

The Last Dialogue Project Report

Interaction with Folk Artist & Writer Shri Atma Ram Ji

The IQAC Cell of Government College Sangrah successfully organized a special **The Last Dialogue Session** on / / 2025, featuring **Shri Atma Ram Ji**, an eminent writer, seasoned folk artist, and a respected cultural figure from **Village Maina-Rajana, Sangrah, District Sirmour (H.P.)**. He served as the distinguished **Session Chair and Human Book**, bringing to the students a living embodiment of the region's oral heritage, traditional values, and cultural memory. The initiative aimed to provide students with a rare opportunity to interact directly with a personality who has preserved, practiced, and documented the unique folk traditions of the Sangrah region for decades. Shri Atma Ram Ji is widely recognized for his significant contribution to the conservation of **folk tales, folk songs, idioms, pahadi kahavats, oral narratives, and cultural practices**, making his presence profoundly valuable for young learners.



The session began with a warm welcome by the IQAC Coordinator, who highlighted the purpose of the The Last Dialogue concept—**learning from lived experiences**. The college felicitated Shri Atma Ram Ji for his lifelong dedication to safeguarding Himachali culture. Throughout the session, he spoke extensively on the **rich folk traditions of the Sangrah region**, explaining how oral culture has historically played a vital role in preserving moral values, local wisdom, and community identity. He elaborated on several **old Pahadi idioms (kahavats)**, many of which are no longer used in daily conversation. By narrating their meanings and contexts, he illustrated how these idioms emerge from real-life experiences of mountain communities, their environment, livelihood, and social relationships. This segment not only fascinated the students but also sparked curiosity about the linguistic beauty of their own heritage. A key highlight of the session was his narration of **disappearing folk tales of Sangrah**—stories that once echoed through village courtyards, winter nights, and community gatherings but are now fading with modernization. These tales conveyed lessons on courage, honesty, humor, and social harmony. Some stories depicted local heroes and mythical beings, while others reflected the hardships and resilience of rural life. His expressive storytelling created an atmosphere of nostalgia, allowing students to momentarily step into the cultural past of Sangrah. Shri Atma Ram Ji also shared valuable insights on **local cultural practices**,

traditional festivals, rituals, ancient belief systems, regional dialects, and community celebrations. He discussed how every festival and tradition held symbolic meaning and contributed to social cohesion. Students gained a deeper understanding of the cultural diversity, artistic expressions, and spiritual beliefs that shaped the identity of their ancestral society.



Another enriching part of the session was his **personal life journey**. Beginning from the early 1960s, he described what Sangrah looked like during his childhood—limited transportation, scarce resources, closely-knit village communities, and the deep reliance on nature for daily survival. He shared how storytelling became a passion for him at a young age and how he gradually evolved into a respected writer and folk artist. He also spoke about the challenges of preserving oral traditions in an era of digital distractions, emphasizing the urgent need to document local culture before it disappears completely.

The question–answer session further enriched the interaction. Students asked thoughtful questions about the future of folk traditions, the decline of dialect usage, the effect of globalization on cultural identity, and the steps youth can take to revive local art forms. Shri Atma Ram Ji encouraged students to conduct cultural documentation, interview village elders, record oral histories, and participate actively in preserving their heritage. He highlighted that the youth of Sangrah must become cultural ambassadors for the coming generations.

Key points discussed during the session included:

- Importance of oral traditions in preserving community memory
- Role of folk tales in moral and social education
- Explanation of rare Pahadi idioms and their meanings
- Stories from Sangrah region that are now disappearing
- Cultural transformation from the 1960s to the present
- Influence of globalization and technology on local culture
- Importance of preserving dialects, songs, rituals and festivals
- Need for youth participation in cultural conservation
- Documentation of oral heritage as a future academic contribution

Towards the end of the session, Shri Atma Ram Ji expressed his appreciation for The Last Dialogue initiative and commended the college for promoting cultural awareness through experiential learning. The Principal also conveyed heartfelt gratitude and highlighted the relevance of inviting local scholars and resource persons for the holistic development of students. The session concluded with a formal vote of thanks by the IQAC Cell, acknowledging Shri Atma Ram Ji's insightful presentation, inspirational life journey and meaningful interaction. Students, faculty members and the organizing committee unanimously appreciated the program. It was widely acknowledged as one of the most enlightening cultural interactions of the academic session. The Last Dialogue session effectively fulfilled its objective of connecting students with a living cultural resource and significantly enhanced their understanding of the **unique, rich, and evolving heritage of the Sangrah region**.

The Last Dialogue Session

Interaction with Shri Hirapal Sharma, *Retired Teacher & Social Worker*

The IQAC Cell of Government College Sangrah organized an enriching **The Last Dialogue Session** on / **2025**, featuring **Shri Hirapal Sharma**, a respected retired teacher, social worker, and cultural contributor from the Sangrah region. He served as the **Session Chair and Human Book**, bringing with him decades of knowledge, practical experience, and deep insights into the cultural heritage of Sangrah. The objective of The Last Dialogue initiative was to connect students with a living source of wisdom and provide experiential exposure to the region's cultural history, language, traditions, and social changes. Shri Hirapal Sharma, known for his service in education and his unwavering commitment to social awareness and cultural preservation, interacted with the students on the theme **“Cultural Heritage of Sangrah Region.”** The session began with a warm welcome by the IQAC Coordinator, who explained the purpose of The Last Dialogue concept—learning through interaction with individuals who embody knowledge and life experiences. Shri Hirapal Sharma was felicitated by the college for his lifelong contribution to education and social upliftment in the region.



During the session, he spoke in detail about the **cultural richness of the Sangrah region**, highlighting how traditions have shaped community life for generations. He discussed the role of customs, festivals, music, rituals, and oral stories in maintaining social harmony and collective identity. His explanations helped students understand the depth and diversity of Sangrah's cultural landscape. A significant portion of his talk focused on **the Pahadi language** and its importance in preserving regional identity. He explained how local dialects form the backbone of cultural communication, carrying centuries of wisdom, humor, and social understanding. Shri Sharma shared various **Pahadi phrases (locally used expressions)** that reflected the lifestyle, humor, struggles, and values of mountain communities. Many of these phrases were new to students, and they found it interesting how local language mirrors the geographical and social environment of the hills. Another engaging part of the session was his discussion on **traditional dresses of Sangrah and surrounding regions**. He explained the symbolism behind different garments, weaving patterns, the use of natural

colors, and the cultural significance of attire worn during festivals, marriages, and community gatherings. By sharing examples of how traditional dresses represent identity and pride, he encouraged students to appreciate their heritage.

Shri Hirapal Sharma also touched upon **social changes from the 1960s to the present**, sharing his personal experiences as a teacher and social worker. He described the Sangrah of earlier decades—community-based living, strong interpersonal relationships, minimal facilities, and the deep respect people had for culture and language. His anecdotes helped students visualize

the transformation of society over time and understand the need to preserve cultural continuity amidst modernization. The interactive segment of the session was lively and insightful. Students asked questions about the vanishing traditional practices, the survival of local language in the digital age, and ways the youth can contribute to cultural preservation. Shri Sharma emphasized the importance of speaking local dialects at home, participating in cultural events, learning folk songs, and documenting old customs by talking to elders.

Key points discussed during the session included:

- Cultural identity and traditions of Sangrah region
- Importance of Pahadi language and dialect preservation
- Explanation of local phrases, expressions, and their meanings
- Traditional dresses and their cultural symbolism
- Social transformation from 1960s to modern times
- Role of youth in conserving regional heritage
- Need for community participation for cultural continuity
- Value of oral traditions, festivals, and local customs



Towards the end, Shri Hirapal Sharma expressed his gratitude for the invitation and praised the college's efforts in promoting cultural literacy among students. The Principal also extended appreciation to the speaker for his invaluable contribution and encouraged students to stay connected with their roots. The session concluded with a formal vote of thanks by the IQAC Cell. Students, faculty members, and the entire organizing team acknowledged this The Last Dialogue Session as one of the most meaningful and educational events of the academic session. Overall, The Last Dialogue session successfully fulfilled its purpose of connecting students with a living cultural resource and strengthening their understanding of the **cultural heritage, linguistic beauty, and traditional identity of Sangrah region.**

The Last Dialogue Session Interaction with Shri Ramanand Ji, Artefact Conservator & Folk Artist

The IQAC Cell of Government College Sangrah organized a remarkable **The Last Dialogue Session** on / 2025, featuring **Shri Ramanand Ji**, an esteemed Artefact conservator, folk artist, and cultural preserver from **Village Dhamas, Gram Panchayat Ludhiana, Sangrah**. He participated as the **Session Chair and Human Book**, bringing with him an extraordinary collection of ancient household Artefacts, traditional tools, and cultural objects that represent the living history of the Sangrah region. The aim of this initiative was to provide students with experiential learning by interacting with a person who has not only preserved cultural knowledge but has physically safeguarded rare and valuable objects from earlier generations. Shri Ramanand Ji is widely admired in the region for his dedication to conserving ancestral Artefacts and preventing the loss of traditional heritage. The session began with a formal welcome by the IQAC Coordinator, who introduced the unique concept of The Last Dialogue and emphasized the importance of preserving tangible cultural heritage. The college honored Shri Ramanand Ji for his tireless efforts in protecting historical objects that reflect the craftsmanship, lifestyle, and culture of old Himalayan communities. During the session, he presented and discussed numerous **ancient Artefacts** from his personal collection, some of which are over a century old. These included:

- **Traditional cooking vessels** made of *tamba (copper)*, *peetal (brass)*, and *kaansa (bronze)*
- **Wool spinning tools** such as *tkli (spindle)* and *traditional wooden charkhi*
- **Handwoven pashmina shawls and traditional Loiyaa (woolen wraps)*
- **Wooden utensils used for making lassi (buttermilk)** and the old-style wooden churning tool
- **Vintage glasses, brass thalis, and serving bowls**
- **Large round copper containers** traditionally used for preparing meat, lentils, and food for community gatherings
- **A vintage wooden baby feeder (plaana/wooden feeding device)** used in earlier times for infants



He explained the historical background, material composition, craftsmanship techniques, and usage of each item. Students were amazed to learn how these objects were not merely household tools but also reflections of social practices, economic conditions, and the self-reliant lifestyle of mountain communities. A significant highlight of the session was when students asked **why he never sold these antique items despite their high monetary value**. Shri Ramanand Ji explained that these Artefacts are not commodities but *heirlooms* passed down from his **grandfather and great-grandfather**, representing family legacy, traditional knowledge, and cultural continuity. He emphasized that preserving these objects is his way of **protecting the history and identity of the region** so that future generations can understand how their ancestors lived, worked, and created. He also shared the **stories behind how these items were made or acquired** by his forefathers—some crafted locally by skilled metalworkers and woodworkers, while others were brought from distant regions during trade interactions. His narration helped students appreciate the hard work, creativity, and resourcefulness of earlier generations. The session further explored the **importance of material heritage**, the role of Artefacts in understanding ancient lifestyles, and how modernization has led to the disappearance of such traditional objects. Shri Ramanand Ji urged students to take interest in local history and to record, document, and preserve whatever cultural relics still survive in their families or villages. The interactive question-answer round was lively and deeply engaging. Students asked about the age of the Artefacts, how he maintains them, the cultural stories associated with them, and how these objects represent the evolution of daily life in the hills. They also discussed the challenges of preserving old metal and wooden objects in changing environments.

Key points discussed during the session included:

- Importance of preserving ancestral and cultural Artefacts
- Historical background of copper, brass, and bronze vessels
- Traditional tools used for wool spinning and cloth making
- Symbolic value of pashmina, Loiyaa, and handmade fabrics
- Significance of wooden utensils and traditional lassi-making tools
- Role of vintage household items in understanding past lifestyles

- Cultural reasons behind preserving family heirlooms
- Contributions of forefathers in shaping local material culture
- Need for youth involvement in documenting tangible heritage
- Challenges in conservation and methods of care



Towards the end, Shri Ramanand Ji expressed his gratitude to the college for providing a platform where cultural Artefacts and traditional knowledge could be shared with young minds. The Principal appreciated his commitment to preserving heritage and encouraged students to feel proud of their cultural roots. The event concluded with a formal vote of thanks delivered by the IQAC Cell. Students and faculty members acknowledged the session as one of the most **visually engaging, educational, and culturally enlightening** events of the academic year. The Last Dialogue session effectively met its goal of fostering a deeper understanding of **Sangrah's material culture, ancestral craftsmanship, and historical identity**, inspiring students to appreciate and preserve their heritage.

Human Library Session

Interaction with Shri Rajender Singh, *Folk Artist & Indigenous Musical Instrument Maker*

The IQAC Cell of Government College Sangrah organized an intellectually enriching **Human Library Session** on / /2025, featuring **Shri Rajender Singh**, a respected folk artist and skilled maker of indigenous musical instruments from **Village Andheri, Sangrah, District Sirmour**. He served as the **Session Chair and Human Book**, offering students a rare opportunity to understand the cultural, technical, and historical dimensions of traditional Himachali musical instruments. This Human Library initiative aimed to expose students to **experiential learning**, focusing on the living heritage of folk music, the science behind indigenous craftsmanship, and the importance of preserving local artistic traditions. Shri Rajender Singh, known across the Sangrah region for his mastery in crafting **dhhol, damanu, nagada, shehnai**, and other local instruments, shared his deep-rooted knowledge inherited from generations of artisans. The session began with a formal welcome by the IQAC Coordinator, who highlighted the objective of the Human Library—to connect learners with individuals who carry cultural knowledge and ancestral wisdom. Shri Rajender Singh was felicitated for his invaluable contribution to sustaining the traditional music industry of the hills.



During the session, he traced the **ancestral history of his family's musical profession**, explaining how his forefathers began making instruments nearly a century ago. He stated that the profession was passed down orally and practically, from father to son, with each generation refining techniques through observation, practice, and community experience. His ancestors served as instrument makers for local temples, village festivals, marriages, and traditional ceremonies, making their profession a vital cultural service for the community. He explained that in earlier times, the making of instruments was not merely a business but a **cultural duty**, as music played an essential role in

every festival, harvesting event, religious ritual, and social gathering. His ancestors were respected not only for their musical skills but also for their technical understanding of acoustics, wood selection, and skin preparation—skills that modern machinery cannot replicate. A major highlight of his lecture was the **science behind the making process** of indigenous instruments. He explained:

1. Choice of Materials

- **Dhol & Damanu:** Made using specially selected woods like *tun, khiradi*, or *kaath* which produce strong resonance.
- **Animal Skin:** Goat, sheep, or buffalo skin is used, each producing different tonal quality. The thickness, dryness, and age of the skin determine the sound.
- **Nagada:** Usually crafted from copper or brass bowls with tightly stretched animal hide.
- **Shehnai:** Traditionally made using bamboo and metal reeds, requiring precision for pitch accuracy.

He emphasized that the selection of raw materials involves traditional scientific understanding—*density of wood, moisture content, curvature, tension, vibration response*, and environmental factors that affect sound.

2. Craftsmanship & Acoustic Science

Shri Rajender Singh elaborated how the **tightness of the skin**, the **shape of the wooden body**, the **diameter of the frame**, and the **pressure applied during binding** all determine:

- pitch
- depth of sound
- vibration pattern
- loudness
- tonal clarity

He explained that the science behind these instruments is based on the **principle of resonance**, where sound waves amplify inside the body of the instrument.

3. Tuning of Instruments: He described how the dhol and damanu must be tuned before every performance. Tuning is achieved by adjusting the skin tension through cords or wooden wedges. The nagada, being a high-volume instrument, requires careful calibration so that its pitch does not overpower other instruments.

Cultural Significance & Traditional Usage: Shri Rajender Singh explained that these instruments are integral to Himachali cultural expressions. They accompany:

- weddings
- fairs and festivals
- community dances
- temple rituals
- folk performances such as *nati*, *thoda nritya*, and *dev rituals*

He emphasized that the sound of **dhol–damanu** carries emotional, spiritual, and symbolic meaning in Himalayan traditions.

Types of Taals in Dhol, Damanu, and Nagada

One of the most fascinating aspects of the session was his explanation of **various traditional taals (rhythmic patterns)** used in folk performances. He demonstrated and described several types:

- **Dhamal Taal:** Used during festive dancing and community gatherings
- **Nati Taal:** Rhythmic patterns specific to Himachali nati dance
- **Dev Taal:** Played during temple rituals and processions
- **Jhanjh Taal:** A fast-paced rhythm used to energize dancers
- **Shaadi Taal:** A sequence specifically performed during marriage ceremonies
- **Nagada Beating Patterns:** Different strokes used to signal processions, announcements, or climactic moments in folk performances

He explained the **mathematical rhythm cycles**, beat counting, and how different taals create different moods—joy, devotion, excitement, celebration, or reverence. Students were captivated by the idea that folk music, often perceived as simple, actually follows **complex rhythmic structures** refined over centuries.

Interaction & Student Engagement

The Q&A session was lively and insightful. Students asked him questions regarding:

- why he continued this ancestral profession
- challenges faced in preserving indigenous musical instruments
- declining use of traditional instruments due to electronic music
- difficulties in obtaining raw materials today
- the future of folk music in the Sangrah region

He expressed that he continues this profession not for commercial gain but to **protect a cultural legacy**. He stated that his greatest motivation is ensuring that future generations witness the original sound of the hills—unfiltered, raw, and deeply traditional. He urged students to document local music, interview elder musicians, and revive interest in folk performances.

Conclusion

The session concluded with a formal vote of thanks from the IQAC Cell. The Principal appreciated Shri Rajender Singh's dedication to preserving indigenous musical traditions and highlighted the importance of such interactions for culturally rooted education. Students, faculty members, and the organizing committee unanimously acknowledged this session as one of the most **informative, culturally rich, and technically insightful** Human Library interactions of the academic session. The event achieved its objective of connecting students with a living cultural practitioner and deepening their understanding of the **heritage, science, and artistic excellence behind traditional musical instruments**.

Human Library Session Saancha Paddhavti (Ancient Astrology Science)

IQAC Cell of Government College Sangrah organized an enlightening Human Library session under the broader theme of the **Indian Knowledge System (IKS)**, inviting **Shri Santram Sharma**, LA in GC Sangrah, Sirmour and well known astrologer of this region as a key speaker. The event witnessed enthusiastic participation from students and faculty members who were eager to explore the depth and richness of India's ancient intellectual traditions. The Human Library model—where a person becomes a “living book”—proved to be an engaging format that enabled interactive learning. Shri Santram Sharma, with his deep-rooted understanding of indigenous knowledge systems, captivated the audience with his lucid explanations and practical insights. The session aimed to revive interest in traditional sciences while creating a bridge between ancient knowledge and modern academic curiosity.



At the outset, Shri Sharma introduced the concept of the **Indian Knowledge System**, explaining that IKS is not merely a collection of ancient texts but a holistic intellectual tradition that includes philosophy, astronomy, mathematics, agriculture, Ayurveda, linguistics, performing arts, and various predictive sciences. According to him, India's ancient knowledge framework was built on observation, reasoning, and experiential wisdom passed down through generations. He emphasized that contemporary education can immensely benefit by integrating IKS, as it offers sustainable practices, ethical values, and logical systems deeply aligned with nature. The central theme of Shri Sharma's talk was the **Saancha Paddhati**, an ancient Indian astrological and predictive methodology that blends scientific observation with intuitive interpretation. He described Saancha Paddhati as a unique indigenous system used by traditional scholars, astrologers, and cultural practitioners to understand natural cycles, human behavior, and patterns of life events. Shri Sharma explained that the term “*Saancha*” refers to a mould, template, or structured pattern. In Indian astrology, Saancha Paddhati uses predetermined templates of planetary positions, lunar cycles, and symbolic indicators to derive conclusions. Before modern astronomical instruments emerged, such systems served as powerful tools for understanding time, seasons, rituals, agriculture, and personal decisions within the community.

He elaborated that Saancha Paddhati functions on three primary components:

1. **Cosmic Templates (Graha Saanche):** These represent fixed symbolic patterns derived from traditional observations of planetary movements. Each template carries meaning and is used to interpret tendencies, auspicious timings, and life patterns.
2. **Human Temperaments (Manas Saanche):** According to this approach, human nature falls into identifiable patterns based on birth time, moon phase, and environmental conditions. Shri Sharma emphasized that this part of the system relies heavily on psychology, intuition, and long-term observation.
3. **Environmental Signs (Prakriti Saanche):** These include natural clues such as animal behavior, wind direction, seasonal patterns, and environmental energy shifts—elements that were integral to ancient Indian predictive systems.

Throughout his presentation, Shri Sharma highlighted that Saancha Paddhati is not magic or superstition, but an indigenous **knowledge-based system** developed through systematic study of the cosmos and life cycles. He drew parallels between ancient Indian observations and modern scientific domains like meteorology, behavioral science, and astronomy, illustrating how traditional practices evolved from real-life needs and practical wisdom. An especially captivating part of the session was when Shri Sharma narrated real-life examples from rural India where Saancha Paddhati continues to guide agricultural planning, festival timings, and personal decisions. He described how experienced practitioners interpret subtle cosmic and natural cues—such as the brightness of certain stars, the cycle of the moon, and the activity of local animals—to anticipate rainfall patterns or community events. These examples created an atmosphere of wonder among the students, who were amazed by the depth and sophistication of ancient Indian sciences. He also emphasized that Saancha Paddhati encourages **connection with nature, mindfulness, and ethical living**, values that hold immense relevance in today's fast-paced world. According to him, the survival of such traditional knowledge is crucial because it preserves cultural identity and inspires sustainable thinking.

Towards the conclusion of the session, Shri Sharma encouraged students to approach Indian Knowledge Systems with **open-minded curiosity** rather than misconceptions. He insisted that while not everything in traditional knowledge may fit the criteria of modern science, many components are grounded in logic, observation, and centuries of collective experience. He urged young scholars to undertake serious research on IKS, documenting and validating ancient methodologies like Saancha Paddhati using interdisciplinary methods. The session ended with a vibrant interaction in which students asked insightful questions regarding astrology, ancient sciences, and the relevance of traditional knowledge in contemporary society. Shri Sharma responded with thoughtful explanations, motivating students to continue exploring lesser-known areas of India's intellectual heritage.



The Principal and faculty members thanked Shri Santram Sharma for sharing his valuable insights and enriching the academic environment of the college. The Human Library session proved to be a remarkable learning experience, fostering respect for India's indigenous intellectual tradition and encouraging students to view ancient knowledge through a renewed academic lens.



The Archive of Passing Tongue

IQAC CELL

&

NALANDA SUBJECT SOCIETY

DEPT. OF HISTORY



**Govt. College Sangrah, Sirmour
HP**



Government College Sangrah "Sobe Mitiwe : Sabka Milan"



Government College Sangrah organized a culturally rich event titled "Sobe Mitiwe : Sabka Milan"

राजकीय महाविद्यालय संगडाह, सिंगौर

आप सभी का स्वागत करते हैं
आईक्यूएसी, संगीत विभाग एवं महिला मंडल संगडाह के संयुक्त तत्वाधान
द्वारा आयोजित

श्रीमति मीरा देवी
प्रधान, महिला मंडल संगडाह

श्रीमति अम्बरा देवी
संयोजक महिला समिति

श्रीमति मीरा देवी

आईक्यूएसी संगीत विभाग

डॉ. सरीता
सहायक प्राध्यापिका
संगीत गायन

डॉ. विनोद
सहायक प्राध्यापक
संगीत वाद्य

श्री संदीप कुमार कनिष्क
आईक्यूएसी संयोजक

सोबे मिटीवे
(संगम)
सांस्कृतिक संध्या
29 सितम्बर, 2025
4:30 बजे शाम
मुख्यातिथि
डॉ. मीनू भास्कर जीवन
प्राचार्या, महाविद्यालय संगडाह

"Milan" with the collaboration of the IQAC Cell, Department of Music, NSS Unit, and the Mahila Mandal of Sangrah Panchayat. The event, conducted with academic and social precision, was designed to foster cultural awareness, social engagement, and community interaction among students while celebrating Himachali traditions. The initiative exemplifies the college's commitment to holistic education and cultural preservation.



Mother of this Institution

Dr. Meenu Bhaskar

Objectives of the Event

1. To promote **cultural heritage** among students.
2. To provide a platform for students and community members to **express their artistic talents**.
3. To encourage **teamwork, leadership, and organizational skills** among students, particularly through various clubs and departments involvement.
4. To strengthen **community-college relationships** by engaging the Mahila Mandal and local citizens.
5. To highlight the role of **traditional folk arts** in educating the younger generation about regional customs, rituals, and social practices.



Guests and Dignitaries



The event was graced by the presence of distinguished guests:

Chief Guest: Dr. Meenu Bhaskar, Principal of Government College Sangrah.

Special Guest: Shri Baldev Singh Thakur, Associate Professor (Retd.).

The presence of these dignitaries not only added prestige to the event but also motivated students to actively participate and engage with the cultural and social activities. Both guests addressed the audience, highlighting the significance of cultural awareness, community engagement, and student development.

Venue and Arrangements

A specially constructed **pandal** inside the college campus served as the venue for the event. The pandal was designed to accommodate students, staff, guests, and community members comfortably. It included:

- A well-decorated stage suitable for folk and classical performances.
- Seating arrangements for approximately 300 participants and audience members.
- Sound and lighting arrangements to ensure clear audio-visual presentation of the performances.
- Cultural decorations reflecting Himachali traditions, including regional motifs, banners, and art pieces.



The meticulous planning of the venue reflected the commitment of the IQAC Cell, Music Department, NSS Unit, and student volunteers to provide an academically and culturally enriching environment.

Commencement of the Event

The program commenced with **Saraswati Vandana**, a traditional invocation to Goddess Saraswati, performed by the **Cultural Committee** led by **Dr. Sarita and Dr. Vinod Kumar** from the Department of Music. The invocation:



- Set a **formal and respectful tone** for the event.
- Introduced the **academic and cultural objectives** of the celebration.
- Created an atmosphere of **discipline and reverence**, engaging both students and community members.

Saraswati Vandana's melodic rendition established the **cultural authenticity** of the program and reinforced the educational significance of integrating arts into academic events.

Cultural Activities

1. Mahila Mandal – Puduwa Folk Dance and Songs

The **Mahila Mandal of Sangrah Panchayat**, led by **Shri Meera Devi**, performed the traditional **Puduwa folk dance and songs**, featuring approximately **20 women participants**.

Key Aspects of the Performance:

- **Music and Rhythm:** Traditional instruments such as **dholak**, **chimta**, and **folk drums** created the rhythmic base.
- **Choreography:** The dance incorporated synchronized movements, steps, and gestures representing community rituals and festivities.
- **Attire:** Participants wore **traditional Himachali costumes**, adorned with local embroidery and jewelry, symbolizing the region's rich culture.
- **Cultural Significance:** Puduwa performances depict **everyday life, women's roles, local festivals, and social cohesion**, serving as an educational medium for younger audiences.





The performance was **highly engaging** and received enthusiastic applause from students, staff, and guests. It fostered intergenerational interaction, providing students an opportunity to **learn directly from experienced performers** in the community.

2. College Students' Folk Dance

Following the Mahila Mandal performance, **college students** presented a **Himachali folk dance**, showcasing their mastery over local rhythms and styles.

Highlights:

- Students replicated traditional folk gestures and steps, reflecting **regional narratives and storytelling through dance**.
- The performance emphasized **cultural authenticity** while allowing students to showcase **teamwork and creativity**.
- Costumes mirrored the traditional Himachali attire, reinforcing **visual cultural representation**.



This segment served as a **bridge between formal education and cultural learning**, highlighting how students could actively contribute to preserving regional arts.

3. Seenthu Dance – NSS Unit Performance: Seven students from the NSS Unit, led by Head Boy Shubham, performed the Seenthu Dance. This form of dance is an integral part of Himachali cultural expression, representing social rituals, community harmony, and mountain



life.

Educational and Cultural Significance:

- Demonstrated **coordination, rhythm, and leadership** skills among student performers.
- Highlighted NSS's role in **instilling discipline and service-oriented values** through participation in cultural activities.

- Offered an opportunity for students to **represent the college at a social and cultural level**, fostering **pride and ownership** in their heritage.

4. Himachali Sangam – NSS Volunteers' Presentation

Eighteen NSS volunteers presented **Himachali Sangam**, a medley of folk songs and dances from different regions of Himachal Pradesh. The Himachali Sangam showcased the rich cultural heritage of Himachal Pradesh. NSS volunteers presented traditional folk dances from all 12 districts. Each performance reflected the unique customs and traditions of its region. Vibrant costumes and energetic movements mesmerized the audience. The stage came alive with rhythmic beats and colorful displays. Volunteers coordinated seamlessly to bring a unified cultural experience.

The presentation highlighted the diversity and unity of Himachali culture. It was a celebration of art, tradition, and the spirit of community.

Objectives and Impact:

- Educated the audience on **regional diversity and unity**, blending various local art forms into a cohesive presentation.
- Encouraged **teamwork, planning, and rehearsal discipline** among volunteers.
- Served as a **live demonstration** of how cultural heritage can be integrated into student-led community initiatives.

This performance highlighted the **pedagogical potential of NSS activities** in linking culture, education, and social responsibility.

5. Bhangra Performance: Ten students performed a **Bhangra dance**, introducing a **high-energy, vibrant segment** to the program.

Educational Value:

- Strengthened **physical fitness, rhythm, and coordination** among students.
- Engaged the audience through **interactive, energetic choreography**.
- Demonstrated **fusion of regional and inter-state cultural forms**, broadening students' exposure to pan-Indian folk traditions.



Community and Academic Significance

1. **Cultural Preservation:** Through performances by Mahila Mandal and students, the event preserved traditional dances, songs, and folk practices.
2. **Community Engagement:** The collaboration between students and local women fostered **cross-generational learning**.
3. **Social Responsibility:** NSS involvement emphasized values of **service, leadership, and teamwork**.
4. **Holistic Learning:** Students developed skills in **organization, coordination, stage management, and audience engagement**.

Audience and Participation

The event attracted a diverse audience:

- College students and faculty from various departments.
- NSS volunteers actively participating in multiple performances.
- Members of the Mahila Mandal and local community.

- Guests, dignitaries, and media representatives observing and evaluating the cultural performances.





Audience engagement was **active and participatory**, with enthusiastic responses to each dance, song, and folk presentation. Students were able to **observe audience reactions in real time**, learning the nuances of stagecraft and performance management.

Evaluation of Organizational and Educational Outcomes

- **Organizational Skills:** IQAC, NSS, and Music Department displayed excellent **planning, coordination, and execution** capabilities.
- **Student Development:** The program enhanced **confidence, creativity, teamwork, and cultural literacy** among participants.
- **Social and Cultural Integration:** It effectively linked **students, teachers, and the local community**, creating a shared learning experience.
- **Academic Value:** The integration of cultural performances into college activities demonstrates **experiential learning**, connecting theoretical knowledge with practical and artistic expression.



Dr. Meenu Bhaskar
Principal

"The event 'Sobe Mitiwe - Sabka Milan' was a magnificent celebration of Himachali culture, tradition, and community spirit. The performances by students and Mahila Mandal members were not only vibrant and energetic but also reflected dedication, discipline, and heartfelt emotion. It was truly inspiring to witness such seamless coordination, creativity, and leadership among the participants. The program beautifully integrated cultural learning with academic objectives, leaving a lasting impression on everyone present. This remarkable initiative stands as a shining example of how education and culture can come together to nurture holistic development."



Shri Baldev Singh Thakur
Special Guest

"I am genuinely delighted by the exceptional talent, dedication, and cultural pride displayed by both students and Mahila Mandal participants. Each performance was a colorful tapestry of tradition, rhythm, and storytelling that enthralled the audience. The event fostered a strong sense of community engagement and social responsibility while highlighting the rich heritage of Himachal Pradesh. The meticulous planning, creativity, and flawless execution reflected a perfect blend of passion and professionalism. Such an inspiring initiative will undoubtedly encourage students to cherish and preserve their cultural roots while excelling academically."

Organizers



"The program was a remarkable confluence of education and culture, reflecting the college's commitment to holistic student development. It highlighted students' creativity, leadership potential, and collaborative spirit in an exemplary manner."

Mr. Sandeep Kumar, IOAC Coordinator & NSS Programme

"The meticulous preparation and guidance in the cultural activities ensured flawless execution. The event beautifully celebrated Himachali traditions, inspiring students and community members alike."

Ms. Ambra Devi, Dept of Hindi and Convener ICC Cell



"‘Sobe Mitiwe’ was a brilliant showcase of cultural literacy and teamwork. The event beautifully demonstrated how students can actively engage with their heritage while enhancing their organizational and social skills."

Dr. Sarita, Dept. of Music Vocal & Convene of Cultural



"The dedication, coordination, and energy of the volunteers made each performance truly engaging. The program successfully merged education, culture, and community spirit, leaving a memorable impact on all attendees."

Dr. Vinod, Dept. of Music Instrument & Convener of Road





- fulfilled its objective of promoting social participation and community engagement.
- The program provided students with a hands-on experience of the rich **Marathi folk traditions**, fostering a sense of pride and cultural identity.
 - Leadership, teamwork, and organizational skills were strengthened through the planning and execution of the event.
 - Collaboration with the local community enhanced **cultural continuity** and social cohesion.
 - The program demonstrated how educational institutions can act as **cultural hubs**, fostering holistic development of students.

This event exemplifies the college's commitment to promoting **cultural literacy, social responsibility, and community engagement** while providing students with **hands-on learning opportunities in arts, management, and social participation**. It serves as a **model for future events** that integrate academic learning with cultural and social development.