



SARTHI



Friends of Artists in need



Sarthi - signifies Charioteer.

The VI chapter of the Bhagwat Gita - The Mahabharat - shows Krishna as the charioteer of Arjuna. it is up to Arjuna to act, while Kriwshna advises and shows the way. “Do thou thy allotted task, for action is superior to inaction. Inaction renders even life’s normal course impossible. The fruits of action are not thy concern.”

The symbol is taken from the Alpona of Shashti - the mother goddess viewed as the protective womb; it is also seen as the Chakra - Vyhu, the eternal maze. The symbol is used in many cultures.

Sarthi - a non-profit, non-religious, non-political voluntary body addressing itself to the basic every day habitat, social, legal, medical, educational and marketing needs of artists and artisans - was formed to help improve the quality of life of India’s numerous craftspersons, weavers, classical musicians and folk performers. One of its main objectives is to help in the evolution of India’s traditional skills without losing their essence -- to effect continuity in change.

The organisation seeks to implement programmes that offer long term solutions to the problem of survival for a much broader base of creative talent. It seeks to promote the growth of a vibrant and economically viable artistic community that has the inherent capacity to create wealth and goodwill for itself and for the nation.

Sarthi attempts to help achieve all this. The areas of activity in which Sarthi is deeply involved are development of new and integrated artists’ habitats, upgradation of existing settlements, holistic and functional training programmes and exposure and direct access to innovations and references, provision of appropriate legal and financial advice and safeguards against exploitation and harassment, establishment of co-operatives and imparting of self- managerial negotiative and commercial skills circumventing middlemen wherever required, conducting surveys and studies of prevailing health conditions, holding of health camps and counselling, training the artists and artisans and their families in preventive health care, formulation of special programmes for women and children and helping re-install pride in traditional skills, establishment of insurance, scholarships and fellowship schemes and helping the artists play an integral role in India’s quest for contemporaneity and progress.

It was formally registered under the Society Registration Act 1860 XXI on 6th of Feb. 1989.

Formed by Artists and Artisans and their friends under the patronage and guidance of Late Shrimati Kamaladevi Chattopadhyaya, and Late Shrimati Pupul Jayakar, the founder members of Sarthi include among others, noted artists Late Sh Manjit Bawa, Smt. Shabana Azmi, Smt Shubha Mudgal, Smt Sanjana Kapoor, Smt Kusum Haider Smt Aditi Mangaldas, eminent lawyer Dr Abhishekh Singhvi, development scientist Dr Ashok Khosla, social activist Sh Chandi Prashad Bhatt, eminent writers Helene Cixous, Smt Aneez Jung , eminent historian Smt Romila Thapar, development workers Sh A K Shiv Kumar, Smt Poonam Mutreja, Smt Praveen Nair, , Sh Ram Niwas Mirdha, cultural activists Dr Kiran Seth and Sh. Rajeev Sethi.



Since independence, India has seen rapid industrial growth and a consequent urbanisation. Migration from rural India to the burgeoning metropolis, has fractures ancient links and channels of inter-personal communications. The principles and philosophy of interdependence required to nurture indigenous production-systems and community life are gradually lost, being perceived to be irrelevant or unscientific. This alienation has been felt more than ever before and with much greater intensity over the last few decades. Unprecedented changes have reflected on the patronage conditions and environment of traditional performers and artisans-challenging the survival of their time honoured skills. For every known artist today, there are thousands who, for want of basic amenities and support never see the light of day. Clearly, if the base of the pyramid erodes the top will be of little consequence.

Innumerable weavers, craftsmen, itinerant performers and other artists who carry the rich millennial heritage of our culture, now live on the peripheries of urban areas under squalid and destitute conditions. There are no institutions in the country that address themselves to the artist’ medical, educational, environmental and social needs- although these are intrinsically linked to the quality and often, the probability of their performance and occupation. There is unemployment and underemployment; there is exploitation and an age-old indifference; there is a self-deprecatory alienation that devalues their art; and most of all there is a debilitating sense the traditional artists feel today, that they are of no use to society any longer.

SARTHI, as a voluntary organisation set up by the artists themselves and their friends, attempts to combat all this.

The community owes to the artist and artisans a special debt. Their contribution is irreplaceable; likewise the environment they need for their work is particular. What needs to be strengthened is their own inherent capacity to create wealth-for themselves and the community.

WHO IS THE ARTIST IN NEED?

1. A performer too old to work; a community of leather workers with a skin condition that deteriorates with their livelihood; or a metal-worker fighting for a whole generation, inflicted with disease due to unscientific and exploitative conditions of work.
- SARTHI FOR ADVICE, PUBLIC ACTION AND RESOURCES ON HEALTH MATTERS AND INSURANCES.
2. A community of itinerant performers squatting on public land, dreaming of a habitat and reintegration with the mainstream.
SARTHI FOR HABITAT FOR THE HOMELESS
3. A creative writer/scholar who is seeking a contract document that could protect his interest; or a performing artist who wants to take legal action against an agency or individual for misusing his work.
- SARTHI FOR LEGAL ADVICE AND ACTION.

4. A child 'pehalwan' or 'nat' (wrestler or acrobat) who needs an apprenticeship to become a better sportsman; or craftspersons worried about the alienation of their children with modern education.
-SARTHI FOR APPROPRIATE EDUCATION AND VOCATIONAL TRAINING AND FOR THE PRESERVATION OF NEIGHBOURHOOD REFERENCES, CREATIVE TALENT AND TRANSMISSION OF SKILLS AND KNOWLEDGE.
5. A housewife musician who, for the want of space, time and means, is unable to develop her potential; or child-artists whose skills are exploited and abused.
- SARTHI FOR PROVIDING ADVICE ON PROBLEMS AND OPPORTUNITIES FOR SPECIAL GROUPS- WOMEN CHILDREN
6. A group of fine artist wanting to set up a co-operative gallery; or a community of artisans wanting to organise a thrift and credit society but unable to manage their production unit or financial affairs such as bank loans, indebtedness etc.
- SARTHI FOR ADMINISTRATION ASSISTANCE AND IMPARTING OF MANAGERIAL SKILLS.
7. A theater group seeking a method to convince sponsors and reach a wider audience; or a traditional performer having difficulty in explaining his work to new audiences.
-SARTHI FOR ASSISTANCE IN PROJECT PRESENTATION AND ADVICE ON USAGE OF MARKETING SKILLS AND DEALING WITH SPECIALISTS, CRITICS AND THE MEDIA.
8. The family of an alcoholic poet or members of an ethnic group whose traditions dictate an antisocial lifestyle in variance with national aspirations.
- SARTHI FOR READJUSTMENT WITH CONTEMPORARY VALUES AND HELP IN THE WELLBEING OF THE INDIVIDUAL AND THE COMMUNITY.
9. A creative halwai wanting to experiment with new recipes and present different regional foods; or a traditional painter wanting to know about computer graphics; or a goldsmith wishing to know more about watch assembly; or a tribal dancer wanting to meet tribals from other regions.
- SARTHI FOR INNOVATION IN CREATIVITY THROUGH RECREATIONAL ACTIVITY AND INTER-PERSONAL AND INTER-DISCIPLINARY CONTACT.
10. A magician wanting to express his concern for national integration but not knowing how to do so; or a group of cultural activists defining the priorities for cultural action .
- SARTHI ACTING AS PRESSURE GROUP WITH THE ARTIST TO INFLUENCE CULTURAL POLICY TO IMPROVE THE STATUS OF THE ARTISTS AND TO RAISE COLLECTIVE SOCIAL CONSCIOUSNESS ON VITAL ISSUES WHILE CREATING A NATIONAL IDENTITY THROUGH THE CREATIVE ARTS.

HOW SARTHI NEHRU KALA KUNJ, A REGISTERED VOLUNTARY BODY CAN COLLABORATE WITH ORGANISATIONS OR INTERESTED IN THE WELFARE OF ARTISTS AND ARTISANS IN THE AREA OF



1. HABITAT

A) NEW DEVELOPMENTS

- Designs and develop concepts, site layouts and cost estimates for residential and commercial complexes for artists; prepare detailed plans and documents for implementation liaise between residents and concerned authorities.
- Identification of beneficiaries based on interdisciplinary surveys establishing bonafide and needs.
- Ensure and work out residents' participation in the development of their neighbourhoods and implementation of the complex.
- Devise and supervise utilization of low –cost building materials, techniques and other site-services by residents and builders.
- Utilise hand-crafted and other cultural inputs to enhance the aesthetic appeal and functionality of the habitat.

B) UPGRADATION OF EXISTING ARTISTS-SETTLEMENTS

- Act as a catalyst and mediator for the provision and introduction of appropriate technology or drainage, drinkingwater, toilets, refuse disposal and other civic amenities and their maintenance.
- Creation and maintenance of work spaces and common facilities for production, performance and marketing.



2. TRAINING

- Expose individuals and groups to innovations in their respective and related fields leading to a meaningful dialogue on the need for creativity.
- Provide skill-related references accessible in neighbourhoods and elsewhere.
- Evolve a new and holistic educational programme and teaching technology using traditional skills.
- Help the artist/artisans and their families learn the 3R's through functional programmes.



3. LEGAL AID

Provide appropriate legal advice and initiate action on issues related to:

- i) Copyright in design, scripts and handling of electronic media etc;
 - ii) royalties and contracts;
 - iii) legal safeguards against occupational disease and circumvention of factory laws;
 - iv) safeguards against' police and institutional harassment;
- V) Possibilities of tax exemptions as applicable.



4. MARKETING SKILLS

- Help establish and maintain artist/artisan co-operatives, societies etc.
- Impart self-management skills to
 - a) promote common facilities
 - b) understand non-traditional markets, their potential and constraints;
 - c) develop negotiative skills and improve communication with clients.
- Provide direct access to consumers and audiences, helping to circumvent middlemen.
- Help raise an adequate capital base and provide relief from indebtedness.
- Dovetail the expansion of the tourism industry with the development of appropriate Infrastructure that could be owned by the artists themselves and managed in a manner that would enhance their dignity and income.



5. HEALTH

- Conduct surveys and acquire detailed information about the area of operation, the artists and their occupational hazards.
- Train and motivate artists families in the community on preventive and promotive health care and family welfare.
- Help hold a general O.P.D. regularly in community health centres wherever there is a large population of artists and establishing a system with the nearest hospital for patients requiring specialized help or admission.
- Hold specialized health camps.
- Impart health education through the following methods:
 - a) House-to-house counseling on health issues and occupational hazards and maintaining family health card;
 - b) Electronic media such as video, slides, film shows etc.
 - c) Health exhibitions held from time-to-time using traditional methods of propagation(magic-shows puppet-shows, ballads, dance, drama, etc.)
 - d) Communication workshops with different age groups highlighting health issues.



6. PRIDE AND PRIVILEGES

- Eradicate the debilitation sense of not being of use to society and longer and pessimism about the future.
- Instill pride in traditional skills amongst the new generation.
- Formulate specific programmes for women and children
- Identify, expose or combat:
 - a) public apathy and social intimidation;
 - b) cosmetic social work and condescending attitudes of new patrons;
 - c) obsolete social issues (caste etc.) within artisan communities
 - d) old-age debilitation and lack of appropriate insurance schemes;
 - e) biased recognition.



COLLABORATING ORGANISATIONS

Sarthi in collaboration with various artists and artists' organisation has been engaged in spreading various forms of arts. Sarthi also helps the artists and others artists organisation to solve their problems. The various institutions which Sarthi has been associated and worked with are;

PLACES	ORGANISATIONS
Andhra Pradesh	Nrityanjali
Bihar	Viklang Hastkala Samiti, Leprosy Rehabilitation Centre, Akhil Bhartiya Parjapati Kumhar Sangh
Chhattisgarh	Teejan Bai Kala Kendra, Lok Darshan
Gujrat	Tejiben Shilp Sanstha, Patola Heritage at Patan
Orissa	Srijan, Dasabhuja Gotipua, Parampra, Anvesha
Madhya Pradesh	Navrang Lok Kala Academy
Maharastra	Guru Krishnarao Malkhamb Sanstha, Shree Saamrath Viyayaam Mandir, N.C.P.A.
Rajasthan	Pahchan Kendra, Swaroop Folk Music Institute, Trimurti,
Kerala	Aarti and C.V.N. Kallaripaytt
Delhi	Bhoole Bisre Kalakar Society, Magicians Association for Self Employment and Training, Kasturba Cooperative Society, Kalandar Magician society, Asian Heritage Foundation, Hastkala Kalyan Parishad, Dastkar(Craft persons) Nehru Kala Kunj, Sangeetkar (Classical Musicians) Nehru Kala Kunj, Lok Kalakar (Folk Performers) Nehru Kala Kunj, Bunkar (weavers)Nehru Kala Kunj

PROJECTS

Sarathi has been working with the skilled craftsperson and artists of India much before its registration in 1989. Various national and international show, festivals, exhibitions had been organised by Sarathi to create a new harmony between the artistes and the people and generate awareness on the threatened existence of the traditional artists, voice their aspirations for a nurturing environment and their will to contribute towards the wealth of the larger community.

COMPLETED PROJECTS



Boole Bisre Kalakar Co-Op. Indus. (Prod.)Society Ltd..1978

Bhoole Bisre Kalakar Sehkari Samiti is a Co-operative Society registered on 02-12-1978 under the Delhi Coop. Society Act.1972. Since its inception, the 350 families of the cooperative have initiated several welfare and income-generation programmers to improve their social and economic status. In this endeavor, several voluntary agencies and professionals have assisted them. Presently there are 750 artist families, who are squatting at Kathputli Colony, Shadipur Bus Depot for the last 40 years, living under extreme conditions of poverty and unsanitary surroundings



Aditi : a celebration of life (1978- New Delhi, 1982, London, 1984-Washington DC)

The chosen theme of the rites of passage unfolds the pattern of this culture we call Indian. The show explores one area of India's fabled heritage: the impact of performance, crafts, and myth on the world of the child as he traverses the cycle of life in the traditional Indian society.



Mahabharata: 1984, Paris, France.

A play based on Mahabharata by Indian Traditional performers. The performance took place at Theatre Du Soleil, Paris France.



Golden Eye (1985, New York) USA

An International Tribute to the Artisans of India, held in 1985-86 at the Cooper-Hewitt, New York, the Smithsonian Institution's National Museum of Design. Conceived and directed as an unprecedented dialogue, this unique exhibition generated about 300 utilitarian product prototypes through the collaboration of eleven world renowned designers with traditional Indian craftspeople.



Apna Utsav: Khas Baghs (1986, Delhi)

Conceived to create a new harmony between the artistes and the people, each Khas Bagh recreated an era before the microphone merchandised art. While we know maestros rehearse, discuss and perform, people could interact with the artist in an atmosphere of rare intimacy.



Nehru Kala Kunj - an artists' Village (1988, New Delhi)

SARTHI has organized action by setting up housing cooperatives of the economically deprived. The first step towards the provision of shelter-cum-space for and training already been taken with the formation of the Nehru Kala Kunj Cooperatives, the first cooperative of its kind comprising mostly artists belonging to the economically weaker sections. The Nehru Kala Kunj will house six hundred families of classical musicians, weavers, craftsmen and folk artists from almost all the states of India.

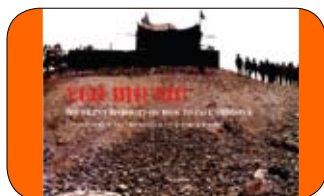


Chauraha (1989 and 2004, Delhi)

This multi-media presentation on the threatened existence of the traditional artists, voiced their aspirations for a nurturing environment and their will to contribute towards the wealth of the larger community. Documentary film, narrative and performance arts synchronised an appeal to the audience for a habitat which would place a kaleidoscope of artistic communities within the discourse of development



Guru- Shishya (Des Maîtres L'élèves) (India... Mother-Daughter-Father-Son)- in Paris (1992) with Arian Mnouchiken at Theatre Du Soleil. A Sarthi's production and directed by Rajeev Sethi based on an idea by Ariane Mnouchkine.. A unifying thread in the seven groups represented is that all of them are Guru-Shishya teams. Their family ties of father and sons (Kathak). Grandfather and son (Magic), granddaughter/son with Grandma (Acrobat), sisters (Pandawani) or community living (Bauls) or loyalties of clans (Manganiyaars/Langas) culminate in Gotipua group which represents a pure Guru- Shishya Parampara.



Yeh Bhumi: 1993 and 2003 New Delhi

In the days following 6th December 1992, several of the country's artists and design professionals got together with SARTHI 'friends of artists in need', and collated alternative site-specific proposals for Ayodhya. These appeared in 'YEH BHOOMI', a slim catalogue of ideas that carried no credits or copyrights, and appeared in 6 issues of INDIA TODAY, the newsmagazine that also published the first edition.



Gypsy Road (La route tzigane) 1994, La Villette, France and 1997, Hong Kong.

A programme of music, song and dance traces the historic and mysterious “Gypsy Road” of the wondering artist communities across the time and space that is India



Hidden River (1995, Mumbai and Goa)

A concept on “a woman in us”(With N.C.P.A Mumbai)

A play revealing the ubiquitous presence and power of the feminine. Concepts, which are misplaced as opposites and irreconcilable, are revealed as interrelated, intertwining, interdependent, indispensable to one another; elements of a single principle.



Ankur-Burgad Scholarship and Fellowship (1995-2001)

An initiative, sponsored by Ariane Mnouchkine and her formidable Theatre du Soleil in Paris, to revive the traditional education methods and tutor-pupil relationships.



Dongar (1995, Orissa)

A project aiming to enhance and enrich the country’s consciousness of the tribal people, their rights, hopes and aspirations, the evolution of their eco-friendly lifestyles and their contribution to the larger identity of India. This relation with a traditional crafts village of Dongar in the state of Orrisa to celebrate and promote it’s heritage and offer development support of all kinds.



Silent Light: Exhibition of Chicks & Lamps (1996 , Mumbai)

Sarathi, in collaboration with designer Atul Johri, organised an exhibition of a range of eco-friendly home décor products. Ecofriendly hand produced materials, such as paper from fibrous by-products of the rag trade, wood waste, agro-residue, combined with a wide variety of materials, such as leather, pottery, paper, bamboo, wires and rods were used in creating original designs to be produced by traditional craftsmen.



Workshop with Tribals (1996, Raghurajpur, Orissa)
A follow up programme after Donger95.



Navarasa (Nine Emotions)- in Montpellier, Tullos, France, with Printempes des Comediens- 1998
A three week long interactive multi-media spectacle where the spectator can mingle with the various performances each transmitting an emotion. Shanta/peace, Vira/courage, Hasya/humour, Karuna/pathos, Raudra/fury, Vibhatsa/ distaste, Adbhutya/ awe, Bhayanaka/fear and Shringara/ love were all explored, expressed and transmitted to the audience.



Caravan (1999, Delhi, Mumbai, Calcutta, Madras)
The play, based on the life-story of the Bhaats (Puppeteers), is about the role and effect of Puppets in society. The performance also highlights their present day condition as well as their ongoing struggle to save their traditional art. Traditional string, shadow and rod puppets mingle with modern body, head and glove puppets in a unique way to create a satire on their dying art form.



EXPO 2000, Indian pavilion (2000, Hanover, Germany)
At the celebrated EXPO-2000 in Hanover, Germany, at which India's development and cultural heritage was exhibited, Sarthi assisted in coordination of Indian Arts.

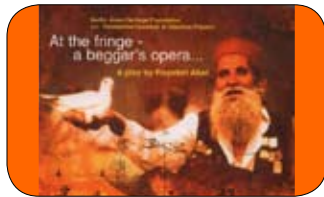


Ritu Chakra (2000, Reunion Island, France)
A play, performed in Reunion Island, France, combining several traditional performance arts to share and celebrate the cyclic transformation of seasons in the Indian subcontinent.



Putli (the Puppets) 2001, New Delhi

A program designed specifically to train the Katputli Colony children the art of making and handling puppets and shows!



Beggars' Opera (2001, Edinburgh, Scotland & Sicily and 2002, Torino, Italy)

A play directed by Roysten Abel placing the itinerants and their lifestyles in the spot-light within the contemporary value system and political atmosphere which categorises the itinerants as beggars and their livelihoods as illegal.



Silk Road (2002, Washington D.C.) USA

An exhibition by Mr. Rajeev Sethi and Asian Heritage Foundation at the 36th Annual Smithsonian Folklife Festival, which traced the silk route through time and space as it connected cultures through commerce and trust. Sarthi coordinated the artists and artisan from India.



Art and Nature (with Navadhanya 2003, Delhi)

A fortnight long workshop to highlight the place of organic products in daily use, during a National Natural Bazaar held at Dilli Haat



Peace Forum (2004 Barcelona, Spain; 2006 Montevideo, Uruguay; 2007 Monterrey, Mexico)

The Forum of Universal Cultures, an unprecedented world event held in Barcelona (Catalonia, Spain) in collaboration with the United Nations, designed to advance the Millennium Goal to fight poverty around the world.



Sky of Aspiration (2004, New Delhi and Barcelona)

The Forum of Universal Cultures, an unprecedented world event held in Barcelona (Catalonia, Spain) in collaboration with the United Nations, designed to advance the Millennium Goal to fight poverty around the world.



JIYO - The Beggars' Opera Revisited (Forum 2004, Barcelona, and 2006 in 8 different cities of Spain)

A meta-theatrical representation of pre-death rituals and celebrations of the wondering itinerant communities paradoxically called 'jiyo' or 'life'! The story is brought to life with performances that are all connected through the lenses of a Spanish Scholar first hand experiences.



Chandni Chawk Bazar (2004 and 2005, Delhi)

A range of traditional occupations were orchestrated to celebrate a nuptial union. Flame swallows and contortionists, classical musicians, rustic singers and choreographed dancers and a host of entertaining events together with scenographed backdrops and screens, canopies and seating arrangements, made this a truly unforgettable soirée.



The Magic of Freedom : 2007, New Delhi

Roysten Abel's "The Magic of Freedom" was screened in The 9th Osian's-Cinefan festival at the opening ceremony at the Siri Fort auditorium. 25 Magicians, both Western and Indian traditional mesmerised the audience. Sarthi managed and coordinated the play.



Kalakirti (2005 and 2008 Centre Stage Mall, Noida)

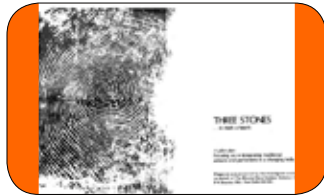
An exhibition cum sale and artistic performance by traditional Indian performers. More than 38 craft persons and 50 performers from different parts of India participated.



ON GOING PROJECTS



Upaj : Empowerment of women folk of artistic lineage through various Income Generating Activities
Capacity building among women groups from artistic background using their household skills will not only help them sustain their livelihood sources in respectable manner but will also help in preserving our forgotten traditions and cultural honour.



Anandgram
An on-going project to realize the Artistic communities' ultimate vision; a crafts village to 'converse' with the rest of society. Such a habitat would not only ensure the survival but also provide an opportunity for these precious traditions to thrive.



Bazaar
A service to interface the lower strata of the artistic communities directly with the consumer through market access and participation in expos and other exposure and development opportunities.



Social Awareness
This is a continuous process of education and instruction to support the community through discourse, camps, presentations etc, on legal, economical and medical issues



Nehru Kala Kunj

A unique artist habitat to provide a catalytic environment conducive to the continuity of traditional livelihood and innovations. The projects envision house-cum-workshops including common facilities for craftsmen, weavers, classical musicians and folk performers and will benefit about 1500 families



Medical Assistance and Help in the day to days life of Artists

Support is available for the artists and artisans for those who are illiterate, disable or need help in communication/negotiation with their client such as Hindi-English translation, Filling the forms, surfing Internet, Email and advise on personal problems etc. Medical assistance is provided to the economically weak artists.



Buniyad

A scheme to integrate traditional arts in to the mainstream of education by inclusion in to school curricula and activities. This educational exercise would create an appreciation for the both, arts and skills, and the place of it's practitioners in with the nation.



Shilpayan

An education program for girls directed by Sarthi, in collaboration with the UNESCO. The curriculum includes social awareness and crafts making activities which are also exhibited and marketed.



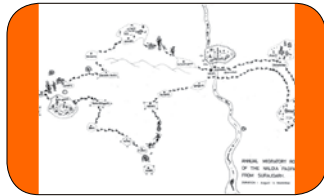
Sarthi online shop

A service that provides Sarthi's partners with the marketing language of today's competitive commercial environment and also circumvent the profiteering middle-men.



Search of Talents

Sarathi is trying to reincarnation of forgotten tradition. It is to help the talented and willing children of artists'. The opportunity is provided to receive training in their native villages. In this regard, some of them have come back after receiving training of Taal, Lay, Chhand etc. from Gurus.



Research Work

The research work of Sarathi is focused on exploring the social and cultural dynamics of folk performers, weavers, classical Musicians and craft persons. Sarathi extends all facilities to research fellows and/or research organisations to work in the community.



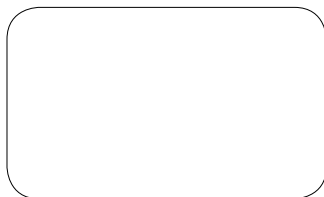
ChilArt

The project shall aim at creating a show of a group of kids from traditional artist families. The show so created shall travel to various schools in Delhi and perform for the school students.



Awards

In the memory of 'Guru Bhaskar Das' Sarathi with its local partner (Prampara) every year provides awards to 10 outstanding children in the field of art.



BE A FRIEND OF THE ARTISTS BY

- A. Provide financial support earmarking any of the above projects.
- B. Provide professional and expert help to formulate the programmes.
- C. Provide material support in terms of books, reference material, film, video etc. for documentation and relevant hardware for implementing proposed programmes.
- D. Volunteering to help implement the schemes.

WHAT IT MEANS TO BE A FRIEND

1. Acknowledgement on the publications of SARTHI.
2. VIP invitations are extended to all programmes of SARTHI.
3. Arrangements can be made for artists for your own private programmes and for special and promotional events for your enterprise, its associates and its employees.
4. SARTHI's assistance and expertise in designing communication programmes that feature traditional skills and concepts for contemporary usage.

We hope you and your association will honour us with your participation in SARTHI's funding activities. Please do let us know if you need any further information.

Yours sincerely

Mohammad Imran
(Chief Coordinator)

NOTE: SARTHI is registered under Societies Registration Act 1860 and Foreign Contribution Regulation Act (FCRA).
And donation to SARTHI are exempt from Income Tax under Section 80G of Income Tax Act.

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