.V.A degree from any recognized higher learning University/Institution including professional experience (One solo or participation in two group shows).
OR
- (iv) Candidates having post graduate degree in the relevant field with from any recognized higher learning University/Institution with professional experience (Two solo or participation in three group shows).

Procedure for admission

Entrance test

Presentation by the candidate in front of the selection/doctoral committee

Meeting with faculty

Course Work to be completed: Based on the qualification, experience, presentation, awards received by the candidates the Doctoral Committee may recommend the course work fully or partially to be undertaken by individual candidate.

Allotment of Research Supervisor: SOPVA/IGNOU

Appointment of External and Co-Supervisor: Based on the candidates' proposal/ presentation the doctoral committee may recommend the appointment of an external or co-supervisor in case of inter-disciplinary studies or the requirement of the subject area.

Semester I and II: Course work – Credits: 32

Preparation of Doctoral proposal in consultation with the Supervisor

- Literature survey
- Finalization of the title (tentative) of the thesis (It may be changed twice)
- Preparation and submission of Doctoral proposal
- **Registration**

Semester III and onward

- Reviews
- Submission of Progress reports
- Seminars
- Pre submission

Language – English, Hindi

COURSE WORK

Course I	Research Methodology	8 credits
Course II	Studies in Language of Aesthetics	8 credits
Course III	Contemporary Practices in Arts	8 credits
Course IV	Analytical and Critical Studies	8 credits

Course Description

Course I

Research Methodology

(8 credits)

Literature survey, thesis and research paper writing, content analysis, Philosophical and conceptual analysis, contextual enquiry, historical research method, simulation research using computer applications, non-conventional methods

Course II

Studies in Language Aesthetics

(8 credits)

This course will incorporate a comparative study of Eastern and Western Aesthetics as a whole.

A study of Western Semiotic theories like those of F. Saussure, C. S. Peirce and their relevance in present context.

Theories of Indian Aesthetics including Semiotics and Rasa theory: Bharata, Vamana, Bhatta Lollata, Bhatta Nayak, Shri Shankuka, Abhinavgupta, Anandavardhana, Mammata, Ras Gangadhar, Pt. Jagannath and Traditional and modern visual language as a cultural base to modern applications.

Course III

Contemporary Practices in Fine Arts

(8 credits)

This course will incorporate the study of current practices and trends such as Installations, Interactive art, New media/Multimedia art/Digital art, Info-art, Laser art, Kinetic art. Also the study of integration of technology in Art Galleries/Museums/Displays/Exhibitions/Public Art and the Convergence of Media such as: Text, Typography, Symbolism, Iconography, Light, Sound, Performance, Action, Animation, as well as Materials, Constructions and Humane interface.

Course IV

Analytical and Critical Studies

(8 credits)

In depth/critical study of any of the following:

- *Artist
- *Art Form
- *Art Schools
- *Elements of Art
- *Manuscripts
- *Medium & Techniques
- *Monuments/Archeological Sites
- *Material
- *Principles of Art
- *Scripts
- *Styles
- *Visual Languages
- *Work of Art

The study will result into a visually supported seminar plus research publication. This should include interviews and views of eminent personalities, photographs and documents.

Course work assessment: Total number of courses: 4 Credits: 32

Course I:	Marks: 100	Written examination.
	Marks: 50	Research Design developments (On chosen topic)
Course II:	Marks: 100	Written examination.
Course III:	Marks: 50	Each student has to prepare a document/monograph on a chosen topic mutually decided by the supervisor and student.
Course IV:	Marks: 50+50	The study will result into a visually supported document and include interviews and views of eminent personalities, work, photographs etc. This should be presented in front of a Jury/seminar. The Jury may consist of Director, Supervisor, Concerned discipline teacher in the School, External expert.

Qualifying Marks: 50% Student has to obtain minimum qualifying marks in each course.

RESEARCH THESIS

Option I

The researcher can undertake a programme of research which may focus on one's own creative practice & experimental work. In that case the final thesis will have two parts.

Part I will formulate annotated documentation of own work in appropriate order reflecting the creative development of final results. The annotation must include detailed critical observations for every samples, rough sketches, doodler and specimen demonstrating important phase of the development of work. This is called process documentation. It should be submitted in original and digital/visual format.

Part II will consist of regular format of thesis such as Literature survey, Research question, critical analysis of the work, its significance, discussion about the kind of new insights or new knowledge generated,... and conclusions and referring of bibliography. This is a dissertation, a written component of the thesis, and should not be less than 40,000 words.

Option II

Alternatively the candidate can take up the conventional research.

PRE SUBMISSION

Before final submission of the thesis it is mandatory to make a pre-submission presentation/ jury, qualifier. Evaluation criteria for pre-submission presentation may be as follows:

- appropriate articulation of research question
- systematic literature review
- appropriate research methodology
- appropriate primary and/or secondary data collection
- in depth critical discussion & analysis
- connectedness between data, analysis and conclusions
- contribution to knowledge (originality, significance)
- error free writing, referencing, bibliography

THESIS ASSESMENT: As per Research Unit, IGNOU norms.

Viva Voce: As per Research Unit, IGNOU norms.

5. SOPVA 8.5 To discuss and recommend the Names of External Supervisors, Paper Setters Moderators, Examiners for PhD Programmes in Theatre Arts, Music and Fine Arts.

Recommendations: After detailed discussion the members suggested the names experts for Paper Setting, moderations and Examiners (Entrance Test) and External Research Supervisors for PhD Programmes. The members suggested the names of experts should be propose preferably from Delhi and NCR.

The following names of Experts as Paper Setters, Moderators, and Examiners for entrance examinations were proposed and approved by the School Board.

For Ph. D Programme in Theatre Arts

1. Prof. H.S Shiva Prakash,
School of Arts and Aesthetics, Jawahar Lal Nehru University, New Delhi
2. Prof. Devendra Raj Ankur,
Ex-Director, National School of Drama, New Delhi.
3. Ms. Tripurari Sharma
Associate Professor, Acting, National School of Drama, New Delhi.
4. Shri K.S Rajendran, Associate Professor (Classical Indian Drama),
National School of Drama, New Delhi.
5. Shri Ashok Sagar Bhagat,
Associate Professor (Theatre Architecture), NSD, New Delhi.
6. Shri Dinesh Khanna,
Associate Professor (Acting), NSD, New Delhi.
7. Shri Suresh Bharadwaj,
Associate Professor (Lighting), National School of Drama, New Delhi.
8. Smt. Hema Singh,
Associate Professor (Acting), National School of Drama, New Delhi.
9. Dr. Bharat Gupta,
Associate Professor, College of Vocational Studies, University of Delhi.
10. Dr.Govindaraju Bharadwaza, Reader, SOPVA, IGNOU, New Delhi.

For Ph. D Programme in Music

1. Prof. Anupam Mahajan, Dean, Faculty of Music & Fine Art, University of
Delhi, Delhi
2. Dr. Neeta Mathur, Associate Professor (Vocal Music), Vivekanand College,
New Delhi.
3. Dr. Prerana Arora, Associate Professor (Vocal Music) Janaki Devi
Mahavidyalay, New Delhi.
4. Prof. Suneera Kasliwal, Head, Music Department, University of Delhi,
Delhi.
5. Prof. Madhubala Saxena, (Vocal music), University of Delhi, Delhi
6. Dr. Rekha Seth,Reader, Ismail Girls P.G.College,(Vocal Music) Meerut.
7. Dr. Ragini Sharma,Kanohar Lal Mahavidyalaya, (Vocal Music) Meerut.

For Ph. D Programme in Fine Arts

1. Prof. Jai Zharotia (Retd)
Head, Fine Arts Deptt., College of Arts, Tilak Marg, New Delhi 110001
2. Prof. Anupa Pande
Head, Dept of History of Art, National Museum Institute, National
Museum, Janpath, New Delhi 110001
3. Prof. M. Vijaymohan
Principle, College of Arts, 20-22, Tilak Marg, New Delhi 110 001.

4. Prof. Rajiv Lochan
Director, National Gallery of Modern Art, Janpath, New Delhi 110 001
5. Prof. Pawan Sudhir
Head, Department of Education in Arts & Aesthetics, NCERT, New Delhi

The following names of Experts for External Supervisors for Ph D in Fine Arts were proposed and approved by the School Board.

1. Prof. Chinmay Mehta (Retd. Dean, Fine Arts, Jaipur University, Rajasthan)
Res.: F.1/86 Sector-11, Rohini, Delhi-110085
2. Prof. Jai Zharotia (Retd. Head, Fine Arts Deptt., College of Arts, New Delhi 110001)
Res.: 281, Ashoka Enclave, Ext. I, Sec. 34, Faridabad, 121003

SOPVA 8.6

To recommend and approve the panel of Experts to constitute Doctoral Committees for PhD programmes in Theatre Arts, Music and Fine Arts.

Names of Experts from Theatre Arts, Music and Fine Arts were proposed for recommendations and approval for the Panel of Experts to constitute Doctoral Committees for PhD Programmes in Theatre Arts, Music and Fine Arts.

Recommendations: The names approved and recommended for the panel of Expert to constitute Doctoral Committee for PhD programme are as follows.

THEATRE ARTS

1. Prof. H.S Shiva Prakash, School of Arts and Aesthetics, Jawaharlal Lal Nehru University, New Delhi-67.
2. Prof Devendra Raj Ankur, Ex-Director, National School of Drama, New Delhi.
3. Prof. Anuradha Kapoor, Director, National School of Drama, New Delhi.
4. Prof. Keerti Jain, National School of Drama, New Delhi.

MUSIC

1. Prof. Anupam Mahajan, Dean, Faculty of Music & Fine art, University of Delhi, Delhi
2. Prof. Suneera Kasliwal, Head, Music Department, University of Delhi, Delhi
3. Prof. Krishna Bisth (Retd.) Dean, University of Delhi, Delhi 110 007

FINE ARTS

1. Prof. Jai Zharotia (Retd)
Head, Fine Arts Deptt., College of Arts, Tilak Marg, New Delhi 110001
2. Prof. Anupa Pande
Head, Dept of History of Art, National Museum Institute, National Museum, Janpath, New Delhi 110001
3. Prof. M. Vijaymohan
Principle, College of Arts, 20-22, Tilak Marg, New Delhi 110 001

4. Prof. Pawan Sudhir
Head, Department of Education in Arts & Aesthetics, NCERT, New
Delhi 110 0067

SOPVA 8.7

To authorize SOPVA for inviting Guest Faculty for Masters Programmes in Performing and Visual Arts.

At present a list of Experts from Theatre Arts, Hindustani Music and Fine Arts are approved by the School Board and Honorable Vice-Chancellor. SOPVA is inviting the guest teachers for specialized lectures as when required to conduct classes for On-Campus Programmes. According to the time table and syllabus the availability of guest lecturer is found to be difficult as they are already preoccupied with their own engagements. To identify a substitute within the approved list become quite difficult and some time the time table has to be rescheduled which disturbs the entire plan. Keeping in view it is proposed to constitute a committee under the Chairmanship of Director, SOPVA, Senior Faculty members including the programme coordinators of On-Campus Programmes. The committee may be authorized to identify the experts available and to invite them to deliver talk/lectures on pedagogy of concerned disciplines as and when required.

Recommendations: The School Board members suggested that to deliver lectures on the pedagogy the Guest faculty apart from the approved list may be called at any time after scrutiny of their expertise in the field decided in the meetings of School Council and get it approved by the Honorable Vice-Chancellor. Later these names can be put up for reporting in School Board meeting.

SOPVA 8.8

To consider the eligibility criteria for admission to M.P.A Theatre Arts.

At present the following is the eligibility criteria for admission into M.P.A Theater Arts '*Any graduate with Diploma in Acting/Theatre Arts or any graduate with THREE years of practical experience in Theatre*'. Now it is proposed to change the above criteria as the same being followed by different Universities.

“Bachelor’s Degree in any discipline with 50% of marks”.

Recommendations: The board approved and recommended the proposed eligibility criteria to be included from July 2011.

SOPVA 8.9

To consider the review of the M.P.A Theatre Arts syllabus.

To give clarity to certain courses it is felt to shift some of the courses from Ist Semester to IInd Semester and IInd Semester to Ist Semester syllabus as they are found more relevant in pedagogy. A proposal to add educational tour to the present MPATHA programme is also proposed. If approved, the changes will be applicable from July 2011 session.

Recommendations: After thorough discussion, Board recommended to conduct the Expert Committee meeting to review the syllabus for M.P.A Theatre Arts in order to make changes.

SOPVA 8.10

To consider the review of the M.P.A Hindustani Music syllabus.

According to the universally accepted norms for a Master's Degree programme 64 to 72 credits are recommended, where as the programme MPAHVM is of 80 credits. As it is beyond the University norms, it is proposed to reduce number of credits up to 72 credits. This may help to cover the entire course within the time limit of 4 semesters. Therefore it is proposed to:

1. Reducing the number of Ragas from existing 14 Ragas per semester.
2. Redistributing topics of theory component evenly in 4 semesters.

Recommendations: After thorough discussion, Board recommended to conduct the Expert Committee meeting to review the syllabus for M.P.A Hindustani Music in order to make changes.

SOPVA 8.11

To discuss and approve to offer 10 seats for MFAP under Self Finance Scheme.

School is offering a two year full time on campus Post Graduate programme in Painting at IGNOU HQ from July 2010. The first batch is about to complete Semester II. The programme on offer attracts a good number of applicants hence School has to conduct an entrance examination for admission as the seats are limited to 15 only. To meet the expectations of learners and process of elimination it is proposed to extend the programme to more students on self finance basis. Therefore it is proposed that:

- MFAP may be extended to Self Finance Scheme.
- Total seats for MFAP may be increased to 20.
- 10 seats (50% of total seats) may be offered to Self Financed Students.
- For Self Financed students the pre requisite should be four year BFA or BVA with any specialization.
- Admission would be through entrance examination.

Recommendations: The Board members were of opinion that this proposal may attract changes in the Statutes of IGNOU. Further the faculty is already over loaded with the programmes; hence the item is deferred and may be placed at appropriate time.

SOPVA 8.12

To approve the Course Structure and minutes of the Expert Committee meetings held for Certificate programme in Folk Theatre and Performance in North East Region and the Phase-III Form.

As advised by the School Board in its 7th meeting the Course structure was reviewed and finalized. The same was presented before the Board members for consideration approval.

Recommendations: After a detailed discussion the Course Structure, Minutes of Expert Committee meeting and the Phase-III form approved by the School Board without any changes.

SOPVA 8.13 To discuss the allocation of Space and construction of proper structure at HQ for On Campus programmes of School.

The nature and requirement of On Campus programmes of SOPVA is different and specific from other schools. Therefore it was proposed to acquire a proper space and to construct infrastructure to meet the requirements of Programmes like Dance, Music, Theatre Arts and Fine Arts.

Recommendations: After discussions the Board Members agreed that the School requires a designated space and infrastructure to run the On-Campus Programmes. Hence it was suggested to take up this agenda to both Academic Council and Board of Management.

SOPVA 8.14 To discuss and approve the proposal of establishing a Programme Study Center in IGNOU campus for Certificate Programmes in Performing and Visual Arts.

Recommendations: Keeping in view of the work load on faculty members of SOPVA the board members deferred this agenda item for time being.

After the discussions and recommendations on proposed Agenda Items the members of School Board insisted to put it on record that at the University due to all kind of art activities being conducted by the School be it the preparation and installation of the bust of Mrs. Indira Gandhi, Art Exhibitions and display of work, Music performances, Theatre plays apart from academic programmes SOPVA has made its visibility in a very short period of time. The School Board highly appreciated the efforts, programmes and activities of School of Performing and Visual Arts.

Meeting ended with a vote of thanks to everyone.

Prof. Sunil Kumar
Director, SOPVA