

**Criterion III**  
**Research, Innovations and Extension**

Sr.No.	Key Indicator	Description
<b>1</b>	<b>3.1</b>	<b>Resource Mobilization for Research</b>
	3.1.1	Grants received for research projects/endowments
<b>2</b>	<b>3.2</b>	<b>Innovation Ecosystem</b>
	3.2.1	Ecosystem for innovations, Indian Knowledge System, IPR, Incubation, creation and transfer of knowledge/technology
	3.2.2	Workshops/seminars/conferences on Research Methodology, IPR and entrepreneurship
<b>3</b>	<b>3.3</b>	<b>Research Publication and Awards</b>
	3.3.1	Research papers published as notified on UGC CARE list
	3.3.2	Books and chapters in edited volumes/books published and papers published in national/international conference proceedings
<b>4</b>	<b>3.4</b>	<b>Extension Activities</b>
	3.4.1	Outcomes of Extension Activities in the neighbourhood community & sensitizing students to social issues
	3.4.2	Awards and recognitions received for extension activities from government/government
	3.4.3	Number of extension and outreach programs conducted by the institution through organized forums including NSS/NCC
<b>5</b>	<b>3.5</b>	<b>Collaboration</b>
	3.5.1	Number of functional MoUs/linkages with institutions/industries in India and abroad for internship, on-the-job training, project work, student/faculty exchange and collaborative research



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### 3.1 Resource Mobilization for Research

*M. S. K. S.*

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**Key Indicator - 3.1 Resource Mobilization for Research**

**3.1.1 Grants received from Government and non-governmental agencies for research projects, endowments in the institution during the year (INR in Lakhs)**

Year	2022 - 23	2021 - 22	2020 - 21	2019 - 20	2018 - 19
Number	0	2	2	0	0

**3.1.1 Grants received from Government and non-governmental agencies for research projects, endowments in the institution during the year (INR in Lakhs)**

Name of the research project/ endowment	Name of the Principal Investigator/Co-investigator	Department of Principal Investigator	Year of Award	Amount Sanctioned	Duration of the project	Name of the Funding Agency	Type (Government/ non-Government)
Transforming Visuals in Society	Ministry of culture	Ministry of culture	2020-21	2,40,000/-	2 years	CCRT junior fellowship, Visual arts, sub field painting, Ministry of Culture	Government
Work During lockdown	Badam tree and 1.Shantiroad , Bangalore	Badam tree and 1.Shantiroad , Bangalore	2021	30000/-	6 months	Pandemic as a portal grant	Non-Government
Work During lockdown	Prafulla Dhanukar foundation	Prafulla Dhanukar foundation	2021-22	25000/-	6 months	Prafulla Dhanukar kalanand grant	Non-Government
Work During lockdown	Khoj not-for-profit Contemporary arts organization, Delhi	Khoj not-for-profit Contemporary arts organization, Delhi	2020	25000/-	6 months	Khoj support grant Delhi	Non-Government





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## CCRT, Awarded Junior Fellowship for batch 2020-21 in the field Visual Arts, sub- field Painting, Under Ministry of Culture.

संस्कृतिक स्रोत एवं प्रशिक्षण केन्द्र  
(संस्कृति विभाग, भारत सरकार के अंतर्गत एक स्वायत्त संस्थान)  
**Centre for Cultural Resources and Training**  
(Autonomous Organization under the Ministry of Culture, Govt. of India)

**Rishi Vashist**  
Director

CCRT/27050/03/2023/4687  
July 26, 2023

Dear Shri Pavan Ganesh Kavithkar Ji,

I am pleased to inform you that the Expert Committee constituted by the Ministry of Culture, Government of India based on the proposal submitted by you, has selected you for award of **Junior Fellowship for the batch year 2020-21** in the field of **Visual Art, Sub-Field Painting** for a period of two years with effect from 01-07-2023. The value of the Fellowship will be **Rs. 10,000/- per month** and the same will be released in 4 six-monthly instalments as per present provisions.

The Centre for Cultural Resources and Training (CCRT) will require a six-monthly Progress Report as per the schedule overleaf. The first and the second instalments of Fellowship will be released on the receipt of 1<sup>st</sup> and 2<sup>nd</sup> six monthly Progress Report, respectively. The third instalment will be released after review of progress of your 1<sup>st</sup> and 2<sup>nd</sup> six-monthly progress reports by an Expert Committee and after the receipt of your 3<sup>rd</sup> six-monthly progress report. On completion of the Project, one hard bound copy of 2 years' complete Project document will have to be submitted to CCRT. The fourth instalment will be released after the 4<sup>th</sup> six-monthly progress report and the hard bounded copy of the complete Project document are received in hard as well as soft copy and evaluated by the designated Expert Committee. The last date for submission of the complete Project Report is **31<sup>st</sup> July, 2025**. However, in exceptional circumstances extension of time by maximum three months will be permissible without any additional financial liability to the Government of India/MoC/CCRT subject to approval of the Competent Authority.

The six-monthly progress reports should contain details of the research work done by you during the relevant period of six months, and in addition it should also contain evidence of your work, which may be in the form of Photographs, Press Reviews, Survey work, etc. The detailed guidelines of the same will be communicated to you and will also be uploaded on CCRT's as well as MoC's website in due course of time.

It may please be noted that the Government of India/Ministry of Culture reserves the right to discontinue the grant of the Fellowship at any time if and when after review/enquiries, etc. Ministry of Culture comes to the conclusion that you have either abandoned the Project work or are not pursuing this work seriously.

You are also required to send the proof of leave from your organization if you are regularly working in a Government /State Department/University/Establishment/Institute, etc. The Fellowship is liable to be cancelled in case the proof of leave is not sent.

Continued page.2

15ए, सेक्टर-7, द्वारका, नई दिल्ली-110075 भारत | तेलुगु: 011-25308300, 25088637  
15A, Sector-7, Dwarka, New Delhi-110075 INDIA | Phone: 011-25308300, 25088637  
e-mail: dir.ccrta@nic.in; director.ccrta@nic.in, website: www.ccrtaindia.gov.in  
इस कार्यालय में हिन्दी में प्रेषण नहीं का सम्मान है।  
इस कार्यालय में हर दिन भारतीय राष्ट्रीय ध्वजों का विराट है।

## Pandemic as a Portal Grant, Bangalore, 2021

PANDEMIC AS PORTAL

home about project ▾ contact us

[Framing Infection](#) >> Pavan Kavittkar



**pandemic as portal**

Abhijit Deb Nath	.....	Bangalore
Anyth Venkataramaiah	..	Bangalore
Aspita Akhanda	.....	Santiniketan
Biplab Sarkar	.....	Shiliguri
Jubin Das	.....	Guwahati
Kanika	.....	Bangalore
Mrinal Das	.....	Kanpur
Nalini Balakumar	.....	Mysore
Naveesh Yogi	.....	Indore
Paramesh Jolad	.....	Bangalore
Pavan Kavittkar	.....	Nashik
Ravi Chunchula	.....	Hyderabad
Shreya Shrivastava	.....	Delhi
Srinivas Peddy	.....	Chickaballapur
Suman Kabiraj	.....	Suri
Supriyo Ramakumar	.....	Kolkata
Tahsin Akhtar	.....	Kodarna
Umesh Singh	.....	Narah
Venuopal VG	.....	Bangalore
Vipin Dhanurdharan	.....	Kollam

**20 finalists**  
**'FRAMING INFECTION'**

**1.shanthiroad**

PANDEMIC AS PORTAL

home about project ▾ contact us

The Artist's Process



About the Artist



Pavan is a visual artist born and brought up in Amaravati. He is now living and practicing in Nashik, Maharashtra. The surrounding spaces matter to him. It makes him question the social and political context of the space based on the experiences of his surroundings. Moving his space from one city to another, makes his works evolve with the understanding of these spaces. His work mostly focuses on active sun outdoors exploring the psycho-physical space in contemporary situations. With affinity for water colour, gouache and oil colour, his paintings are a reflection of the space where he resides, which are ever-evolving because of constant movement.

## Prafulla Dhanukar Kalanand Grant 2021-2022



Home About Kalanand Balanand Sadanand Patrons Gallery Contact



CONGRATULATIONS!

Supported By  
A CSR Initiative of Bajaj Electricals Ltd.

**ALL INDIA MERIT GRANTS**  
(FELLOWSHIP OF RS. 20,000/- )

**LOCKDOWN ART**

**Pavan Kavitkar**, Chandrapur, Maharashtra



PRAFULLA DHANUKAR  
ART FOUNDATION

**ALL INDIA MERIT GRANT**  
**FOR LOCKDOWN ART**



**PAVAN KAVITKAR**  
CHANDRAPUR, MAHARASHTRA

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## Khoj support grant Delhi, 2020

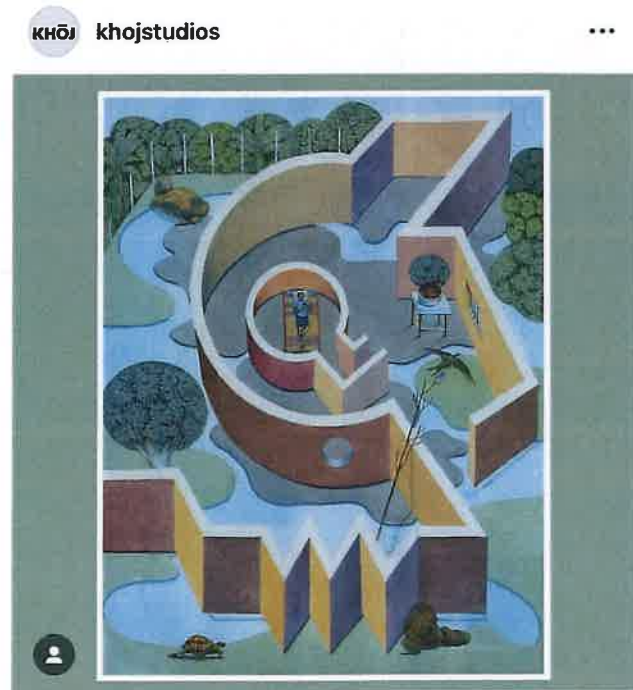
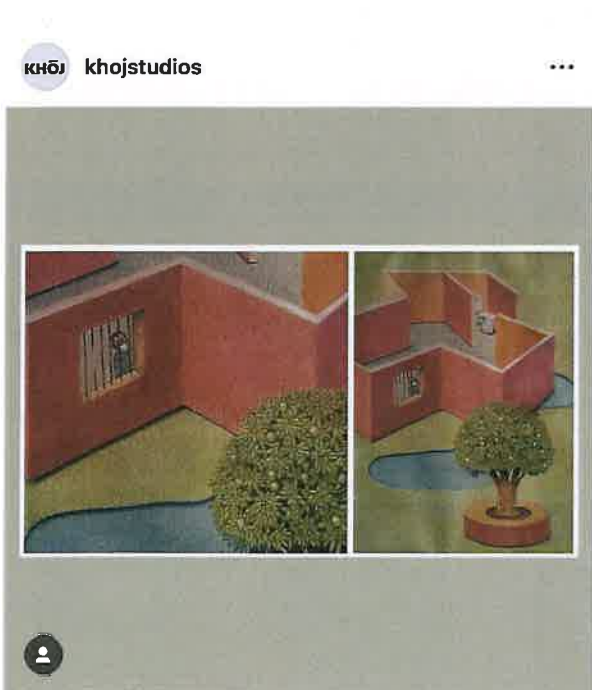
Programmes    Thematics    Search    KHOJ

< All Programmes    Editions: 2021, 2020    Filed under: Practice and Pedagogy

### Khoj Support Grant 2020

In response to the Covid-19 pandemic, KHOJ announced the KHOJ Support Grant 2020 for early-career creative practitioners. Promising a modest sum of Rs. 25,000/- each, the grant was intended to help artists stay engaged with their practice and support themselves in the process. At the end of six months, the artists could showcase their work in any way they chose.

From: Jun 5, 2020 to Jun 20, 2020  
Duration: 2 weeks (Residential)  
Programme Type: Fellowships



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### Value Addition in Academics through Grants

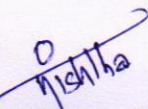
I am writing to express my deep appreciation for the personal grants I have had the privilege of receiving in the field of painting, and I am eager to share the profound impact these grants have had on the growth and development of students at MET's School of Architecture and Interior Design.

Personal grants I received have not only been a catalyst for my personal artistic journey but have also played a pivotal role in elevating the standard and vibrancy of artistic education at our esteemed institution. As an instructor guiding students in the subjects of miniature model making, Freehand Drawing, Art Appreciation and Appraisal, Elements of form, Environmental Perception, Architecture Drawing and Graphics and Analytical Drawing and other various workshops, I have witnessed first-hand the transformative effects of incorporating insights gained from these grants into the curriculum.

**The grants have allowed me to attend specialized workshops, access state-of-the-art materials, and engage with prominent figures in the art world.** The knowledge and skills acquired have been seamlessly integrated into the curriculum, enhancing the learning experience for students and preparing them for the ever-evolving demands of the creative industry.

The various grants I have received have not only enriched my personal artistic journey but have also allowed me to bring diverse expertise to our college. **Leveraging these grants, I have successfully invited experts from different corners of India to conduct specialized workshops for our students.** These workshops cover a wide array of artistic disciplines, including weaving, woodcut print making, Cyanotype techniques, and storyboarding. The grants have thus enabled us to offer a holistic educational experience, exposing students to a range of creative processes and expanding their artistic horizons. Through these initiatives, our college continues to be a vibrant hub for interdisciplinary learning and hands-on exploration.

As an artist specializing in miniature painting, my work shares a symbiotic relationship with the subject of miniature model making. Through my artistic endeavours, I contribute to the exploration and appreciation of intricate details and craftsmanship, bridging the gap between traditional miniature painting techniques and the contemporary challenges posed by miniature model making. In the realm of miniature model making and freehand drawing, the influence of these grants has been particularly profound. Students are now equipped with a broader skill set, allowing them to explore unconventional techniques and push the boundaries of traditional design. The grants have sparked a culture of experimentation and risk-taking, empowering students to think beyond the ordinary and embrace the extraordinary in their artistic endeavours.

  
Nishtha

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Faculty of Education

Department of Educational Psychology  
St. Augustine, Trinidad and Tobago

EDUCATIONAL PSYCHOLOGY  
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Furthermore, I have actively shared my experiences with the students, emphasizing the importance of seeking out and applying for personal grants. By demystifying the process and showcasing the tangible benefits, I am committed to nurturing a culture where students feel encouraged and empowered to pursue similar opportunities.

The value addition extends beyond the individual to the collective growth of our artistic community. The grants have not only enhanced the skills of individual students but have also contributed to the overall enrichment of our academic environment. This, in turn, positions MET School of Architecture and interior Design as a hub of artistic innovation and excellence.

In conclusion, the personal grants I have received have been a driving force in propelling the artistic growth of students at MET School. I am grateful for the unwavering support and encouragement, and I am excited about the prospect of continuing to inspire and empower the next generation of artists.

Thank you for your ongoing commitment to fostering a culture of creativity and excellence within our institution.

Regards

Pavan Kavitar  
Assistant Professor  
MET school of Architecture  
and Interior Design

  
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Invited experts from different corners of India for Workshops

ART CRAFT & DESIGN  
**WORKSHOPS**

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SCHOOL OF ARCHITECTURE  
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## STORY BOARDING



Independent art practitioner with a specialization in painting. Worked as pre production designer( 2D concept artist) in an animation studio. Currently working on story board, animation and film making.

By  
Anurag paul  
Kolkata


DATE: 16 <sup>th</sup> to 18 <sup>th</sup> August, 2023	VENUE: MET's SOA & ID Govardhan	TIME: 9 a.m. To 4 p.m.
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MET Bhubjal Knowledge City  For more details contact : +91-9657175158



  
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## CYANOTYPE WORKSHOP

Royalkriss Thangjam, a Printmaking Artist, Assistant professor in Graphic Art (Printmaking) Department, Bengaluru. He has been teaching for 6 years in Bangalore. He finished his BVA from Manipur, Imphal Art College, he is from North eastern region of India. Completed his Master's degree from Visva Bharati University, west-bengal, kala bhavana, Santiniketan.



By  
Royalkriss Thangjam  
Bangalore

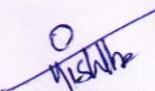
**DATE:**  
16<sup>th</sup> to 18<sup>th</sup>  
August, 2023

**VENUE:**  
MET's SOA & ID  
Govardhan

**TIME:**  
9 a.m.  
To 4 p.m.

**MET** **Bhujbal Knowledge City** For more details contact : +91-9657175158



  
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# WOOD-CUT PRINTING



He is practicing visual artist based in Pune. As an artist, my art practice articulates the friction between traditional Indian beliefs and urban Indian life as they come to terms with each other. Woodcut is one of the oldest traditional printmaking processes, where surface Print of carved wood is carried out on the materials like paper or cloth etc.

By  
**Yogesh R. Kamble**  
Pune

DATE:  
1<sup>st</sup> to 3<sup>rd</sup>  
September, 2022

VENUE:  
1<sup>st</sup> floor,  
4<sup>th</sup> Year B.Arch. Studio

TIME:  
9 a.m.  
To 4 p.m.

**MET Bhujbal Knowledge City**

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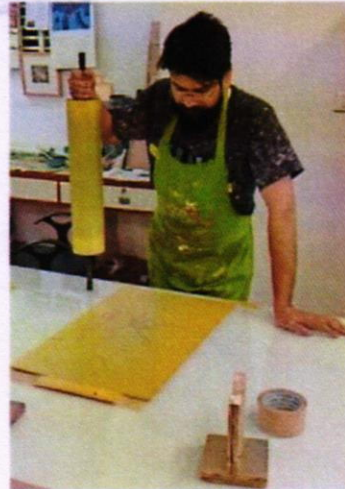
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**BACHELOR OF DESIGN**

A SESSION BY

# INTRODUCTION TO PRINT MAKING

Under the subject Exposure to Liberal Arts



**Attri Chetan**

**PRINTMAKER**  
and  
**Assistant Professor**  
at CMR University, School of Architecture,  
Bangalore (Karnataka)

DATE  
2<sup>nd</sup> October, 2021  
3<sup>rd</sup> October, 2021

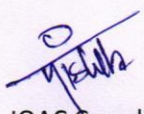
  
Google Meet

TIME  
08:30 a.m. to  
01:30 p.m.

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Tel.: (0253) 2200300/302, 9807998394 | www.metbkc.edu.in



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ART CRAFT & DESIGN WORKSHOPS



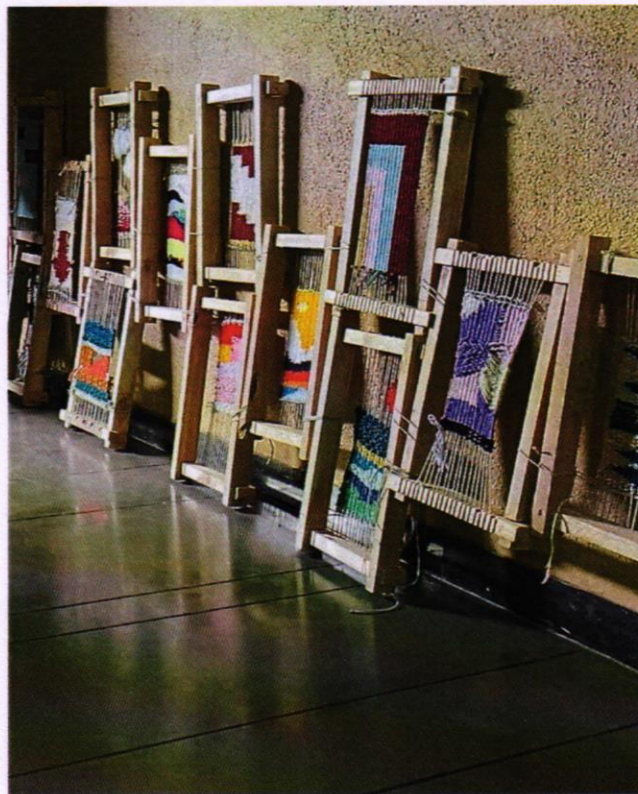
WEAVING



Contact: (0253)2200300-302 | met@kic.edu.in |  

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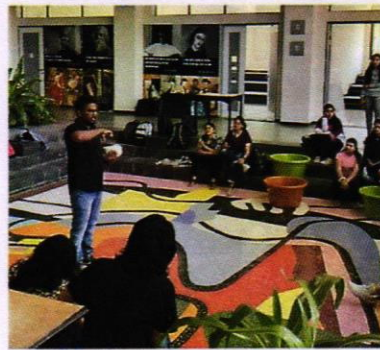
## Papermaking Workshop

School of Architecture & Interior Design

PAPER MAKING WORKSHOP

Exposure to Liberal Arts - Bachelor of Design  
(S.Y. Product, SET and Interior)

Conducted by  
Prof. Pavan Kavitar (Artist)



**MET Bhujbal Knowledge City**  
Govardhan, Nashik | Contact: 9881100099, 7264063555, 9420298114



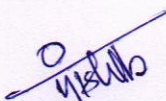
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### Natural Colour Making

Implementing a nature colour-making process within the college campus facilitates a hands-on understanding of different species, serving as a valuable experiential component for the Elements of Form under the Colours assignment. This approach not only enriches the learning experience but also encourages a direct connection between students and the vibrant natural surroundings.



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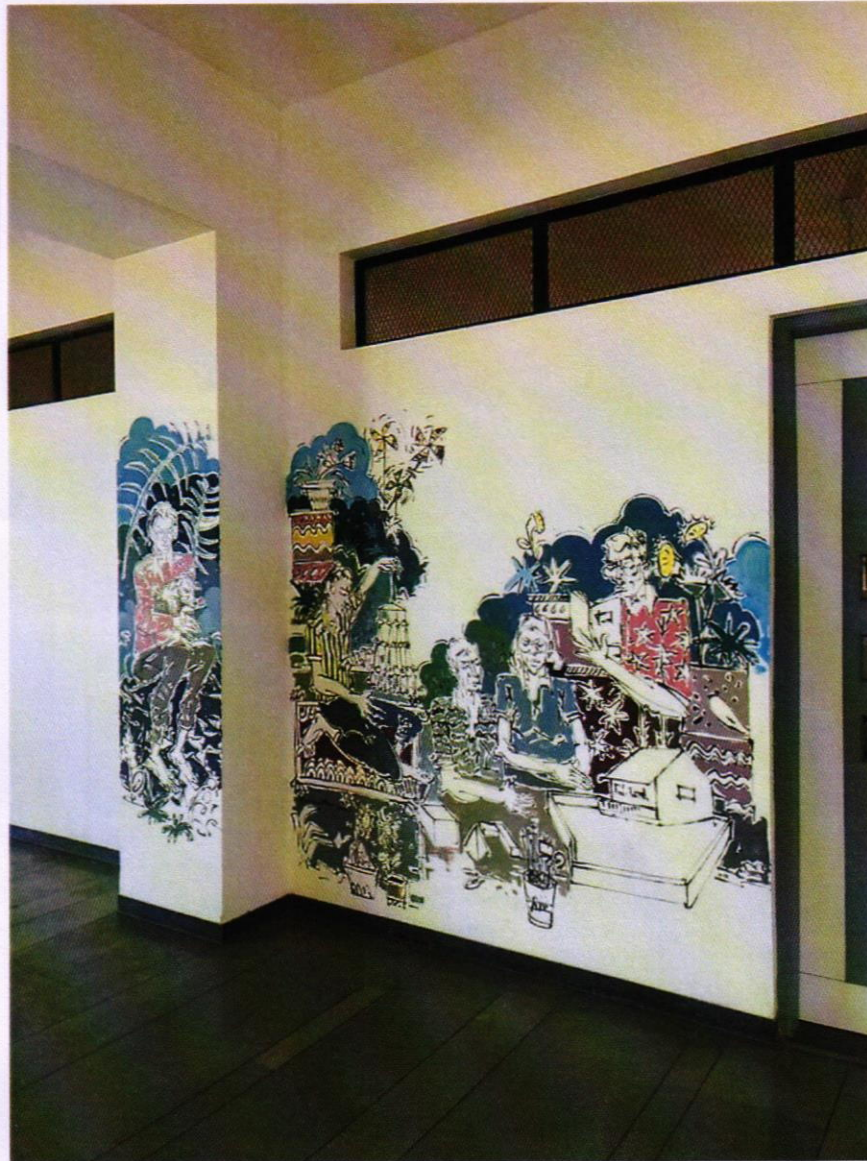
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Contributing my paintings to the MET's School of Architecture and Interior Design, which possess unique market value, adds a distinctive artistic dimension to the institution



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