



Kala Utsav 2025: A Report





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Introduction

Kala Utsav, an initiative of the Department of School Education and Literacy (DoSEL), Ministry of Education, Government of India, stands as a testament to the nation's commitment to integrating arts into mainstream education. Launched in 2015 by the Hon'ble Prime Minister, Shri Narendra Modi, this annual national cultural festival has evolved into a significant movement for promoting arts in education by nurturing and showcasing the artistic talents of secondary school students across the country.

The Ministry of Education's recognition of the importance of aesthetic and artistic experiences in creating awareness about India's rich cultural heritage and vibrant diversity forms the cornerstone

of Kala Utsav. The National Education Policy (NEP) 2020 identifies cultural understanding as a major competency required among students and suggests that art forms are the main medium for imparting this knowledge. Kala Utsav embodies this vision in its entirety, providing a unique platform for participants to experience and internalise the principles outlined in the policy.



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Kala Utsav 2025: The 11th Edition

In its 11th year, Kala Utsav 2025 marked a historic milestone in India's cultural education landscape. Organised by the National Council of Educational Research and Training (NCERT) at the Yashwantrao Chavan Academy of Development Administration (YASHADA), Pune, from 20–23 December 2025, the festival witnessed unprecedented participation that reflected the growing enthusiasm for arts education across the nation.

The scale of participation in 2025 was truly remarkable. Approximately 1.5 lakh students from 23,000 schools competed at

the district level, demonstrating the widespread reach of this initiative. From this large pool, 13,000 students from 5,500 schools advanced to the state level competitions. The journey culminated with 1,020 participants from 37 teams reaching the national stage, comprising 885 students (498 girls and 397 boys) accompanied by 125 escorts. This national contingent represented the entire spectrum of India's educational landscape, including all States, Union Territories, Kendriya Vidyalaya Sangathan (KVS), Navodaya Vidyalaya Samiti (NVS), and Eklavya Model Residential Schools (EMRS).

Objectives and Philosophy

Kala Utsav is designed as a multilevel competition progressing from school to district, state, and finally to the national level, specifically for students of the Secondary Stage (Grades 9–12). The festival serves multiple objectives: it identifies and nurtures artistic talent, provides equal opportunities to all students to showcase their abilities, and makes learning more expressive, creative, and joyful. Beyond individual achievement, Kala Utsav celebrates cultural diversity and provides students the opportunity to experience the rich tapestry of India's artistic traditions.

The festival embodies Prime Minister Narendra Modi's vision of 'Ek Bharat Shreshtha Bharat' and reinforces the NEP 2020's commitment in integrating arts into mainstream curriculum. By bringing together students from diverse backgrounds and regions, Kala Utsav serves not merely as a competition but as a movement of cultural renaissance, where every student contributes to nation-building through language, art, and culture.



Theme and Structure

Kala Utsav 2025 was organised around the inspiring theme 'Viksit Bharat: A Vision for Bharat in 2047', encouraging young artists to envision and express their dreams for India's future through their artistic endeavours. The festival expanded its scope to encompass twelve competition categories, reflecting the diversity of India's artistic heritage. These categories included vocal music (solo and group, both classical and folk), instrumental music (solo and group, classical and folk), various dance forms spanning classical to tribal traditions, theatre, traditional storytelling, and visual arts including two-dimensional and three-dimensional works, indigenous toys, and local crafts.

A significant enhancement introduced in 2025 was the addition of two special prizes in each category, beyond the traditional first, second, and third prizes. This progressive step acknowledged that reaching the national level itself represents an extraordinary achievement and brought the joy of recognition to a wider group of talented students.



Collaboration and Organisation

The successful execution of National Kala Utsav 2025 was made possible through the collaborative efforts of multiple stakeholders. The programme was organised by NCERT under the aegis of the Department of School Education and Literacy (DoSEL), Ministry of Education, in collaboration with the Education Department, Government of Maharashtra, particularly the School Education and Sports Department (SESD), which includes State Council of Educational Research and Training (SCERT), Maharashtra and Yashwantrao Chavan Academy of Development Administration (YASHADA). This partnership exemplified the spirit of cooperative federalism, and demonstrated how different levels of government and educational institutions can work together to achieve common goals in cultural education.





Kala Utsav at District and State Levels

Participation at District Level

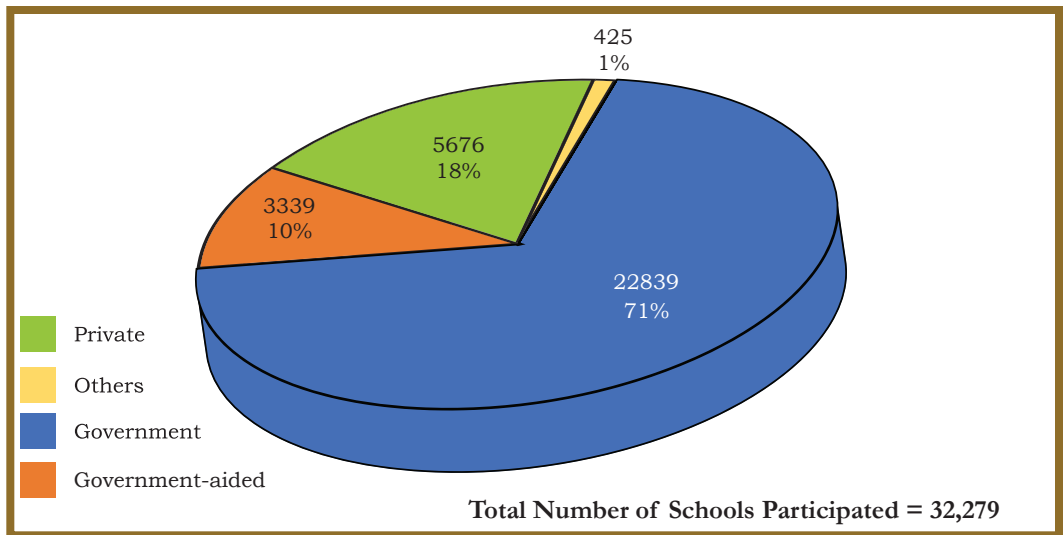
A total of 32,279 schools across 697 districts participated in the programme, reflecting wide-scale grassroots mobilisation at the district level. Of these, government schools constituted the largest share, with 22,839 institutions joining the initiative, underscoring strong state-level institutional support. Government-aided schools contributed 3,339 participants, while private schools added 5,676 schools, and participation of other schools were 425, demonstrating meaningful cross-sector engagement. The programme collectively reached 1,38,446 students, with girls forming the significant majority at 94,058 — approximately 70.3 per cent of total student participation. Boys accounted for 44,388 students, representing the remaining share of enrolment. The high girl-to-boy ratio indicates that the programme has effectively prioritised and encouraged female participation across districts. With an average of nearly 46 schools per district participating, the reach of Kala Utsav has been substantial and geographically diverse. Overall, the district-level data confirms that Kala Utsav has successfully engaged schools of all categories and achieved inclusive student participation nationwide.



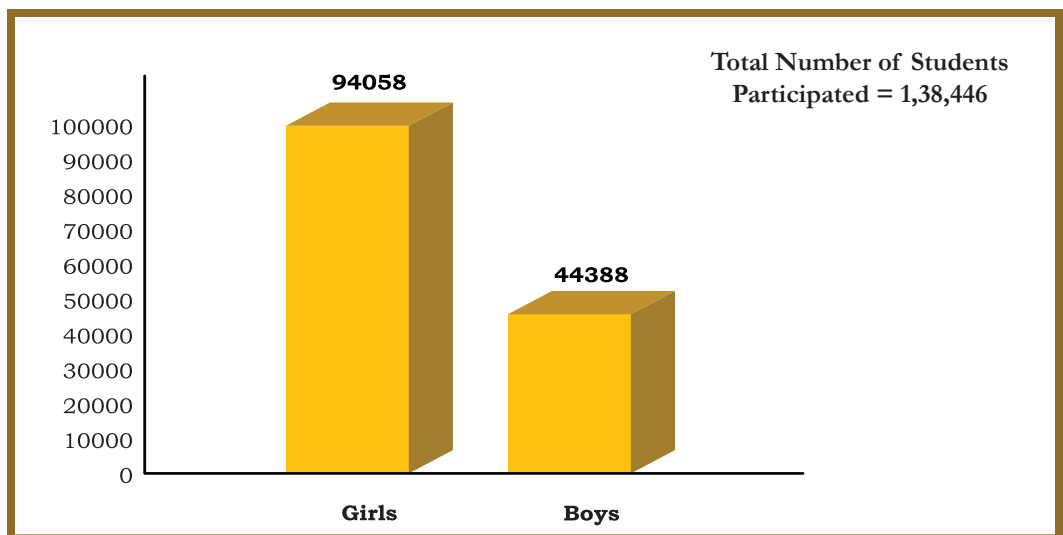




Participation of Schools at the District Level



Participation of Students at the District Level

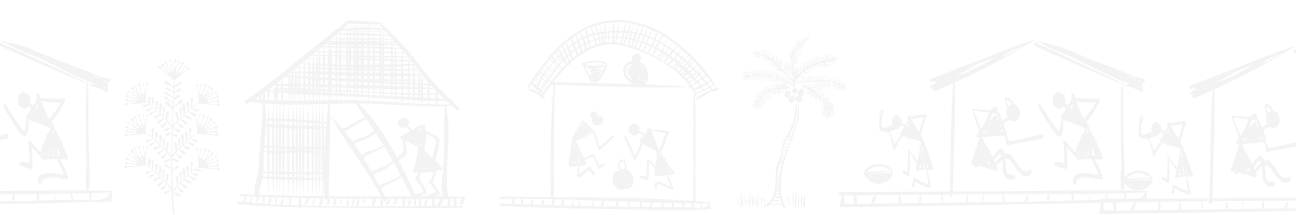


Participation at State Level

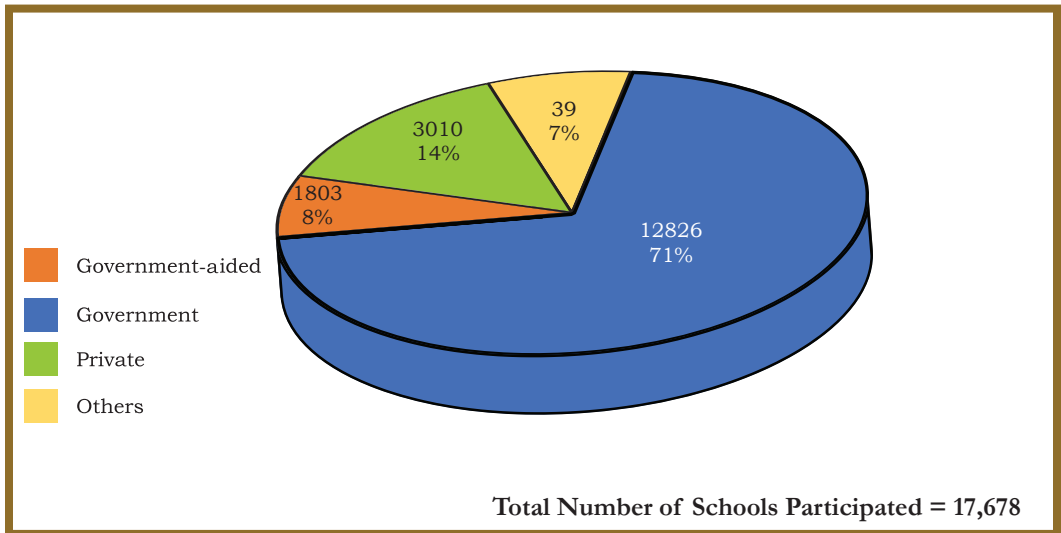
A total of 17,678 schools participated in the state level Kala Utsav, reflecting robust and widespread institutional engagement across the state. Government schools formed the dominant share of participants, with 12,826 schools taking part—accounting for approximately 80.9 per cent of total school participation. Government-aided schools contributed 1803 institutions, while private schools added 3010 schools and other schools were 39, indicating a healthy participation from both aided and unaided private sectors. The programme collectively engaged 17,599 students, with girls constituting the clear majority at 11,547—roughly 65.3 per cent of total student enrolment. Boys contributed 6,052 students, making up the remaining share of participation. The sustained girl-dominant enrolment pattern at the state level is consistent with the broader district-level trends, reinforcing the programme’s success in encouraging female participation. The strong presence of government schools as the primary driving force highlights effective state-level implementation and institutional coordination. Overall, the state-level data affirms that Kala Utsav has achieved meaningful cross-category school participation and inclusive student engagement.



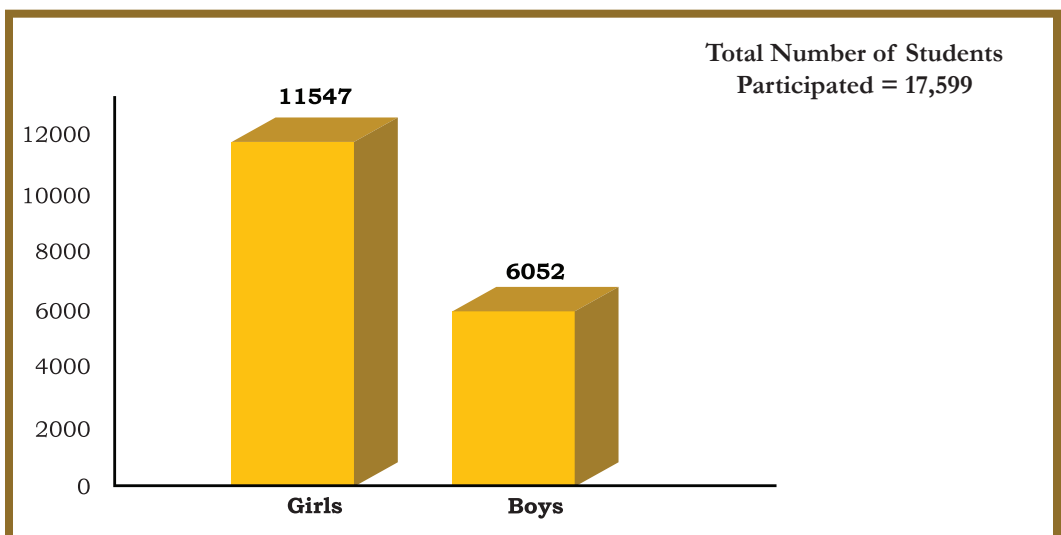




Participation of Schools at the State Level



Participation of Students at the State Level



Inaugural Ceremony of the 11th National Kala Utsav 2025

The inaugural ceremony was held on 20 December 2025, at YASHADA, Pune, organised by the NCERT in collaboration with the Maharashtra Government. Over a thousand participants gathered for this celebration of India's artistic heritage, with the event live-streamed nationwide on PM eVidya DTH channels and NCERT's YouTube channel.

Jyotsna Tiwari, *Professor*, welcomed the attendees, reflecting on Kala Utsav's decade-long journey since 2015. A commemorative film showcased the festival's evolution, followed by vibrant performances of 'Maharashtrachi Lokdhara' celebrating Maharashtra's folk traditions.

Dinesh Prasad Saklani, *Director*, NCERT, emphasised the festival's role in fostering social cohesion through art. Shri Ranjit Singh Deol, *Principal Secretary* for School Education and Sports, and Shri Sachindra Pratap Singh, *Commissioner*, Education, Maharashtra, extended their best wishes, demonstrating the state's commitment to arts education.



Chief Guest Shri Anandrao V. Patil, *Additional Secretary*, School Education, delivered an inspiring address linking arts to holistic education and Viksit Bharat 2047. He honoured Mahatma Jyotirao Phule and Savitribai Phule and addressed the participants as ‘Ambassadors of Indian culture’.

Shri Rahul Rekhawar, *Director*, SCERT Maharashtra, delivered the vote of thanks. The ceremony concluded with the National Anthem, symbolising ‘Ek Bharat Shreshtha Bharat’, successfully launching the competition while inspiring participants nationwide.







Brief Summary of Competitions

Vocal Music—Classical (Solo): The Kala Utsav featured outstanding vocal solo performances showcasing India’s classical music diversity. Notable presentations included Deepika from Andaman performing *Raag Durga* with devotional *bandish*, “Man Mohan Murliwala” and “Ala”. Prithvi Manoj Kumar from Andhra Pradesh rendering Tyagaraja’s Kriti “Evarura Ninuvina” in *Raag Mohana*. Bhoomika Chaudhury from Assam impressed with *Raag Yaman* in *Jhap Taal*, while Karnataka’s Preetham U presented, “Jawun Main Tope Balihari” in *Raag Brindavani Sarang*. Kerala’s Nandakishor performed the emotive, “Pakkala Nilabadi” in *Raag Kharaharapriya*, and Jammu & Kashmir’s Zulkar Nain delivered the soulful *qawwali*, “Tumhe Dillagi Bhool Jani Padegi”. These performances demonstrated exceptional technical mastery, emotional depth, and cultural understanding, affirming classical music’s vital role in preserving India’s artistic heritage.





Vocal Music (Group): This category presented India's vocal traditions through folk songs, patriotic compositions, devotional music, and regional celebrations. Performances included Andaman's tribal *Karma Geet*, Assam's *Barpeta Holi Geet* with Krishna-Rasa themes, multiple states' patriotic renditions like "Vande Mataram", Chandigarh's Punjabi wedding song, Kerala's rare *Theyyam* ritual music, Mizoram's cappella traditional medley, Nagaland's contemporary tribal fusion, and Uttarakhand's *Garhwali Mangal Geet*. Group singing conveyed patriotism, devotion, unity, cultural preservation, and harmony with nature, demonstrating how collective vocal traditions strengthen identity, celebrate festivals, and express shared cultural pride.





Instrumental Music—Melodic (Solo): Participants demonstrated melodic traditions through diverse string and wind instruments across Hindustani and Carnatic styles. Performances included Andhra's harmonium *Annamacharya Keertana*, Arunachal's bamboo flute *Raag Bhupali*, Chandigarh's sitar *Raag Khamaj*, and Delhi's sitar *Raag Jhinjhoti*. Notable presentations featured Gujarat's flute *Raag Desh*, Haryana's classical *Dilruba*, Karnataka's *bansuri Mishra Pahadi*, Kerala's extensive Carnatic violin *Raag Lathangi*, and Madhya Pradesh's sarod *Raag Vrindawani Sarang*. Instrumental solos conveyed peace, spirituality, devotion, emotional expression, and cultural preservation, demonstrating classical music's continued relevance through meditative qualities and therapeutic benefits.





Instrumental Music—Percussion (Solo): This category featured 44 entries predominantly showcasing tabla and mridangam across classical traditions. Tabla performances dominated, representing various gharanas including Delhi, Lucknow, Banaras, and Punjab styles with *Teentaal* compositions featuring *Uthaan*, *Peshkar*, *Kayda*, and *Chakradhar*. Southern states presented mridangam in Carnatic tradition, demonstrating regional diversity. Unique entries included Assam's *Sattriya Khol*, Manipur's acrobatic *Pung Cholom*, and Mizoram's *Darbu Gong* ensemble. The competition emphasised India's rich percussive heritage, demonstrating how ancient rhythmic traditions maintain their classical foundation and cultural significance across diverse regional contexts.





Instrumental Music (Group): The category showcased India's musical diversity through 37 teams presenting traditional ensemble performances. Notable presentations included Andaman and Nicobar's *Matua* drum beating symbolising spiritual equality, Chhattisgarh's 18 tribal instruments preserving Adivasi heritage, Karnataka's mythological *Dollu Vadya* drums, and Kerala's temple percussion *Maddhalam Keli*. Performances featured Mizoram's indigenous instruments, Goa's youth-oriented *Mukhvadan* ensemble, and Maharashtra's *Warkari* devotional orchestra. Each performance demonstrated how diverse communities preserve unique musical identities while conveying unity, devotion, and cultural pride relevant to contemporary times.





Dance—Classical (Solo): Individual performances predominantly featured classical forms, with Bharatanatyam most widely represented. Dancers demonstrated mastery of footwork, abhinaya, mudras, and graceful movements rooted in *Natya Shastra*. Notable presentations included Andhra’s Kuchipudi “Kanja Dalaya Takshi”, Assam’s *Sattriya Nritya*, Chhattisgarh’s Lucknow gharana Kathak, Kerala’s Mohiniyattam depicting Mohini avatar, and Manipur’s philosophical Dasavatar. Performances explored devotional themes from Goddess Parvati worship to Shiva’s cosmic dance and Krishna’s divine activities. Solo dances emphasised devotion, discipline, emotional expression, spiritual awakening, and classical tradition preservation while demonstrating timeless themes of divine dialogue.





Dance—Regional (Group): The category showcased folk, tribal, and classical traditions through collective performances. Presentations included Chhattisgarh's Saila Nritya bamboo stick dance, Andhra's *Lambadi Teej* Kolatam, Arunachal's *Galo Tami Komjii*, Assam's *Vyas-Ojapali* storytelling dance, Gujarat's *Sorthi Raas* warrior celebration, and Jharkhand's Mahishasura Mardini feminine power symbolism. Performances featured Karnataka's ritualistic *Pooja Kunitha*, Kerala's tribal *Paliya Nritham*, and Mizoram's traditional dance medley including *Cheraw*. These dances conveyed unity, cultural preservation, community bonding, devotion to nature, and celebration of harvest, victory, and seasonal festivals while maintaining ancestral traditions.





Theatre: The competition featured 58 diverse dramatic entries exploring historical and contemporary themes. Participants presented short plays, role-plays, and mime addressing women's empowerment, environmental awareness, tribal heritage, and social reform. Notable performances included tributes to freedom fighters like Ichchavati Nag and Savitribai Phule, alongside regional narratives such as Chhattisgarh's Binni Bai Sonkar and Nagaland's Ranphan legend. Students employed traditional costumes, minimal props, and expressive acting to convey powerful messages, demonstrating India's theatrical diversity by blending folk traditions with modern storytelling techniques while preserving cultural identity.





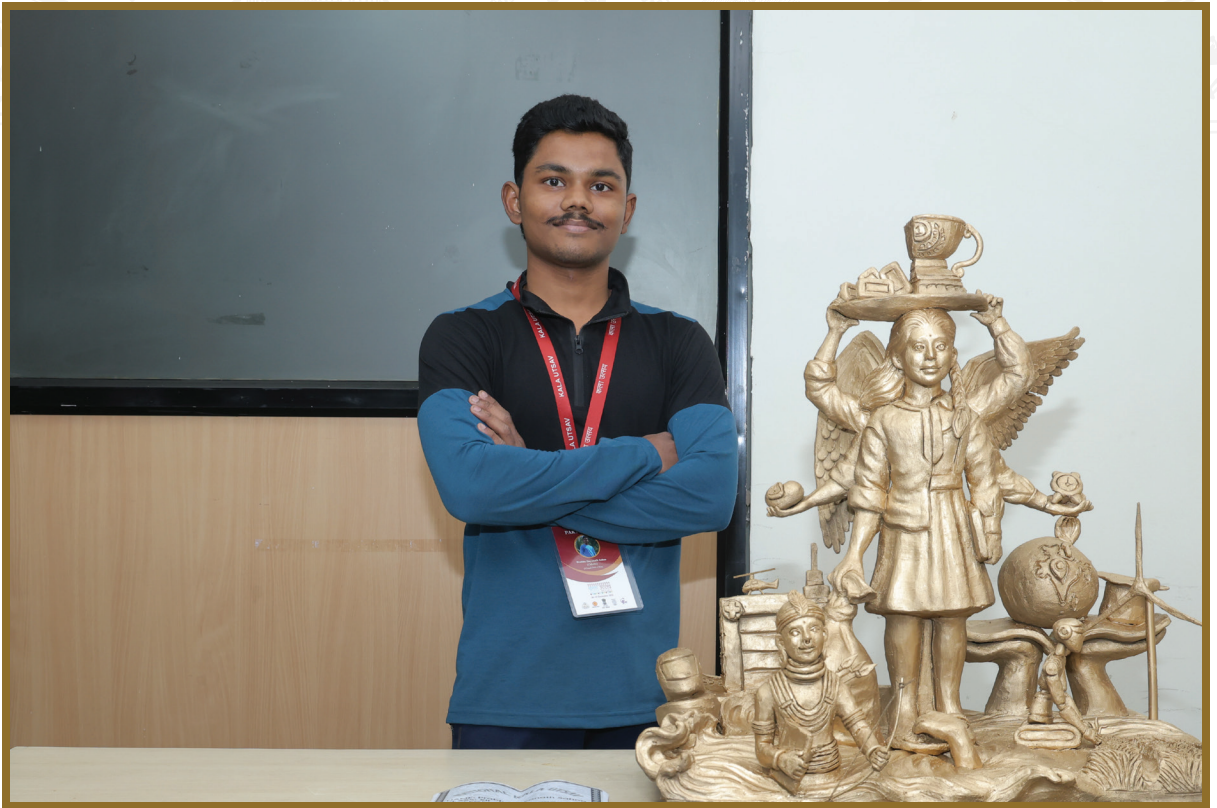
Visual Arts 2D (Solo): Participants utilised watercolors, acrylics, oil pastels, and mixed media expressing 'Viksit Bharat' through vibrant compositions. Entries incorporated regional styles including Gujarat's folk art, Kerala's *Theyyam* ritual art, Manipur's *Ras Leela* fusion, and Karnataka's historic *Surapura* painting featuring Kamadhenu. States emphasised balancing tradition with modernity, showcasing technological advancement alongside cultural preservation. Artworks addressed environmental sustainability, women's empowerment, educational progress, and technological innovation. The category demonstrated how 2D visual arts continue serving as powerful mediums for social commentary and cultural preservation in contemporary India.





Visual Arts 3D (Solo): Students demonstrated sculptural talent using clay, terracotta, wood, and mixed media centered on 'Viksit Bharat 2047'. Entries ranged from traditional Lord Ganesha sculptures and *Bankura* terracotta elephants to innovative robotics-human figures envisioning technological futures. Regional traditions from Kerala, Karnataka, and Manipur merged with contemporary themes addressing environmental sustainability and social messages. Andaman and Nicobar's mixed-media work portrayed tribal aspirations blending indigenous worldviews with futuristic elements. The diversity—from traditional *Murtikala* to abstract forms—reflected India's artistic heritage and developmental vision, conveying unity, progress, sustainability, and cultural continuity.





Visual Arts (Indigenous Toys and Games/Local Crafts): Teams demonstrated collaborative creativity through indigenous toys, local crafts, and traditional art forms using eco-friendly materials like coconut shells, bamboo, wood, and clay. Presentations included Andaman's miniature Nicobar huts and boats, Goa's recycled metal *Nataraja* sculpture, Gujarat's developmental journey models, and Karnataka's *Kondapalli* dancing dolls from waste materials. Kerala showcased biodegradable decorative items, Manipur presented traditional handmade dolls, and UT/states like Lakshadweep and Tripura highlighted regional crafts including gourd craft and bamboo basketry. Collaborative presentations emphasised sustainability, cultural preservation, skill development, and eco-friendly alternatives while strengthening community bonds.





Traditional Storytelling: Teams revived oral narrative traditions combining storytelling, music, dance, and theatre. Performances ranged from mythological epics to tribal folklore, including Andaman's *Baul* tradition Havelock massacre story, Andhra's *Harikatha Sita Kalyanam*, and Manipur's *Lai Khutsangbi* folk tale. Notable presentations featured Karnataka's *Doddata Ramayana* episode, Chhattisgarh's *Pandwani Mahabharata* narrative, Kerala's contemporary *Kathaprasangam*, Uttar Pradesh's medieval *Aalha* warrior ballad, and Uttarakhand's *Kumaoni* deity legends. These performances emphasised oral traditions' continued relevance in preserving cultural memory, teaching moral values, promoting social reform, and connecting younger generations with ancestral heritage.





Valedictory Ceremony

The 11th National Kala Utsav 2025 concluded with a valedictory-cum-prize distribution ceremony at YASHADA, Pune on 24 December 2025. The ceremony began with 'Maharashtra Geet' and vibrant cultural performances showcasing India's artistic diversity.

Jyotsna Tiwari, *Professor and Head*, DEAA, NCERT, delivered the welcome address, acknowledging the collaboration and supportive teamwork by the Maharashtra education department that led to the successful organisation of Kala Utsav 2025. Sharbari Banerjee, *National Coordinator*, presented a comprehensive report highlighting achievements across twelve art forms during the four-day festival.

Distinguished dignitaries addressed the gathering. Dinesh Prasad Saklani, *Director*, NCERT, defined art as spiritual devotion demanding concentration and dedication. Shri Ranjit Singh Deol, *Principal Secretary*, School Education and Sports, Maharashtra, encouraged participants to harness creativity as their authentic voice. Shri Anandrao V. Patil, *Additional Secretary*, School Education, inspired young artists through poetry, urging them to own their artistic journeys.

Chief Guest Shri Sanjay Kumar, *Secretary*, School Education and Literacy, emphasised that artistic skill is a core pillar of NEP 2020 and India's Knowledge Tradition. A commemorative film chronicled the festival's journey, followed by felicitation of dignitaries and prize distribution honouring outstanding performers with trophies, medals, and certificates. Priyamvada Tiwari, *Senior Consultant*, Kala Utsav delivered the vote of thanks.







Performance at Bal Gandharva Auditorium

The celebration of artistic talent extended beyond the national platform. Winners received a prestigious opportunity to perform at the renowned Bal Gandharva Auditorium in Pune before distinguished dignitaries from various spheres and art aficionados. This special experience allowed young artists to showcase their talents on one of Maharashtra's most celebrated cultural stages, providing them with invaluable exposure to diverse audiences. The performances were enthusiastically received, with spectators applauding the exceptional talent and artistic excellence demonstrated by the young performers. This additional platform reinforced Kala Utsav's commitment to nurturing artistic growth beyond competition, creating lasting memories and confidence in India's emerging artists.



Pune Darshan

To enrich participants' cultural experience, local excursion trips were thoughtfully organised for students and their escorts across different teams, places, and routes throughout Pune. The itinerary included visits to Raja Kelkar Museum, Zapurza, Aga Khan Palace, Sinhagad Fort, Science Park, IUCAA, Shaniwar Wada, War Memorial, and Shivsrushti. These excursions provided students invaluable exposure to Maharashtra's rich historical heritage, architectural marvels, and scientific achievements. The trips proved immensely enjoyable, offering perfect opportunities for cultural learning beyond performances. Students and teachers returned exhilarated, carrying enriching memories of Pune's treasures. These experiences complemented the festival's artistic focus, embodying holistic education through cultural immersion and exploration.





Prize Winners National Kala Utsav 2025

Prize	Team	Student Name
Vocal Music—Solo		
First Prize	Maharashtra	Sayli Sunil Tak
Second Prize	Goa	Hrishikesh Nitin Dhavalikar
Third Prize	Odisha	Abhilipsa Tripathy
Special Prize	Kerala	Nandakishor A. Ramesh
	NVS	Prachi Para
Vocal Music—Group		
First Prize	Uttarakhand	Pooja
		Naina
		Harshit Singh
		Lalit Singh Rawat
Second Prize	Chandigarh	Chahat Sharma
		Sanjana Jai
		Sukhmani Sarang
		Supreet Kaur
Third Prize	Bihar	Jeet Kumar
		Ritik Kumar
		Ananya Jha
		Radhika Kumari
Special Prize	Kerala	Vyga Manoj
		Kalhara K. K.
		Vyga Lakshmi P. M.
		Vedha Lakshmi P. K.
	Assam	Priyom Borah
		Bhargav Bharadwaj
		Abhilasha Barat
		Gangotri Mohan

Prize	Team	Student Name
Instrumental Music Melodic—Solo		
First Prize	Uttar Pradesh	Manreet Kaur
Second Prize	Jammu & Kashmir	Harman Kour
Third Prize	Delhi	Adhiraj Chaudhuri
Special Prize	Maharashtra	Shrirang Heranbh Jogalekar
	Bihar	Saumil Sinha
Instrumental Music Solo—Rhythmic Instrument		
First Prize	Chandigarh	Harjot Singh
Second Prize	Maharashtra	Kartik Uttam Kadam
Third Prize	Kerala	Prabhul T. P.
Special Prize	Manipur	Ng. Amarjen Singh
	Assam	Jintu Sonowal
Instrumental Music—Group		
First Prize	Maharashtra	Sumit Ravindra Thosar
		Ayush Prashant Mangle
		Vansh Maruti Kanade
		Arya Anil Mosamkar
Second Prize	Assam	Nayan Das
		Nilotpal Das
		Lakhya Das
		Nirabjyoti Saikia
Third Prize	Puducherry	Sanjeev M.S.
		Naveen Karthigeyan U.J.
		Mohnish S.
		Gayathri M.

Prize	Team	Student Name
Special Prize	KVS	M B Sreeganesh
		Sreevaishnav V. K.
		Adityanath K. L.
		Avinesh
	Haryana	Krish
		Azad Singh
		Rakesh
		Kirti
Dance—Solo		
First Prize	Uttar Pradesh	Agrika Bhardwaj
Second Prize	Telangana	Kuchana Maithri Tejal
Third Prize	Kerala	Vaiga M.
Special Prize	Karnataka	Mahalakshmi C. G.
	Manipur	Adhitya Adhikarimayum
Dance—Group		
First Prize	Odisha	Dibya Prakash Rout
		Kumar Arnub
		Krishna Priya Parida
		Jayseni Behera
Second Prize	Puducherry	Ananthsia Abimadhi A.
		Shalini L.
		Lakshana A.
		Kanishma V.
Third Prize	Tripura	Siluta Reang
		Parmaiti Reang
		Sanita Reang
		Shilpa Reang

Prize	Team	Student Name
Special Prize	Maharashtra	Aarohi Mahendra Borase
		Avani Sushant Rajole
		Sara Vinayak Kale
		Ovi Rahul Kadam
	Uttar Pradesh	Dev Chahar
		Rishabh Soni
		Krishna Kulshrestha
		Kuldeep
Theatre—Group		
First Prize	Bihar	Roushan Kumar
		Ishu Raj
		Mansi Kumari
		Riya Mehta
Second Prize	Delhi	Aditya Raj Gogna
		N. Sabareesh Krishnan
		Sesheta Jamdagni
		Shinjini Mishra
Third Prize	EMRS	Neeraj M.
		Sankeerthana S. P.
		Anaswara M. R.
		Akansha Krishna R.

Prize	Team	Student Name
Special Prize	Assam	Justin Changmai
		Himonta Saikia
		Abhishruti Baruah
		Murchana Mahanta
	Kerala	Anwal Krishna C.
		Parthiv R.
		Thejaswi Pradeep
		Dhwani V.
Visual Arts 2D—Solo		
First Prize	Manipur	Bikrama Lourembam
Second Prize	Odisha	Ipsa Priyadarshini Sahoo
Third Prize	Kerala	Ema Anoop
Special Prize	Lakshadweep	Hafsah Bint Mahasoom
	Tripura	Utkarshi Majumder
Visual Arts 3D—Solo		
First Prize	Maharashtra	Roshni Sunil Marathe
Second Prize	Odisha	Prabhu Dayanath Sahoo
Third Prize	Delhi	Soni
Special Prize	Dadra and Nagar Haveli and Daman and Diu	Aarya Bharavee Bhatt
	Manipur	Shamurailatpam Balkrishna Sharma

Prize	Team	Student Name
Visual Arts—Group		
First Prize	Puducherry	Suman Raj M.
		Srimathi K.
Second Prize	Odisha	Sameer Behera
		Suraj Behera
Third Prize	EMRS	Gavli Dhruvkumar Gulabbhai
		Gamit Sweetankumar Anilbhai
Special Prize	Assam	Madhujya Ozah
		Jyotismit Dutta
	Maharashtra	Gaurav Vinod Mistri
		Purushottam Sukdev Mistri
Traditional Storytelling—Group		
First Prize	Puducherry	Kirubavir P.
		Sahana S.
Second Prize	Delhi	Takshila Sharma
		Khushi Gaba
Third Prize	Madhya Pradesh	Hariom Singh Sikarwar
		Anurag Rajawat
Special Prize	Punjab	Ekam Kaur
		Jasmeen Kaur
	KVS	Ayushi Singh
		Nadia Sheikh



Vocal Music—Solo



Vocal Music—Group



Instrumental Music Melodic—Solo



Instrumental Music Percussion—Solo



Instrumental Music—Group



Dance—Solo



Dance — Group



Theatre



Visual Arts 2D—Solo



Visual Arts 3D—Solo



Visual Arts—Group



Traditional Storytelling

The Transformative Role of Jury at Kala Utsav 2025: Mentoring, Evaluating, and Inspiring Excellence

The National Kala Utsav 2025 at YASHADA, Pune, was graced by a distinguished jury panel of 35 accomplished artists, educators, and cultural practitioners from across India, representing diverse art forms and regional traditions. Over the four-day festival, these eminent jury members meticulously evaluated 885 student performances across 12 art categories, assessing technical mastery, artistic expression, and cultural authenticity.

Kala Sandhya: Open House with the Maestros

Beyond their role as evaluators, the jury members also became mentors and guides, enriching the festival through constructive feedback, meaningful interactions, and invaluable insights about preserving India's cultural heritage during the Kala Sandhya programme organised daily in the evening. In these programmes, the esteemed masters captivated students and organisers with exemplary performances, offering rare glimpses into excellence and mastery. The interactions that followed allowed young artists to engage directly with these luminaries, seeking guidance, inspiration, and wisdom from their vast experience.

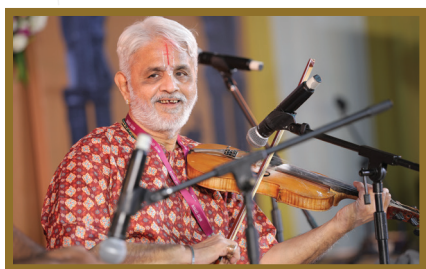
In the first session of Kala Sandhya on 20 December 2025, Padmashree Mahavir Singh Guddu mesmerised the audience with authentic Haryana folk music, while Shri Dilip Sahebrao Dhodke presented devotional Marathi *Abhang* and soulful *Ghazals*. Next evening Kala Sandhya 2025 showcased the diversity of Indian classical arts through Professor V. Balaji's virtuoso Violin recital, Shri Somasekhar Jois' intricate Konakkol performance, and Shri Sanjeet Gangani's spellbinding Kathak presentation. The final session of Kala Sandhya celebrated India's rich regional folk traditions with Shri K.V. Ramesh's Yakshagana Puppetry, Shri Suresh Kaliyath's vibrant Ottamthullal, Shri N. Tiken Singh's Manipuri Folk traditions, Punjabi folk by Shri Rattan Lal Shugal and folk songs from Bihar by Smt. Nitu Kumari Nutan leaving the audience thoroughly enthralled.



Shri Mahavir Singh Guddu



Shri Dilip Sahebrao Dodke



Professor V. Balaji



Shri Soma Shekar Jois



Shri Sanjeet Gangani



Shri K. V. Ramesh



Shri Tiken Singh



Shri Suresh Kaliyath



Shri Rattan Lal Shugal



Dr. Nitu Kumari Nootan

These extraordinary performances by master artists not only entertained but also educated, inspiring the young participants to pursue excellence in their chosen art forms. The jury's dual role as evaluators and performers exemplified Kala Utsav's vision of creating a comprehensive platform where tradition meets innovation, and where the torch of cultural heritage is passed from one generation to the next.

JURY PANEL

VOCAL MUSIC—CLASSICAL



P. B. Kanna Kumar

P. B. Kanna Kumar is a highly accomplished Carnatic vocalist, musicologist, and educator. He has served as a faculty member for over 30 years in the Faculty of Music and Fine Arts, University of Delhi. He is adept in the performance of *Ragam-Tanam-Pallavi*, *Raga Alapana*, *Niraval*, and *Swarakalpana*. A graded artist for All India Radio, he has performed extensively across India as well as internationally, in the USA, Singapore and other countries.



Anita Roy Chowdhury

She performs Hindutani Classical *Khayal*, devotional music and represents the Rampur Sehswan Gharana. She has trained many students over the last 40 years in the traditional *Guru-Shishya Parampara*. She has performed in many concerts in India and abroad. She received an award from the Government of Uttar Pradesh in 1989, the Maharishi Award from the USA, and the European Award from Hungary.



Dilip Sahebrao Dodke

Dilip Sahebrao Dodke is a distinguished Hindustani classical vocalist, widely recognised for his versatile artistry across a spectrum of musical traditions, like *Khayal*, *Abhang*, *Ghazal*, *Thumri*, and *Natyageet*. He is a faculty member at Dr. Sow. IBP Mahila Mahavidyalaya, Chhatrapati Sambhajinagar.

VOCAL MUSIC—REGIONAL

Rattan Lal Shugal

Rattan Lal Shugal is a renowned vocalist of folk music from Jammu & Kashmir. He has promoted traditional singing styles of the region for decades. His work reflects strong cultural roots and authenticity. He frequently mentors youth groups and participates in national cultural forums. He is an empanelled artist with the Indian Council for Cultural Relations (ICCR), further establishing his role as a representative of Indian folk arts in national and cultural forums.



Nitu Kumari Nootan

Nitu Kumari Nootan is a vocalist who sings folk songs from Bihar, she has performed across India and is an academician also. A Ph.D. holder in Music from Magadh University, Bihar, she is an 'A' graded radio and Doordarshan artist. A prolific singer, writer, researcher and administrator, she is also the first woman from Bihar appointed as *Rajya Guru* (SNA – Kala Deeksha series) and a Board Member (Central Board of Film Certification). She has been honoured by the Prime Minister of India for reciting verses of *Ramayana* in Rameshwaram.



N. Tiken Singh

N. Tiken Singh is a renowned practitioner of Manipuri folk traditions. Deeply rooted in the oral and performance practices of the Meitei community, he has worked to safeguard ritual songs, storytelling forms, and indigenous expressions such as *Khongjom Parva* and *Lai Haraoba*.



INSTRUMENTAL MUSIC—MELODIC



Harsh Narayan

Harsh Narayan is a prominent young sarangi virtuoso, upholding the rich legacy of the Ram Narayan gharana. He has developed a deeply lyrical and expressive style, reflecting the Jaipur–Mumbai sarangi tradition. He is a recipient of prestigious honours such as the Ustad Bismillah Khan Yuva Puraskar, Shanmukha Sangeetha Shiromani Award, Akhil Bhartiya Pratibha Puraskar, and Ustad Abdul Waheed Khan Sanman.



Chandrima Mazumdar

Chandrima Mazumdar is a distinguished sarod artist in Hindustani classical music. Her achievements include winning the All India Radio competition, receiving the National Scholarship and National Fellowship from the Ministry of Human Resource Development. She has been honoured with the titles, *Surmani* by Sur Singar Samsad, Mumbai, and *Sarod Ratna* by the Society for Action through Music, New Delhi.



Smita Nagdev

Smita Nagdev started learning sitar at an early age of four under the *Guru–Shishya* tradition, guided by Shri Vasudeo Rao Ashtewale and later became a disciple of Ustad Amjad Ali Khan. She holds degrees in Ancient Indian History and Music. She is a graded artist of All India Radio and has many prestigious accolades.

INSTRUMENTAL MUSIC—PERCUSSION

Vinod Lele

Vinod Lele is a distinguished tabla maestro of the Banaras Gharana, trained under Pt. Kashinath Khandekar. He is a top-grade artist of All India Radio and Doordarshan and serves as faculty at leading music institutions. He holds the prestigious 'Sangeet Praveen' from Prayag Sangeet Samiti (Prayagraj), where he was honoured with a gold medal for excellence. He is known for his exceptional command over rhythm and refined accompaniment style.



Shailendra Mishra

Shailendra Mishra is a distinguished tabla artist associated with both the Banaras and Farrukhabad gharanas. A trained percussionist he has been trained by gurus like Shri Arjun Rai, Pandit Anand Gopal Bandopadhyay. He is recognised with several prestigious awards and is a top grade All India Radio artist. He has been featured in National Programmes of All India Radio and Doordarshan and has performed widely across India.



Soma Shekar Jois

Soma Shekar Jois is widely regarded for being the first Konnakol artist to receive the prestigious 'A' Grade from All India Radio, a landmark achievement that brought national recognition to this ancient vocal percussion art. Rooted in traditional training under eminent practitioners of Karnataka and strengthened by academic research in rhythmic studies, his work reflects both scholarship and artistry.



INSTRUMENTAL MUSIC GROUP—ORCHESTRA



Mahavir Singh Guddu

Mahavir Singh Guddu is a senior Haryanvi folk artist with more than 50 years of work in traditional music and performing arts. He has been honoured with major awards including the Padma Shri and recognition from the Sangeet Natak Akademi. He is known as a singer, actor and cultural promoter who has helped protect old songs, instruments and folk stories of Haryana.



Vijay Shankar Mishra

Vijay Shankar Mishra is a respected author, musicologist, and critic from the Benaras and Ajrada Gharanas. With over 40 years of experience, he has written more than 4,000 articles for major newspapers and magazines. He has been closely associated with the NCERT and has authored 20 books on Indian classical music, significantly enhancing music education resources in India.



Vishnuchittan Balaji

Vishnuchittan Balaji is a retired Professor, former Head of the Department of Instrumental Music and Dean, Faculty of Performing Arts, Banaras Hindu University. He received training under the expert tutelage of Padma Bhushan Dr. (Smt.) N. Rajam ji. Professor Balaji is an accomplished Indian violinist who performs both Hindustani and Carnatic style violin. He has performed nationally and internationally at various prestigious venues and is also the recipient of many prestigious awards.

DANCE—CLASSICAL

Vyjayanthi Kashi

Vyjayanthi Kashi is a Kuchipudi exponent, a celebrated performer, choreographer, and artistic director of Shambhavi School of Dance. A senior guru, performer, and choreographer, she has contributed extensively to the growth of Indian classical dance. Dancer par excellence her career spans over an impressive spectrum of performance, choreography, teaching, acting, research, and organising. Her works have been featured in several national and international festivals round the globe in around 28 countries.



Sanjeet Gangani

Sanjeet Gangani is a leading Kathak artist of the Jaipur Gharana, continuing the legacy of his father and guru, Pandit Rajendra Kumar Gangani. With over 20 years of experience, he is known for his precise footwork, powerful spins, and strong rhythmic skills. He has performed at major festivals in Australia, Rome, Spain, China, and Bangkok and also teaches through workshops, lectures, and collaborations.



Himanshee Katragadda

Himanshee Katragadda is a Kuchipudi dancer, teacher, and founder of The Temple Dance organization. Trained under esteemed gurus, she has performed at major festivals in India and abroad, which includes Republic Day Parade in New Delhi and Yuva Bharathi in San Francisco. She is also a graded artist of Doordarshan. She has received many accolades like the Balaratna Award from Government of Telangana, Naari Shakti Puraskar and Yuva Nrityakalaacharya.



DANCE—REGIONAL



Marianella Mascarenhas

Marianella Mascarenhas is the founder and leader of Goenchim Nokram, a cultural troupe dedicated to preserving and promoting Goan folk dances such as *Dekhni* and *Mando*. With extensive training in Goan folk traditions and expertise in dance preservation, she has established herself as a prominent dancer and choreographer. Through her educational initiatives and outreach programmes, she actively works to revive traditional art forms while inspiring communities to safeguard their cultural heritage.



Sudip Bhui

Sudip Bhui is a faculty member in the Department of Anthropology and Tribal Studies, Sidho-Kanho-Birsha University in West Bengal. He has advanced degrees in Cultural Anthropology, Botany, Social Anthropology, and Medical Anthropology and a recipient of national awards for research and contributions to tribal studies. He has completed seven major research projects, including one on Chhau Dance and published over 70 research articles.



Tarubala Debbarma

Tarubala Debbarma is a distinguished Tripuri folk artist, teacher, and radio presenter in the Kokborok language, celebrated for her dedication to cultural preservation. Honoured with the prestigious Sangeet Natak Akademi Award by the President of India, she has played a vital role in safeguarding and promoting Tripura's rich folk traditions.

THEATRE

Satyabrat Raut

Satyabrat Raut is a nationally acclaimed theatre director and academic from Bhubaneswar, renowned for pioneering visual theatre in India. His work blends traditional performance vocabularies with contemporary staging, producing a distinctive theatrical language recognised across the country. Over his career, he has directed numerous critically praised productions that foreground strong visual dramaturgy and experimental design.



Satish Pawade

Satish Pawade is a theatre scholar and practitioner from Wardha with extensive experience in performing arts education. His work spans direction, research, and cultural documentation. He is actively involved in training young actors and promoting theatre arts at the university level.



Deepak Garud

Deepak Garud is a noted theatre educator from Pune associated with Savitribai Phule Pune University. He has contributed significantly to both academic and practical theatre training. His work spans direction, stagecraft and cultural engagement. He is well known for mentoring students and promoting regional theatre practices.



VISUAL ARTS 2D



Seema Srivastava

Seema Srivastava is an accomplished visual artist and academic from New Delhi with expertise in painting and design. Her work reflects strong aesthetic sensibility and technical refinement. She has taught and mentored art students for many years and continues to contribute actively to exhibitions, workshops, and visual arts education.



Rajneesh Kumar Gautam

Rajneesh Kumar Gautam is a visual artist and academician with over 26 years' of experience in fine arts, design, and visual communication. He is *Associate Professor* (Drawing & Painting) at DAV (PG) College, Muzaffarnagar, has designed over 700 corporate logos and over 10,000 branding materials, and regularly participates in national and international exhibitions. A founding member of Kalangan and curator of the Dr. P.C. Barua Art Gallery, he is a recipient of the Kala Ratna, Kala Guru Samman, and an Appreciation Award from IIT Roorkee.

VISUAL ARTS 3D

Nagappa Pradhani

Nagappa Pradhani is a well-known sculptor from Bengaluru and a respected faculty member at New Image College of Fine Arts, Bengaluru. His sculptural works demonstrate a deep understanding of form, material, and contemporary expression. He has participated in numerous exhibitions and art camps, and is dedicated to training emerging sculptors and promoting three-dimensional art practices.



Pankaj Pawar

Pankaj Pawar is a Senior Sculptor from Visva-Bharati University, Santiniketan. His works are deeply influenced by Indian aesthetics and natural forms. He has contributed significantly to sculpture education and has mentored numerous students. His creative practice and academic work continue to enrich the field of three-dimensional visual arts.



Ratan Krishna Saha

He has a distinguished career spanning over four decades and has held several solo exhibitions at prestigious venues, including the Jehangir Art Gallery and Taj Art Gallery, Mumbai. He has participated in major international exhibitions, including Contemporary Art of India (Triad) at the Loveland Museum Art Gallery, USA, the Royal Opera Arcade Gallery, London, and Sotheby's Auction, London.



VISUAL ARTS (Indigenous Toys and Games/Local Crafts)



Gopal Saini

Gopal Saini is a traditional craft artist from Jaipur known for his expertise in blue pottery and indigenous craft forms. His work preserves Rajasthan's artistic heritage through meticulous craftsmanship. He has trained numerous artisans and youth groups, and his dedication continues to support the preservation and transmission of traditional craft skills.



Chetan Gangawane

Chetan Gangawane is a well-known practitioner of traditional toys and crafts from Sindhudurg, Maharashtra. His work is rooted in *Pinguli* art traditions and local storytelling forms. He actively organises cultural activities and exhibitions to promote indigenous crafts, and his contributions support sustainable livelihoods for local artisans.



Arun Mascarenhas

Arun Mascarenhas is a design expert from IIT Bombay with deep engagement in indigenous craft systems. His work focuses on design innovation, craft revival and cultural sustainability. He collaborates closely with artisan communities and design students to preserve and strengthen traditional knowledge. His leadership contributes significantly to India's craft ecosystem.

TRADITIONAL STORYTELLING

K. V. Ramesh

K. V. Ramesh is the founder of Gopalakrishna Yakshagana Bombayata Sangha in Pilikunje, Kasaragod, Kerala. It is a specialist troupe in the *Thakkuthittu* style of *Yakshagana* puppetry, integrating dance, music, dialogue, and stagecraft. His troupe is among the last two surviving *Yakshagana* puppet troupes, safeguarding a performance tradition dating back over two centuries. He has received the Best Traditional Puppet Performance Award from the World Association of Puppeteers in Prague and the Rajyotsava Award from the Government of Karnataka. He performs across India and abroad. He has established a Yakshagana Puppet Museum in Pilikunje.



Suresh Kaliyath

Suresh Kaliyath is a distinguished traditional storyteller and performer from Kerala, associated with classical ritualistic art forms. His work spans stage performances, cultural education and the documentation of traditional narratives. He is well known for his expressive delivery and his deep grounding in Kerala's storytelling heritage.



Satya Narayan Suthar

Satya Narayan Suthar is an accomplished traditional storyteller and artist from Rajasthan with expertise in puppetry and local narrative arts. He actively works to preserve regional folk stories through performances and training. His craft reflects cultural authenticity and creative expression, and he continues to inspire young people to engage with traditional arts.



सहभागी प्रत्येक विद्यार्थी हा विजेताच : संजय कुमार



पुणे : राष्ट्रीय शैक्षणिक धोरणात कलेचे महत्त्व अधोदृष्टित करण्याचे आलेले आहे. त्याअनुषंगाने पार पडलेला हा कला उत्सव येथे आलेल्या प्रत्येक विद्यार्थ्यासाठी प्रोत्साहन देणारा ठरला आहे. काहीना या ठिकाणी घुस्स्वर मिळाले आहेत परंतु यामध्ये सहभागी झालेला प्रत्येक विद्यार्थी आज सिकल्लेला असून तो विजेताच आहे, अशा शब्दात भारता सरकारच्या हालीय शिक्षण व साक्षरता विभागाचे सचिव संजय कुमार यांनी विद्यार्थ्यांचे मौलिक कले.

च्या समावेश सोहळ्यात ते बोलत होते. कलेला प्राधान्य देण्याचा या उत्सवाच्या आयोजकासाठी त्यांनी महाराष्ट्र शासनाचे, एनसीईआरटी आणि यशदाचे अनिनंदन केले. विद्यार्थ्यांना जास्तीत जास्त प्रश्न विद्यारण्यासाठी शिक्षकांनी प्रोत्साहन द्यावे असेलकन विद्यार्थी आपल्या कल्पकतेने शिकतील असेही संजय कुमार यावेळी म्हणाले.

यावेळी केंद्रीय शिक्षा मंत्रालयाचे अतिरिक्त सचिव आनंदराव पाटील, हालीय शिक्षण विभागाचे प्रधान सचिव स्वामीजीराम देवेंद्रल शिक्षण

अधुनक संचिद प्रताप सिंह, एनसीईआरटीचे संचालक दिनेश मसरा सकलानी, एनसीईआरटीचे संचालक राहुल रेखावार, एनसीईआरटीच्या विभाग प्रमुख प्रा. ज्योत्स्ना तिवारी व शिक्षण विभागातील मान्यवर अधिकारी उपस्थित होते.

यावेळी संगीत गायन (समुह), संगीत वादन, तालवाद्य अशा विविध १२ कलाप्रकारांमध्ये विद्यार्थ्यांना यावेळीकडे देण्यात आली. कार्यक्रमाचे वृत्तसंचालक स्वकृष्ण बने आणि प्रिया मेर यांनी हेही तर आचार प्रियंदा तिवारी यांनी हाचले.

नेसनेल काला उटसव २०२५-२६ ता मणिपुरगी महैरोय अमदि ओफिसिएलशिं शरूक यारि



इम्फल, दिसम्बर २० (पश्चिम): महाराष्ट्रागी पुनेदा लैबा यासरात्ता ओ चवान एकादेमी ओफ दिबलपमेन्ट एदमिनिस्ट्रेशन (यासादा) दा ङुसिगी हौदुना था असिगी २४ ङा ओबा चङ्गदबा नेसनेल काला उटसव २०२५-२६ ता मणिपुरगी महैरोय अमदि ओफिसिएल/इक्लोएटशिं शरूक यारि। उटसव असिदा मणिपुरगी तोङान तोङानबा दिष्टिक्लिंशिंगी अपुनबा महैरोय २४ शरूक यारि। लोयानना ओफिसिएल/इक्लोएट ओ शु शरूक यारि। इक्लोएट टिचर ओईना जेसतोन हायर सेकेंडरी स्कूलगी सेनियर लेकचरर सिंएच इंदिरा देवी, समाग्रा सिङ्गागी एसिस्टेंट ट प्रोग्राम ओफिसार एच चिंता प्रकास अमदि गांम्मे गहिकुनङम शरूक यारि।

Govt plans tribal language primers, use AI for multilingual education

Kimaya Borkar

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PUNE: Emphasising the importance of multilingual and inclusive education, Anand Rao Patil, joint secretary, department of school education and literacy, said initiatives such as the development of primers in languages like Ahirani, Santhali, and Toda, and the use of artificial intelligence (AI) to translate content into multiple languages will help students in tribal areas learn in their mother tongue.

Patil inaugurated the 11th National Kala Utsav, an annual event to promote cultural education and provide students a platform to showcase their artistic talent, at Yashwantrao Chavan Academy of Development Administration (Yashada) on Saturday.

Addressing students, Patil said arts play a pivotal role in achieving the dream of a developed India. He said the 2025 edition of the festival was organised in Bhopal in January followed by Pune, associated with Chhatrapati Shivaji Maharaj, who resided in his childhood to establish "Hindavi Swarajya".

Education commissioner Sachindra Pratap Singh advised students to participate actively in both sports and arts.

Jyotsna Tiwari, head, National Council of Educational Research and Training (NCERT), said that over the past



Patil inaugurated the 11th National Kala Utsav, an annual event to promote cultural education, at Yashada on Saturday.

PATIL RECALLED CONTRIBUTIONS OF MAHATMA PHULE AND SAVITRIBAI PHULE, AND URGED ALL TO REMEMBER AND HONOUR THEIR LEGACY

decade, 7,318 students from various states have participated in the Kala Utsav.

The inauguration also featured a short film showcasing the journey of the National Kala Utsav over the last ten years.

Referring to the National Education Policy (NEP), Patil said, "NCERT has done com-

mendable work in developing new textbooks from Classes 1 to 8, with textbooks for Classes 9 and 10 currently under preparation."

Patil also spoke about the Vidya Samiksha Kendra, a transformative initiative aimed at assessing infrastructure and human resource requirements across schools, and highlighted the DIKSHA portal as a key digital learning platform offering e-content in 128 languages, with plans to introduce AI-enabled content in 22 languages.

Patil recalled the contributions of Mahatma Phule and Savitribai Phule, pioneers of modern Indian education, and urged girls to remember and honour their legacy.

Ministry of Education
@EduMinOfIndia

Shri @sanjayavin, Secretary, Department of School Education and Literacy (DoSEL), Ministry of Education, Government of India, graced the Valedictory-cum-Prize Distribution Ceremony of National Kala Utsav 2025 as the Chief Guest on 23rd December 2025 at YASHADA, Pune.

In his address, Shri Sanjay Kumar appreciated the successful organisation of Kala Utsav 2025 in collaboration with the Government of Maharashtra, highlighted Pune's rich cultural legacy, and encouraged students to visit the school established by Savitribai Phule. He noted the enthusiastic participation of girl students, the availability of NCERT textbooks in 22 languages, and urged teachers to promote innovation and curiosity among learners.

The ceremony was attended by the Guest of Honour, Shri Anand Rao V. Patil, Additional Secretary, Department of School Education and Literacy (DoSEL), who highlighted the vision of #K Bharat Shreshtha Bharat and its role in promoting unity through culture and education.

Officials from the Government of Maharashtra and NCERT were also present at the event.

The valedictory function marked the successful culmination of the 11th edition of Kala Utsav, celebrating student talent, cultural diversity, and artistic excellence from across the country.

#KalaUtsav #PerformingArts #SchoolEducation #DoSEL



Feedback on Kala Utsav 2025

“The National Kala Utsav Pune was an explosion of colours, music and our tradition. I enjoyed the vibrant cultures coming from all the states and also observed breathtaking performances that'll stay etched in my memory

Thanks to @Ncert kala utsav, Thanks to @YASHADA

Thanks to @Scert Odisha”

Jay Jagannath

Abhilipsa Tripathy (Participant) Odisha

“कला उत्सव 2025 के लिए हम शीर्ष स्तर के नेतृत्व से लेकर जमीनी स्तर पर निरंतर परिश्रम करने वाले प्रत्येक व्यक्ति के प्रति अपनी हार्दिक कृतज्ञता व्यक्त करते हैं, जिनके समर्पित प्रयासों से हमारा प्रवास पूर्णतः सुरक्षित, सुव्यवस्थित एवं अत्यंत सुखद रहा।”

हरियाणा टीम

“The thoughtful planning, hospitality, and smooth coordination made the entire experience truly enriching and memorable. Thank you for providing such a valuable platform and for your constant support and efforts.

Regards”

Team Delhi

“We extend our sincere gratitude to every individual—from the highest level of leadership to those working tirelessly at the grassroots—whose dedicated efforts ensured that our stay was completely safe, impeccably organised, and truly enjoyable.”

Team Chandigarh



“Rashtriya Kala Utsav 2025 was truly a memorable event. It was so heartening to see our next-generation children proudly representing their respective states, culture, and traditions. Their talent, energy, dedication, and passion were truly inspiring to witness.

Warm Regards”

‘Konnakkol’ Somashekar Jois
Jury Member, Instrumental Music,
Percussion

“Importantly, It was a treat to watch young students put up an excellent display of our rich heritage. They were the STARS and they definitely shone bright.”

Sushri Marianela Mascarenhas
Jury Member, Dance (Folk)

“We learnt many things here, we experience the love, respect and support of our Indians. This is the real fraternity. You made our trip so beautiful and memorable.”

Dr. N. Vimala Kumari,
Escort Teacher, Andhra Pradesh

“देशभर से पधारे प्रतिभागी, समस्त युवा कलाकार व साथी जूरी सदस्यों के साथ एक कभी ना भूलने वाला सुखद अनुभव अविस्मरणीय है। सभी को साधुवाद प्रेषित करता हूँ।”

Dr. Rajneesh K. Gautam, Jury Member, Visual Arts 2D

Kala Utsav Jingle

कला उत्सव है आया रे
सबका मन हर्षाया रे
वाद्य नृत्य और गीतों की
सरगम लेकर आया रे
छम छमा छम घुंघरू बाजे
ढप ढप बजता है मृदंग
तान सुनाती बाँसुरी
ढम ढमा ढम ढोल के संग
कलाकारों ने मिलकर
कला का मंच सजाया रे
नाट्य, कथा और दृश्य कला से
सबको है रिझाया रे
कला उत्सव के महाकुंभ में
देखो एकता के रंग
कला उत्सव में चमके भारत
नई उमंग के संग





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UN506

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING