



**KATHA**

**Annual Report  
2003-2004**

Find purpose and the Means will follow.

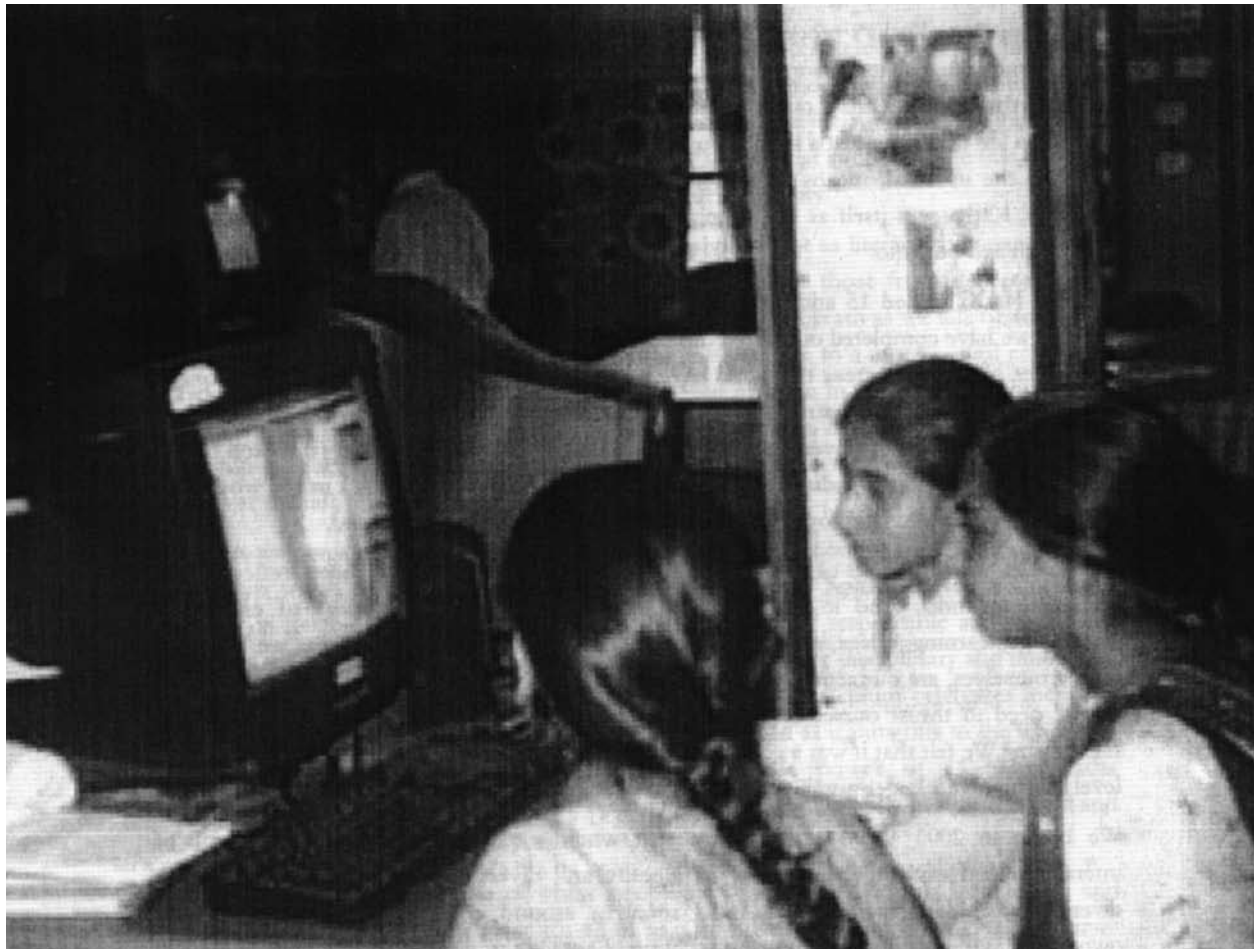
– *Mahatma Gandhi*

Cover Sculpture by **K S Radhakrishnan**



# **KATHA**

## **Ford Foundation Report 2003-2004**



## INTRODUCTION

### 15 years of Katha – the Vision

It has been a long and varied journey – the ups and downs of the last 15 years marking Katha's progress from the germs of an idea and dream, to an integrated programme taking shape spanning the literature, literacy, education spectrum through story in its myriad forms. Today, our innovative and somewhat heretical ideas on literature and education are no longer just probability but have become a very definite alternative. Giving voice to the unheard, means to the disadvantaged and fostering excellence through our activities, Katha sees itself as not simply a place people come to, but a way of life people grow with and buy into.

In 2003 Katha turned 15 and the year 2003 – 2004 is of special significance for us. Not because we have completed our stated mission in society, but because the tumultuous events and issues played out across the world have made us realize the growing importance of our work where the wave of hatred spreading increasingly along the lines of race, religion and language. The strains of poverty, overpopulation and social strife are having their toll on the least privileged. Though India is among the 10 fastest growing economies in the world, the absolute number of unemployed and have further increased.

The ripples and vibrations of an overwhelming wave of intolerance have been reflected and amplified in India. And it has led us to question the very basic ideas of education, knowledge, learning, ethics morals, citizenship and humanity. In our 15th year we began by asking ourselves, are our actions in story activism limited to the micro-universe of Katha, or do we need to thrust ourselves to a level which universalizes our model of learning and humanism? We felt that it was good time to expand our horizons, address issues at a global level and involved a larger number of people to become stakeholders in our movement.

We began in 2003 – 2004 an initiative that would explore, through various forms of interaction and exchange, the issues of identity and diversity. Part of the debate about diversity and identity in today's India revolves around complex issues of onus and ownership. Within India, a nation whose cultural heritage throws up new elements every 200 metres, we recognize a great many cultures that live and let others live. This debate is a crucial one in many cultures throughout the world today. In India, the debate promises to impact the way we educate our future decision makers. As well as to find an answer to the questions – If there is indeed something called an Indian culture, who gets to decide what it is made up of? For many of us, what is at stake is the character of our identity.



When you look at the great learning centres that had and the cultures and civilization they supported, enhanced and helped flourish, and you wonder did we lose out somewhere, somehow, in the recent past? This we asked ourselves nearly fifteen years ago. And today, Katha moots the question again, but with the greater confidence and resolve. The question is not really what we have. But what we can do.

Can the Katha learning centres encourage rigour and excellence? Relevance and cutting edge education? Democratic education as well as education for democracy? Individual excellence for quality of life for all? Each and every person associated with Katha works for the day when they can be the change they hope to see in the world; that subtle change that happens through a change of perceptions, through discernment and acuity.

But can this learning be put forth as an integrated whole – not as literacy to literature or as education of children for poor/non-literate families vis-à-vis those from richer/educated families? Can we talk of mind and heart education in the same breath as we talk of active and passive tolerance, moving away from a debilitating mass culture to a more critical culture, of holistic education that looks at what we have just put in place in Katha – a triple braided curriculum that grows with equal importance to knowledge in the traditional subjects, leadership qualities in the C9 Club and LIFE knowledge? This is what we have been striving to do over the last few years.

Today, as we prepare to enter our responsible teen years, we announce the Power of One: A Curriculum which has as its motto: **Nurturing Uncommon Solutions for a Common Good**. It is flexible enough to lend itself to the education of responsible and responsive citizens of the future. Connection and interlinking in myriad inter-disciplinary and innovative rather than exclusion; it brings forth individual potential even as it put this to the work of a larger good; it drives on-the-ground activities with the power of IT. The Katha Teaching/Learning Toolkit is special and inclusive again. Its philosophy has been honed and made to work over the last twelve years.

**Katha's** learning centres are places where people find the space to think, learn, teach and meet, to make society a better place for all of us. Our educational activities include courses and workshops held at Delhi and at the various Katha Academic Centres that extend our learning programmes and mentoring activities for activism. Whenever we can afford it, we organize conferences that reflect our concerns interests and philosophy, mostly held in Delhi. Soon we hope to also offer web-based learning and distance mentoring and volunteering opportunities. Katha, through our residency and internship programmes and also our various activities in the Katha centre and elsewhere, welcomes writers, academics, translators, artists and thinkers who would like to have the excitement.

### 2003 - 2004 – Action for change

*I*n publishing we took up challenge of 21 / 21 - promoting 21 languages for the 21st century. Through quality translations and publishing we highlighted the heritage of stories and the storytellers in Indian bhasha literature. By awarding excellence in writhing, both to the established as well as the emerging, we applauded Indian literature at the national level.

In education, we continued with our focus on purna siksha – the concept of holistic learning that helps build moral character, breaks stereotypes as well as equips a child with the capacity of sustain a dignified human existence. Through our Kathashala and satellite schools in schools as well as the curriculum development programme, Katha looked at new and innovative methods of story in education for the last two years the Katha schools have used with success, Vidduniya the story pedagogy, a teaching framework, methodology and curriculum conceived and developed by Katha as Principal Team Leader, Geeta Dharmarajan.

And last, but not the least, we organised “Linking diversities, forging identities” – the International Story Festival with special focus on Indian and European storytelling. This first-even six-day literary event converged all our activities and thoughts on identity and diversity, shared with nearly 600 participants from Europe and India including writers, teachers, students, performers, media persons and around 2000 school children.



*K*atha's two main wings – Katha Vilasam the Story Research and Resource Centre and Kalpvriksham the Centre for Sustainable Learning – have been actively involved in projects that build cross-cultural linkages and promote cultural diversity while addressing issues of identity.

### Programme under KALPAVRIKSHAM

#### KATHA KHAZANA

The community based initiative includes Kathashala the school, Shakti Khazana the women's income generation programme and **SHE<sup>2</sup>** the community resurgence programme. These initiatives at children as well as adults to become critical, thinking and proactive change agents through and “**uncommon education for common good**”.



#### KALPNA VILASHAM

The centre for creativity in education that promotes through curriculum research and development, teachers' training in quality education, IT in education, satellite schools, school on wheels and workshops for children and the goal of **LIFE education**: Literacy and life long learning, Income generation, Family well-being and Empowerment.



## Katha Khazana

*K*hazana, the treasure-house of Katha is where our interventions in innovative education, empowerment of women and community resurgence have found fruition. Working with the underprivileged, families living at subsistence levels in an overpopulated slum, Katha Khazana had brought out priceless talent through creative expression, dedication, determination and quest.

## Kathashala – the de-school for lifelong learning

At Kathashala, Katha's lab school proudly called the "Katha Public School" by its 1900 odd children, we used Katha's teaching modules that are a combination of research, field studies and project to work on the overall theme of identity and diversity.

### **KATHASHALA** Achievements at-a-glance: 2003-2004

Total number of children	—	1,950
Children weaned away from child labour	—	190
Children absorbed in formal schools	—	501
Children appearing in National Open School examinations	—	161
Number of children enrolled in college	—	17
Children gainfully employed	—	40



### **KATHASHALA**

Achievements since 1990

No. of Children in formal School	6,467
No. of children in National Open School	2,374
No. of children in formal schools in our student support centre	3,282

<b>Total</b>	<b>12,123</b>
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Number passing High School and Secondary Exams	2,954
Number passing their NOS Exams	6,31*

<b>Total</b>	<b>3,585</b>
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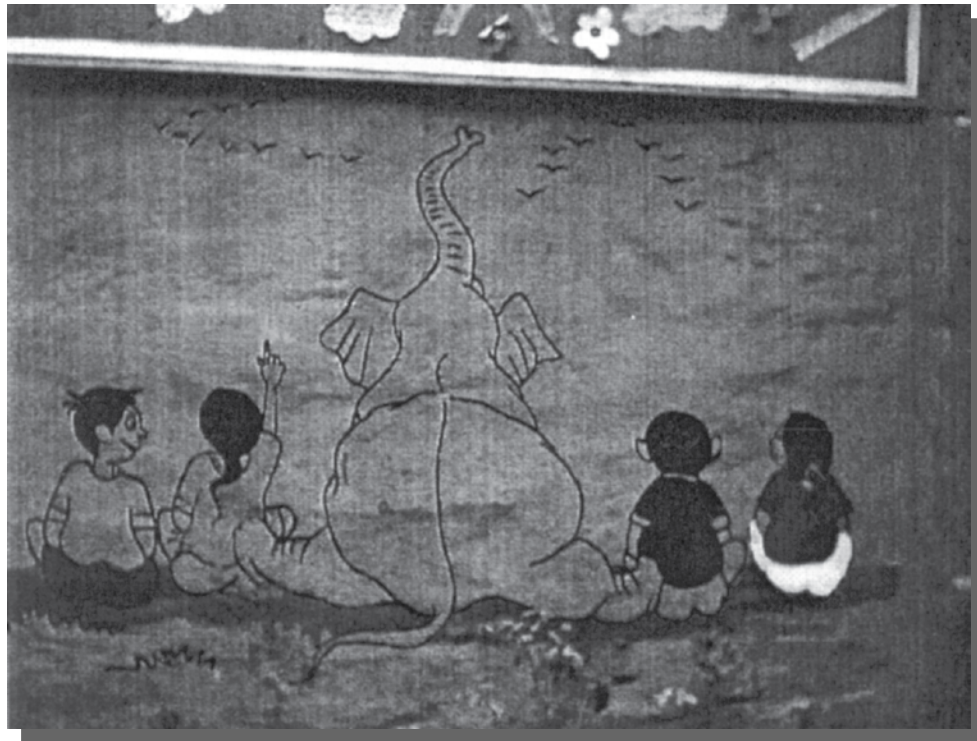
\* of the 631, 422 are in jobs already.

Over the 14 years Katha has been working in the Govindpuri Community it has helped thousands of children being weaned away from work and being mainstreamed enabling them to complete their education and preparing for sustainable livelihoods.

## HIGHLIGHT OF ACTIVITIES:

### Fund-learning the Katha Way

Following VID-DUNIA, our methodology of teaching/learning through trimester themes – “Environment”, “India & Europe”, “Dilli Meri Jaan”; which included research, hands-on experience, workshops, inter-school activities, self-learning and guidance on career pathways.



### It's my Business!

Training in entrepreneurial and earning skills is an integral part of Kathashala's programme. The **Katha School of Entrepreneurship (KSE)** worked with older children, providing business and entrepreneurial skills through research, field study and projects on the following topics:

- Meaning of marketing and its importance;
- Manage your people well;
- Meaning and purpose of advertising;
- Personal selling skills;
- Media of advertising;

Me the Entrepreneur, a programme that trains students in the skills of setting up and managing a micro enterprise of their own, has helped some of our boys launch their own enterprises, ranging from newspaper dealership to catering, earning Rs. 100 – Rs. 2000 a month.

Our **Business English** classes were another way to improve communication skills in the



children and give them the ability to interact with outsiders with clarity and confidence. This adds value to their education at Kathashala, Bringing them to a competing level with students of other public schools. The success of the programme was amply demonstrated of Children's Day when our Children interacted with the President of India in English and also responded to media queries in English.



### **Community revitalisation**

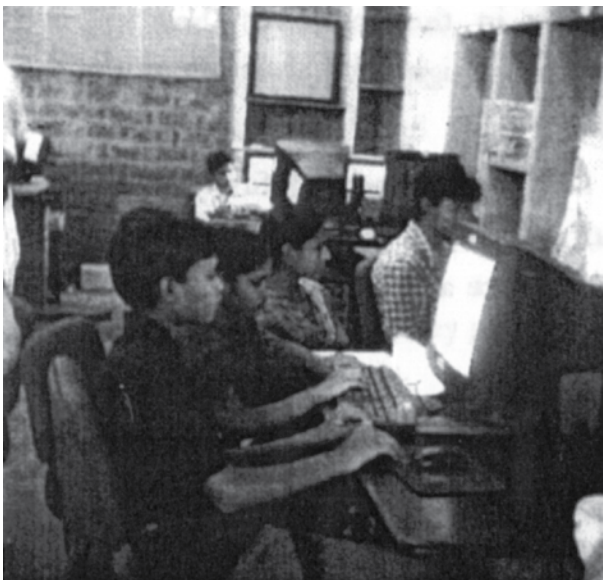
Through a curriculum and learning space that embraces IT as one of its tools, Katha sees the community moving towards greater self-esteem and confidence that comes from being able to handle computers and the knowledge through networking this gives. We see our community not just dreaming, but using technology to make the right to knowledge theirs; by networking, finding out how others give themselves good governance for bettering quality of life, moving effortlessly over the technology divide, our IT uses the power of story to culture-connect India's vast and diverse peoples. And it focuses on strengths of information and technology driven solutions to bring basic amenities like safe water, sanitation, healthcare, hygiene and education to the community.

### **KITES**

The Katha Information Technology and eCommerce School, supported by British Telecom, helps children become knowledge workers, through an innovative and fun-filled programme. Through community revitalisation projects and field work, kites hones Katha's work in the community and strengthens this further through IT tools. Kites also offers Certification Course in IT.

## ICCHA GHAR (the house of wishes)

The Katha Inter Computer Clubhouse, a wish fulfillment for those who were always relegated to a position of looking in and not being part of the IT revolution. The clubhouse, with its exciting opportunities for exploration, innovation and learning, induces children into our education programmes and helps bridge the digital divide between those who can and those who cannot afford to pay for IT education.



Katha's Learning Principle:  
Learning by Doing, rather than Learning To DO

I hear, and I forget.

I see, and I remember.

I do, and I understand.

Adapted from a Chinese Proverb

## KATHASHALA

### Seecial Activities at-a-glance:

- Aatish Workshops for students of KSE conducted by NIESBUD to train them in:
  - ⇒ Capacity Building;
  - ⇒ Team work;
  - ⇒ Entrepreneurship and
  - ⇒ Planing for success
- Creating and performing play on conservation "Kabhi Hathi Kabhik Sathi; Katha theatre group invited to perform before the President of India
- Activism through participation in student trallies on " Wildlife Day";
- Participation in drawing contest at the Rail Museum;
- Celebrating culure –  
Janmashtami celepbations by Children along with the community, making floats with toys and readily available material;
- Awareness campaigns – on conjunctivitis, dengue, team surveys on "No Tobacco Day", spreading awareness of de-addiction centres and mobilizing mothers for polio drops on Pulse Polio Days.

### **Phool Wadi – the nursery of the differently abled**

Thirteen children who are “different” because they are special to us. For these children with visual, aural, speech, locomotive, mental and multiple disabilities, we have a specially designed programme and teaching techniques that encourage development of physical skills, social skills and behaviour changes. And just as with the other children at Kathashala, these children also get a chance to explore their creative abilities through expressions in drawing, painting, music, games and using the computer.

### **Kalanivas – arts in education**

The 4 Arts Centre - for creative writing & journalism; theatre; painting and Josh! – fills in the vital culture-activity dimensions to education. Activities included preparation and presentation of play and debate based on the overall theme of environment and animals’ rights.

Keeping with our annual focus on cultural diversity looking at India and Europe, the children participated in workshops that introduced them to theatre, took them on a historical journey of world theatre and gained insights into theatre techniques and observation of body language.

Painting lessons, with activities that looked at European art and culture and its impact on our lives, brought out multiple hues of creativity in the children. Their creative expression was visible in the thoughtful and aesthetic designs and illustrations for the exteriors of the classrooms.

Katha Josh! the sports and activity programme had children getting first aid training, participating in inter-school football matches and races. Children with special aptitude for sports underwent training in football, long-jump, race and gymnastics at the Nehru Stadium.





## Doing is learning

Today's education turns out the quality-conscious technocrat, business manager or doctor, but often does not develop the person as a responsive and responsible citizen. At Katha, our activities urge children to move away from a debilitating mass culture to a more critical culture of holistic education. Regular **workshops** and field trips foster "Learning by doing, not just learning to do". And through wholesome exposure nurture questioning, analytical and thinking personalities who are free to make choice, and more importantly, be responsible for those choices.

In 2003–2004, students attended workshops in:

- Handmade Paper;
- Hand-on training with Zoo officials;
- Vermi-composting;
- Becoming a Change maker;
- Architecture and
- Candle making;

The **Aatish Workshop** for students of the Katha School of Entrepreneurship held in the summer were to:

1. Creative awareness amongst the children about entrepreneurship;
2. Sensitise and motivate them to take up self-employment as career option;
3. Make them appreciate the advantage of becoming an entrepreneur;
4. Import knowledge and skills for crating, developing and managing micro-enterprises.

A significant achievement in 2003 – 2004 has been that several children of the Katha School of Entrepreneurship are now working with shopkeepers in photography, medicine, and marketing. They get hands-on training in the trade while helping the shop-owners with their accounts.



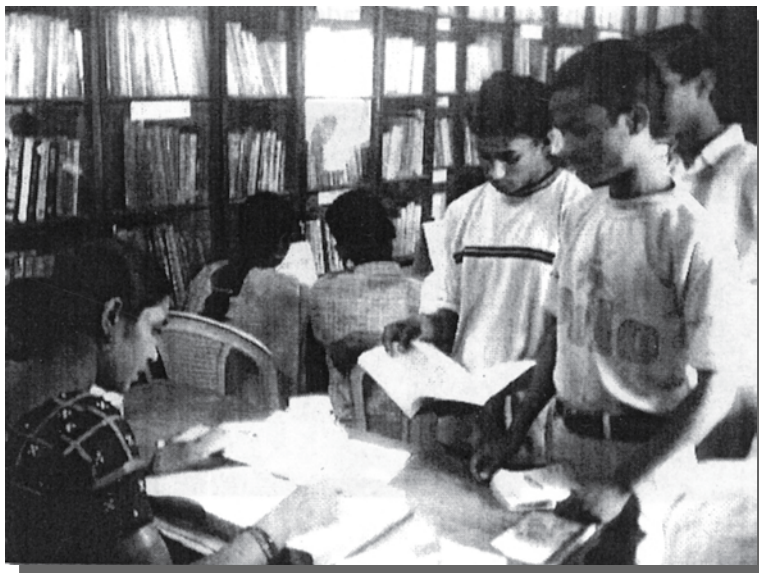
### **Holding hands in lifelong learning**

The Katha Student Support Centre (KSSC) helps students who have moved from our learning centre into formal schools. Getting into schools which have a low student – teacher ration, they lack individual attention on which they thrived in Kathashala. So far, Katha has worked with over 3,000 such children, providing remedial and tutorial classes to help and guide them till they attain a school-leaving certificate.

Students participating in the KSSC programme were encouraged to develop independent reference skills and close interaction was maintained between students, teachers and the parents. An important component of KSSC is constant with the parents through regular PTA meeting, which help teachers assess individual family problems and other issues that can affect a child's academic performance. In cases where close monitoring by teachers has shown up regular absenteeism, teachers have interacted with students' families and undertaken remedial counseling to bring the students back into school.

### **Khazana's knowledge bank – The Library and Resource Centre**

Katha's main objective is to promote the joy of reading and culture of learning through stories and storytelling. The Library and Resource Centre at Khazana is a focal point for students as well as teachers in their quest for knowledge about the world around them. In 2003 – 2004, the Library added 500 Hindi and English books to its collection. In the second trimester, we also procured a large collection of reading and reference material from European countries, including Austria, UK, The Netherlands, Spain, Germany, and Italy. The teaching resource centre has also acquired a collection of 30 video cassettes to aid them in innovative teaching methods and curriculum development.



## Shakti Khazana – the power of women

15 years back, it was a struggle to tell women from the community that they had the power to make their own destinies. We were treated with disbelief, disdain and suspicion, until one by one, few women came forward to be part of Khazana. What started in 1990 has now become a model of successful income generation activities, so much so that the women earn nearly ten times what they did back then.

Shakti Khazana represents the woman's power of self-determination and a development path that works towards literacy, awareness on health, hygiene, gender and human rights issues, as well as a sustainable means of livelihood. The income generation programme at Shakti Khazana helps in economic resurgence for the families of our children. It includes activities such as skills upgradation, reskilling and a kitchen and bakery run by a women's cooperative.

### **SHAKTI KHAZAN**

#### **Achievements at-a-glance:**

Net profits in 2003-2004 from:

- Kitchen - Rs. 8,91,818
- Bakery - Rs. 5,65,332

Special orders supplied to:

- CRY
- IGNOU
- TAJ Hotel
- British Telecom
- PRIYA
- NAVDAYA
- India International Centre &
- ASHA



## **Community Resource -**

### **Hamara Gaon and SHE<sup>2</sup>**

In all our programmes, Katha has followed the philosophy of bottom-up rather than to-down approaches. Solutions to community problems must involve the community and make them stakeholders in all decisions taken. Only then can a programme become successful and sustainable. We began our activism in community resurgence in 1993 through small associations – of mothers, father, adolescent girl, boys and most importantly, senior citizens. Naming it “Hamara Gaon” (Our Hamlet) the focus was on giving ourselves a better quality of life – spiritual as well as physical. Today, the programme has grown and even includes a Shopkeepers’ Guild that addresses the issue of better shops and a Mall for the community.

**SHE<sup>2</sup>**, our initiative for the community stands for the doubling of women’s visibility and empowerment. The community works on:

Safe water and Sanitation & hygiene;

Housing and Health (especially reproductive health);

Education and Economic resurgence.

Our activities in 2003 – 2004 included:

#### **Safe drinking water**

- 18 new water connections for the residents of Navjeevan Camp;
- Training of Jal Committee members to leverage with municipal committee officials for their water needs;
- Working with Jal Committee members to lobby with the local elected representative for new water connections.

#### **Sanitation**

- Constant interaction with municipal committee officials regarding waste management;
- Regular monitoring and cleaning of garbage from the area;
- Getting the health department to spray pesticides regularly on the garbage dumps;
- Awareness drive by students of Kathashala regarding maintenance of hygiene by households mosquito breeding, maintenance of roads, workshops on malaria prevention for the Maa Mandal (mother’s association).

## **HAMARA GAON**

### **Skill training courses:**

- Embroidery – 40 women trained and working for garment retailers and exporters
- Banking – 10 women undergoing training for baked products and other snacks, aimed at starting their own cooperatives modelled on the Shakti Khazan women’s cooperative;
- Cutting and tailoring – 10 women have enrolled for his new one-year course that will impart them with design as well as operational skills for running their own enterprises.

## Education

- Conduction regular adult literacy classes for women of the community;
- Imparting vocational skills like tailoring and embroidery to some of the women attending the literacy centre;
- 15 girls in the age group of 16 – 18 years who have been attending the literacy classes now take the examination for the Foundation course of the National Open School.

## Economic Revitalisation

- Formation of 20 Self-Help groups that promote saving and credit financing;
- Begun with savings of Rs. 20 a month, they have grown to savings of Rs. 200 a month;
- Four of the Self-Help groups have opened bank accounts;
- Women have taken loans from their SHGs to finance micro-enterprises like tailoring, beauty care and STD booths.

## Kalpna Vilasam

*T*he imagination centre, Katha's Centre for Creativity in Education where innovation in the key word and the mind is given freedom to think different. Operational since 1991, Kalpana fulfills our objectives of creating spaces and materials that make learning a joyful and wholesome experience, rather than just the cramming of a thoughtless syllabus.



## Educating the Imagination

*T*hrough three major components: **Kalpalata**, the cell for research & development of curricula, syllabi, content; **Creative Teaching!** for in-service & pre-service training; **TAQeED**, the Teachers Alliance for Quality eEducation and **KASA**, the Katha Study Abroad programme to take Katha's success stories abroad.



## HIGHLIGHT OF ACTIVITIES:

### **Kalpalata – Leaves, twines and branches to nurture the blossoms**

For us teachers and learners at Katha, curriculum development is a creative process. Focusing on overall themes, every trimester we conduct an evaluation and assessment exercise that critically examines our syllabi in reference to the larger goal of “uncommon education for a common good”. The next trimester’s theme is then defined into teaching modules, exercises and teaching materials. Teachers go through an intensive workshop that orients them with the theme and the overall objectives for the trimester, as well as the teaching modules that are to be used. It is a time for interaction and introspection, a time when we rejuvenate ourselves with fresh ideas and deeply rooted convictions.

### **Creative Teaching !**

Teachers are the key to the success of our programmes with children. Their enthusiasm and skills in innovative teaching methods help attract and retain children who come from a

It is the supreme art of the teacher to awaken joy in creative expression and knowledge. – Albert Einstein

severely stressed environment into the fulfilled world of Katha. That is why it is important for us to provide special training and capacity building exercises to our teachers.

Our In-service Teacher’s Training Programme is a one-month workshop that is held in June every year. In the workshop teachers were familiarised with the curriculum and the new themes, introduced to concept of story pedagogy, Katha’s teaching methodology and space designing of classrooms and outer areas.

Katha also offers training to teachers from outside, both in-service as well pre-service, in the activity and craft oriented teaching-learning methods adopted by us. The one-year certificate course under Katha’s Teacher’s Training Programme leads up to the National Open School’s certification in playcentre management for primary school Management. This is a specialised two-year diploma programme that equips teachers with the administrative and operational skills of school management, besides giving them training in curriculum development. This year, we started with our second batch of KADEM trainees.

### **Kasa - Promoting story pedagogy and the joy of learning through stories**

Through the KASA programme we broaden our sphere of activism, including young students and scholars abroad who would like to be part of cross-cultural dialogues and storytelling. In 2003 - 2004, we had with us Tara Ramanathan, an Intern from La Jolla in California State,

USA. Tara is a high school student and for the KASA Internship Programme she opted for Theatre in Education, Arts in Education, Puppetry in Education, Basics of Hindi, Meditation and Yoga. She did her hand-on training at Katha Khazan, where she was trained in Theatre and Physical education.

### **Katha National Internship Programme**

Under this programme five interns came in three phases in the year 2003 - 2004. The first intern Meeta Aggarwal did a five-week came to Katha for her internship project. Next came three MSW students from the Assam University, Silchar. They did their six-week internship from August to September 2003. Last was Pujuta Deshmukh, an independent intern who wanted to work as a volunteer with a non-profit organization. She completed an eight-week internship programme from October till December 2003.

### **Sishya – stories can be fun**

At Katha we believe that “the mind is not a vessel to be filled, but a fire to be ignited”. Through stories, group activities, exposure to the arts, we fire the imagination. Opening us a fascinating new world of fun children. Sishya, the workshop programme at Katha, works with children in leading public schools as well as those from disadvantaged communities. There are four distinct age-groups with specially designed workshops keeping in mind the mental and physical challenges that the children can take up.



### The Workshop:

- **Choo...mantar!** a magical world for preschoolers, with lots of stories told through puppets, props and mind games;
- **Premchand Ka Pitara** the boxful of stories for primary schoolers, with activities like role-play, story-play, story-painting, story knitting, discussions and confidence building exercises;
- **Beyond Cinderella**, fairyland workshops for middle scholars, with emphasis on group discussions and theatre to improve communication skills, leadership qualities, self-control and motivation;
- **Literary Activism**, innovation workshops for senior school students, examining a selected story and developing it into a play, promoting critical thought, questioning, play of emotions and creative expressions.

### HIGHLIGHTS OF WORKSHOPS:

#### Choo...mantar!

Participating Schools	Number	Hours/ Workshop	Number of Childrenn
Bloom Public School	6	2	210
Rai School	15	2	600
Nanda Junior	3	2	75
CDR Public School	2	2	60
Tiny Steps	6		180

#### Premchand Ka Pitara

Participating Schools	Number	Hours/ Workshop	Number of Childrenn
Rai School	5	2	200
Tagore International, Vasant Vihar	20	2	800
DPS, East of Kailsh	20	2	900
Delhi Police Public School	25	2	875



### Beyond Cinderella

Participating Schools	Number	Hours/ Workshop	Number of Childrenn
Rai School	6	2	240
Tagore International, Vasant Vihar	24	2	960
Delhi Police Public School	9	2	315
NP Coed, Naroji Nagar	2	2	100
DPS, RK Puram	12	2	600

### Literary Activism

Participating Schools	Number	Hours/ Workshop	Number of Childrenn
Bloom Public School	6	3	25
Rai School	6	3	25
Tagore International	6	3	25
Birla Balika Vidyapeeth, Pilani, Rajasthan	6	3	25

### Open Space as Learning Places

Inspired by the concept of “learning by doing” followed in the ancient *Gurukulās* (learning centres) and looking towards broadening the realms of Sishya’s workshops, in 2003 – 2004 we introduced a new category **Open Spaces as Learning Places**. These are workshops that take the students out of the classroom and into open spaces that have seen culture, history, literature, science played out in real life. These spaces, including heritage sites, museums, art centres, landmarks of the city, all serve as active learning spaces where children get to touch and feel and experience things that they are taught in textbooks. Six such workshops were held year at the Rail Museum, Crafts Museum, Indira Gandhi National Centre for the Art, the Katha Centre and Dolls Museum.

Venue	Number	Hours/ Workshop	Participating Schools	Number of Children
Rail Museum	1	2	Sri Ram School-DLF, Tagore International	40
Rail Museum	1	2	Rai School and Bloom Public School	40
Crafts Museum	1	2	Rai School	30
IGNCA	1	2	Bloom Public School	25
Katha Centre	1	2	Bloom Public School and Rai School	40
Dolls Museum	1	2	Sri Ram School-DLF	20

## HIGHLIGHTS OF OTHER EVENTS:

- **Space Mela (20th – 22nd April, 2003):** A three-day fun-filled event for children to introspect on their inner space, develop understanding about the city space and exploring outer space. Featured guests included cosmonauts, space scientists, artists and activists like Sqd. Leader Rakesh Sharma, Dr. Rathnashree, Suddhasattwas Basu, Dr. Chitnis, Maneka Gandhi, Paro Anand, Adil Hussain, Dr. Asha Singh, Vatsala Kaul, Madhu Kiswar and Ranjan Pandey, The mela was combination of 30 workshops, 15 contests, 10 interactive sessions, an exciting food fair, performances, exhibition and theatre activities including a street theatre contest. A special exhibition on Space was also organised with the support of the Nehru Planetarium. Children from more than 30 schools and 15 NGOs participated in the events.
- **Educating the Imagination (28th July – 1st August, 2003):** This was 5-day workshop organised by the International Federation of Building and Wood Workers (IFBBW), Amritsar in collaboration with Katha for Teacher Training of schools for child labour. The workshop was attended by 20 participants, which included primary school teachers along with the coordinator from IFBBW.

### The workshop aimed at:

- ⇒ Understanding the principles of education, with special emphasis on the role of “Psychology in Education for Effective Teaching”;

- ⇒ Understanding the significance of Education in the lives of the targeted regional area;
  - ⇒ Developing a basic understanding of issues facing the rural communities today and how the stories – oral or written – can be used to resolve those issues;
  - ⇒ Understand the role of a teacher in the teaching-learning process;
  - ⇒ Enhancing and developing personal skills imperative for a teachers;
  - ⇒ Taking the participants through a detailed and experimental process of learning. Using “Hands on Training” as an integral part of the workshop;
  - ⇒ Helping teachers improve their professional skills with which they guide students’/learners’ growth and development.
- **Story telling workshop with Volunteer Teachers of Mobile Crèches (18th October, 2003):**  
Under the teacher-training programme Katha conducted a special storytelling workshop for 20 volunteer teachers of Mobile Crèches who work with children from slums. The objective of the workshop was the introduce them to the art and the power of storytelling as a tool to make education more effective. They were also introduced to various ways and tools of storytelling like puppetry, theatre and music.

### **The Katha School on Wheels – Educating beyond boundaries**

It is estimated that Delhi has about 1,00,000 street children, more than any metro city of India. These are children for whom the street, more than family, has become their real home. Forced to fend for themselves, many of these children are trapped into bonded labour under unsafe and inhuman working conditions, or in illegal activities as drug traffickers or pickpockets.

Knowing such children will not able to come to school, let alone pay for what they learn, Katha, through its School on Wheels programme, takes learning to them. It is a way of connecting with these children, who live outside of our lives, whom we pass everyday but never come to know. It is giving into their hands the skills, the know-how and

#### **KATHA SCHOOL ON WHEELS**

##### **Achievements at-a-glance:**

- Total number of children covered by **The Katha School on Wheels** – **2000**  
(includig street children and satellite schools)
- Students shifted to formal school – 60
- Students admitted in Open School Xth grade – 7
- Children given vocational training – 147  
(including fabric painting, knitting, emboss painting, crochet and embroidery)
- TRS children have participated and won prizes in inter-school contests in sports, recitation, art, music, theatre and face painting.

therefore the reigns of the possible step towards self-reliance leading development. It is also the philosophy of Katha-Khazana, Katha's field project in the Govindpuri slums – taking from them and bringing to them ... sharing and enriching.

The school on Wheels, with its brightly painted RTV van, carries the 'Tamasha Roadshow (TRS)' from one traffic signal to the next. Filled with fun-learning material based on our chubby mascot *Tamasha!* and her friends, the roadshow attracts children to a learning environment through theatre, songs, dance puppetry and even computers.

Working 'with' these children rather than 'for' them, the School on Wheels programme gives information on life issues like sustainable health and environment, education, rights, career options. The aim is to retain the maximum number of children in non-formal education to begin with, and then help them acquire a school-leaving certificate as well as vocational skills for better livelihood options.



### THE SATELLITE SCHOOLS:

- Madhanpur Khadar
- Modi Mill flyover
- Pushta-I & II
- Okhla-I, II & III
- BSF Camp
- Lohar Basti
- Prem Nagar
- Dhobi Ghat
- Babar Lane
- Kidwai Nagar Camp
- Indira Camp – Sarojini Nagar
- Sarojini Nagar Market
- Malai Mandir Indira Camp
- Sonia Camp – R.K.Puram
- Hauzrani
- 3 Sites in Nizamuddin
- Bhikhaji Cama Place

In addition to the Katha School on Wheels, our educational outreach programme has also been supporting **Satellite Schools** run by the community in slum clusters. We provide these schools with creative teaching-learning material and guide them through the process of making education attractive and relevant. The satellite schools have an intrinsic sustainability plan, since the people of the community run and finance the schools and are stakeholders to the programme.

## Help and Support

It is a measure of success of the Tamasha Roadshows that members of more than 15 slum clusters have asked us to replicate the satellite schools in their areas. Besides this, the performance of the children has also been heartening. Our efforts through the TRS has also received overwhelming support and help from volunteers, donors, mentors and partners. Without their assistance, this programme would not have run as successfully.



- **Volunteers:** In 2003 - 2004 more than 40 volunteers worked for the TRS programme. They included doctors, teachers, students, professionals, senior citizens, entrepreneurs, dedicated people from almost all walks of life.
- **Donors:** We have got support in cash and kind from donors who have provided money for books and stationery, donated woolens, blankets, ovens, material to construct shades for the students and other items of use.
- **Partnership for Progress**

Government institutions, NGOs, public and government schools as well as companies and associations have worked as our partners for the School on Wheels programme. They include:

  - The **New Delhi Municipal Corporation (NDMC)** – gave us support as well as space in school buildings, Old Age Homes and recreation centres;
  - The **State Council for Educational Research & Training (SCERT)** – gave us teaching-learning materials and conducted Teachers' Training Programmes;

- The National Council for Educational Research & Training (NCERT) – appreciated our innovative programme and recommended it to the Department of Education; they also promised to provide orientation and training for our upcoming library;
- **NIEPA** – will help us computerise our library;
- **Department of Science & Technology** – has supported us by providing teaching material on CDs and will also provide technical assistance for using the systems;
- **NIOS** – has shown appreciation of our efforts and has given accreditation to the AV and AVI Centres;
- **SINGER** – will provide 25 Fashion maker sewing machines for the Tamasha training programme;
- **The Rotary Club** – is sending us two more RTV Vans for the Tamasha Roadshow;
- **Other NOGs** – we have worked jointly with Ashrya Ahiyan, Prayas, Pratham, Genesis Foundation, India Calls and Many others;
- **The Transport Department** – in consideration of the value of our service, our vehicle has been given special permission to park at intersections by the Transport Department of Delhi Police;
- Schools, including government school, government aided schools, private and public schools have always keen interest in working with us to improve the quality of teaching and to make education a creative, holistic experience;
- Many **Colleges** have supported us by involving students in the programme that looks at social issues related to illiteracy and impoverishment and working towards sustainable solutions;
- The **Municipal Corporation of Delhi (MCD)** – is allotting us their Basti Vikas and other facilities to run our programmes.

#### ○ **Touch of Class**

Leading public schools as well as individuals are involved in the programme that brings together street children with the resources and knowledge of affluent children and professionals. The support the education initiative by providing their own inputs and contributing to an enriched and interactive learning experience for the children of TRS. In 2003 – 2004, those who have supported us through the Touch of Class include:

- **Tagore International School** students are working with our Malai Mandir Indira camp students;
- Senior citizens members of **Recreation** club have adopted Dhobhi Chat;
- Senior citizens in Sandhya NDMC Old Age home are working at Harijan Basti and

Anantram dairy children;

- Ms. Pattu Swaminathan, a senior citizen and a retired teacher of eminence, is working with children at Hauzrani, Sonia Camp, Harijan Basti and Anantrama Dairy Centres;
- More schools, including New Green Fields and Kalka Public School, have shown interest in being part of the Touch of Class programme.

### **Resource Centre**

Over this year, the School on Wheels has built up on its resource centre with books and other learning aids which help us attract and retain street children and other collection, with a large portion coming in donations from the celebrated Italian writer Roberto Calasso who visited our centre and IT-related books from the Taj group of Hotels. We are also moving towards a computerised library system to manage the resource centre.

### **The Katha Tihar Workshops & ADD Workshops:**

**working creatively with the underserved and differently abled**

*U*nder Katha's education outreach programme in different sections of society, we conduct special workshops, for jail inmates and for differently abled children. These workshops are aimed at enabling them to attain mainstreaming with the community and have the necessary social and occupational skills that allow them to live as proactive members of the community.

In **Tihar Jail** we conducted **40 workshops** in storytelling, film appreciation, career counseling, discussions on social issues and rights and vocational courses for women. **25 ADD (Accessibility for the Differently Abled)** Workshops were conducted at the National Association for the Blind, School for Deaf and Dumb, Akshya Pratishthan and the Rashtriya Kanya Vidyashalaya in Rajinder Nagar. Designed for children with different levels of disability, these workshops used stories and activities related to them to bring out their creative potential. The ADD workshops are usually very satisfying sessions, where children thoroughly enjoy the activities and we get to learn a lot from close interaction with these sensitive young people.

### **Grandparents in action – Kath's Dana Dini Club**

*R*eaffirming the role of grandparents for children - creating linkage between the traditional and the modern, passing knowledge down the generations – that is what Katha's Dana Dini Clubs work for. Bringing together grandparents and children, each supporting the other, the Dana Dini Clubs celebrated festivals and outdoor visits, health camps, seminars on topics of interest like Traditional Indian medicine, the joint family system, values in education and so on.

Some of our young volunteers and local communities have also adopted senior citizens and are sponsoring their expenses in Old Age Homes. Here we celebrate birthdays, organise grand feasts and have regular sessions in religious discourse and meditation. This has helped the senior citizens develop a positive attitude towards life and be active members of the community

### **Fundraising through REAC and Donation boxes;**

For the last 15 years, we have continued to receive support and encouragement for our initiatives in community revitalisation, literacy and women's empowerment. This support is of great value to us, not only in financial terms, but also as a reflection of the social responsibility of people around us and the trust they place on Katha. It is with a deep sense of responsibility that we acknowledge such contributions, and thank all those who have shown commitment to the cause of democracy in education through their gesture.

In our 15th year, we also realise that to sustain community initiatives we need to get support from larger groups, reach out to more individuals and institutions and build a long-term chain of funding and sustenance. In the coming years, it will be our aim to develop such fundraising initiatives that can involve more people as contributors as well as stakeholders in developing an equitable and just social order.



## Programmes Under **KATHAVILASAM**

*K*atha Vilasam, the Story and Translation Research and Resource Centre fosters writings that break social, cultural and gender stereotypes and make us see the “other side” by helping us develop our narrative imagination. It supports writers who in their creations steadfastly refuse to be drawn by economic need to commercialize or follow conventional thinking.

This wing applauds and admires good translators, fostering their strengths, helping them create good and sensitive pieces of work, which recreate the magic of the original. It trusts in the strength that good editors bring to texts and wish quality editing for every good story written, honing its strengths, its charisma.

It believes in the heterogeneity that is India and strives to sustain writings that foster culture-linking – between peoples, languages, cultures of India, historically and across the miniscule chasms that can be called caste, class and religion and we applaud the good and sensitive teachers who help us bridge them through close reading of stories, texts.

Katha Vilasam encourages fictions that enhance our understanding of the contemporary and the historical in our lives, what we are now from what we were once, where we are now from where we come from and see the humanities as a tool to transform the self, and through this, of the society we live in. And revel in the readers and the joy they feel after a good read.

Our research and resource facilities try to span diverse kinds of narrative, primarily the contemporary short story, but also, increasingly, narratives that come from India’s vast storehouses of oral traditions; as also novellas and novels, biographies and autobiographies.

Katha Vilasam was planned to operate as a decentralized operation with interdependent cells of research, resource, and publication that allow for an optimum use of resources available in a multi-lingual country like India. Also, given the fact that Katha Vilasam has always believed in developing active participation and sustainability, this method of operation gives all of us who are interested in our languages, its fiction and its future growth in a creative way, a chance to act and to cooperate. In 1989, the first letters were written off to what has now been formalized into the Friends of Katha network.

Katha Vilasam still operates in similar ways, spreading our wing to reach future horizons. Today, we have more than 3,000 people across the country and the world who are Friends and who help Katha function. Amongst these are people from various walks of life, including

doctors, engineers, computer specialists, housewives, retired bureaucrats, and academics, of course. The common endeavour in each of the Katha Vilasam cells had been to interact in innovative ways with academia, to tap student interests and capabilities and build up a pool of translators and researchers from the pool of common readers, specifically in areas that are still relatively unexplored, for example, oral traditions and the study small/literary journals.

### **Our Objectives:**

- To stimulate the writing of quality fiction.
- To strive to improve standards in translation of such stories from one Indian language to another (Katha sees English as one of the Indian languages) and to aid the setting of benchmarks that foster quality and excellence.
- To produce reasonably priced publications of stories translated directly from one Indian language to another that result from our work in the areas of creative writing and translation. And to reach them to present and newly created markets. For this, to hone editorial skills and enhance the pool of editors.
- Focus on writers and their writings by making them known to a larger audience by various means, including exhibitions lectures, seminars on their works, and through Storytellers Unlimited, a wing of Katha Vilasam and/or its networks.
- And in this connection, through its academic publishing programme, work in conjunction with academia –
  - To conduct research into areas of common interest;
  - To associate students and faculty in translation career skills and other translation-related activities;
  - To help develop/compile innovative and relevant course material;
  - To actively foster culturelinking, active tolerance and holistic learning or purna siksha;
  - Function as a literary agency, so as to enlarge the reach of stories by placing them in existing publications, specifically popular magazines, and newspapers with a large circulation.

Network with other individuals and organizations working in related areas to share information and to avoid duplication.

Run a resource centre which will have –

- A story bank of quality stories written in the various regional languages, articles, features on writers' writing; both contemporary and archival;
- Recordings and transcripts from the oral traditions of India;
- Little magazines, journals as also commercially-viable magazines and newspapers which focus on the short story.

- Develop and successfully implement sustainability plans. By sustainability, Katha means the sustainability of ideas, people, the organisation as well as financial resources.

## **Our Strategy – The main Components**

### **Enhancing the presence and value of writers in the country today**

- To stimulate the writing of quality short fiction and to applaud regional fiction we instituted the Katha Awards for Creative Writing in 1991. And the Katha Chudamani Award for Lifetime Contribution to Literature in 1999. The research that makes this initiative possible is done by volunteers who nominate stories that have been published that year. These nomination editors are writers, critics, scholars, academics and recognized for their knowledge and passion for the language they work in.
- Katha is specially interested in emerging writers, in honing their skills, and in helping them crossover the narrowing walls of regionalism, through translation.
- To applaud good editing that in uncompromising of quality Katha instituted the Katha Journal Awards. This award also recognizes the electric nature of fiction pathways in a country as multilingual as ours.
- Fellowships to maintain excellence and spread the shared vision.
- Katha Ambassadors – involvement of high profile writers, poets, actors, artistes to propagate the ideas of Katha and to promote the movement.

### **Expanding the pool of quality translators**

- Katha will continue or initiatives of former years and the three translation contests we have organized, in association with British Council of India – the last of these was for countries of South Asia and their language. Katha has already entered into discussion with some newspapers as well as the Chicago University to hold a translation contest that will help identify emerging translators.
- The Katha Awards for Translation (instituted in 1991) will stimulate the translation of quality stories from one Indian language to another (including English), and applaud regional fiction and translation. Their works are published by Katha.
- To foster and applaud creative writing in the regional languages, we started the search for excellence among writers in association with quality bhasa magazines/newspapers. The certificate to the chosen writers were given at the Katha Utsav.
- Enhancing the activities of KANCHI, the Katha National Institute of Translation has innovative ideas on how to franchise training and upgrading skills in translation and translation-related activities. Kanchi will speed up the process of creating teaching/learning modules for – i. Translation; ii) Fiction Editing; iii) Teaching Translated Texts;

iv) Translation in Media. (We hope to work with television channels and others in this new area of excitement which is opening up – dubbing, sub-titling, advertising.)

### **Publishing and marketing of quality translation for adults and children**

- The previous Foundation grants have helped us reach a point when this activity is close to self-sustainability. We break even this year, and we hope to create value now that can show us as positive balances/assist in the making of more quality books – for children, adults and for academic use. The number we hope to reach is 100 books in five years, hopefully.
- Marketing – KathaMela, the marketing wing of Katha has been successful in putting Katha books into reprint and helping other niche publishers reach the growing markets created by various initiatives outlined above, this year.
- We hope to enhance our trade presence and to add at least 100 more shops to our list. Start our direct marketing initiative. And enter the e-commerce space on the Internet. Last year we started a small effort to e-publish our books. 2004-5, we hope explore the e-commerce opportunities further. Vigorous, creative marketing is what we are looking forward to in the next three years so that we become self sustaining.
- Dynamically pursue foreign markets, reprints, and sale of rights both within and outside India.

### **For this to happen, inter alia, we need to focus on writers and their writings by making them know to a larger audience.**

- Continuation of work that Katha has done well and conscientiously over the last three years – Katha's workshops (in 2001 alone more than 1,000!), exhibitions and meals have attracted a new population each time to the pleasures of reading home grown literatures. The call: Come home to good fiction ... come home to Katha.
- The workshop/seminar/conference space was in colleges and open spaces like the India Habitat Centre. These will continue. But, with years of work beginning to gain momentum and impact, we move from pioneering activity to creation of expertise in teachers and/or parents in the schools and colleges we work with, who can make this activity sustainable and workable in the long term.

### **And in this connection, to work in conjunction with academic. Fostering the study of Indian literatures in translation in colleges and schools happens mainly through activities mentioned above. In addition, Katha will encourage and support-**

- Research and development of quality teaching/learning materials for schools & colleges;

- Help bring Indian literatures into language syllabi through active advocacy;
- Capacity building in teachers to teach bhasha literatures in translation in translation;
- Paradigm shifts by seeing the study of Indian literatures in translation for pleasure being reinforced by its potency to develop the narrative imagination in us and to act as a tool for-
  - Culturelinking
  - Enhancing skills in English as a second language (ESL)
  - Building one of the softer, finer skills needed by effective managers in a globalized world.
  - Transformation of the self, through this, of society.
- Function as a literary agency, so as to enlarge the reach of stories specifically to popular magazines, newspapers with large circulations. This work is new to India, but with four invitations to our executive director by the french government in as many years, and with our growing presence in universities abroad, we see our role being enhanced this year - with direct benefits for writers and translators!
- Networking with other individuals and organisations working in related areas to share information and to avoid duplication is an ongoing process in Katha and we continue this activity through 2005.
- Enhance the collection in Katha Barani, the resource centre, which has books now but will add-
  - A story bank of quality stories written in the various regional languages, as well as articles/features on writers' writings; both contemporary and archival;
  - Select recordings and transcripts from the oral traditions of India;
  - Little magazines, journals as also commercially viable magazine and newspapers which focus on the story.

### **Sustainability plans**

As committed to the Foundation, we continue on various ways to achieve sustainability

- Use the Foundation draw down grant of \$ 500,000 as effectively as possible, as “pump-priming.”

Increase the number of publications, both books for leisure reading and for academic use, and intensify marketing efforts so as to meet a significant portion of expenditure from sales.

Also explore ways of creating spin offs - t-shirts, cards, posters, films, TV serials etc.

Build up capacity and interest in schools and colleges, as well as in other nonprofit organisations, so that much of the training and education work will be carried out either at their own initiatives, or through fair payments for Katha expertise.

- Bring in moneys through consultancies and capacity building workshops for schools and colleges, government, and the corporate community,
- Fostering alliances and collaborations with universities in India and abroad to enhance translation capabilities, academic publishing activities and Culturlinking.
- Forge partnerships of various kinds that help identify and foster self-reinforcing patterns of change. We are trying here to involve the Delhi government and also their agencies like the University Grants Commission, Association of India Universities etc.
- Strengthen efforts for raising matching grants/funds for regular work as well as for innovative, cutting edge activities.
- Form and manage revolving funds, creating pockets for more transparent and effective use of moneys.
- Fund management through tight, regular financial management. And for proper implementation, foster and actively build good support staff.
- Link up to the Internet to bring in more stability, sustainability, capacity building.

We see Katha building from strength to strength. Looking at a long-term strategic place for ourselves, we can say we would like to grow our strength to be constantly innovative, to develop our innovativeness, so we are always at the cutting edge, always quick to respond to the needs of the end-users we serve, always retain our ability to work for fostering and sustaining a civil society in India – to be change agents, and to help people make a difference - whether it be in improving the quality of their own lives through stories, or that of others in the society they live in.

- Capacity building in the organization and in our staff members and in our second and third levels of leadership, so that the shared vision will move forth and help in the effective transition of leadership in the coming years.

## The Katha Awards

*K*atha sees the story as an imaginative and powerful instrument for culturelinking. And our best writers, creators of this magic, as people capable of appreciation and helping others appreciate our heritage as also what makes us unique and special as citizens of the large, homogenizing global village.

The Katha Awards were instituted in 1990 to recognise and encourage original writing in Indian languages. Katha requests an eminent writer, scholar or critic - the Nominating Editor - in each of the regional languages to choose what she/he feels are the three best stories published in the language, in the previous year. They sift through numerous journal and magazines and consult others to help them make their nominations. The nominated stories are translated and from these are chosen the Prize Stories.

Each author receives the Katha Award for Creative Fiction which includes a citation, Rs. 2,000 and publication (in translation) in that year's Katha Prize Stories volume. The editor of the regional language journal that first published the award winning story receives the Katha Journal Award. The translators are handpicked from the list of nearly 3000 names we have at Katha. Each of them gets the Katha Award for Translation which includes a citation, Rs. 2,000 and the chance to translated prize story.

The A K Ramanujan Award goes to a translator who can, with felicity, translate between two or more Indian languages, as Ramanujan himself was able to. A K Ramanujan was a friend of Katha and this award was instituted in 1993. The Kathakaari Award goes to a writer who renders to stories from our folklore and oral traditions into the written form, thereby making the stories available of future generations.

The Kathavachak Award goes to a storyteller who with creativity and elan recreates folk tales from the oral tradition as stories to live our lives by. Every year or so - as and when can afford it! - Katha holds a literary workshop. The award wining writers, translators and editors are invited to it.

### The 13th Katha Awards

This year, the 13th Katha Awards were presented to eight writers, eight translators and nominating editors form six Indian languages - Hindi, Malyalam, Manipuri, Oriya, Tamil and Telugu.





In celebration of the tenth year of Katha in 1999, we initiated the Katha Chudamani Award, to honour a writer of enduring excellence.

The award recognises work of exceptional merit, notwithstanding the size of the corpus of work. And is given to a wordsmith whose works showcase creativity of a rare calibre, an inclusive worldview, and daya - a true empathy for and understanding of life and living.

The Katha Chudamani honours the writer with a citation, a cash award, and with publication, in English translation, of as many of her/his significant works, as possible. The Award also includes a lecture tour that would enable her/him to have discussions with students and teachers, thus exciting them to riches of our literary heritage.

**SuRa** is arguably the finest Indian writing in Tamil today. Like many an Indian writer, he was self-taught having discontinued his schooling due to juvenile arthritis. SuRa started his writing career at the age of twenty, in 1951. Strongly influenced by the Progressive Literary Movement, and inspired by the writings of Pudumaippitha, SuRa's early short stories reveal a deep compassion for the under dog, without compromising on artistic excellence. Every a stylist, employing a language that's consciously crafted, shorn of rhetoric but brimming with statures, parody, humour and metaphors, his enquiring look at the human predicament marked him out distinctly from the very beginning. But by the 1970's Sundara Ramaswamy had developed an increasing dissatisfaction with the state of Tamil literature and culture.

**JJ: Sila Kurippukal** appeared in 1981.

Apart from three novels, SuRa has written over 60 short stories and an impressive number of incisive articles and essays on society and culture. A poet of no mean order, he is one of the leading Tamil poets who has been associated with the avant grade Ezhuthu magazine. And as a translator, he is known widely for his translations of Malayalam fiction and new poetry.

Sundara Ramaswamy is also widely recognized for his creative and consistent moulding of young talent. His little magazine, Kaalachuvadu still flourished, introducing new writers to Tamil readers, shaping and honing emerging talent in ways that are sure to keep the language alive for many years to come.



The first Katha Chudamani award was presented to Srimati Krishna Sibti by His Holiness the Dalai Lama. The second recipient was Sri Vijay Tendulkar; the award was presented to him by Srimati Mahasveta Devi. This this year, acclaimed Tamil writer shri Sundara Ramaswamy was presented the award by Dr. Kapila Vatsyayan.

### **Katha Books**

The Publishing Programme was started to address the question of primary and secondary school education – in the formal and non-formal sectors. Katha's ten years of experience in bringing out *Tamasha!*, a health and environment magazines, as well as the need expressed by parents and teachers for a magazine for primary school-goers, prompted us to think of another quarterly magazine – *Dhammak Dhum!* The idea was to link these two magazines to the workshops in school – under the Sishya Initiative.

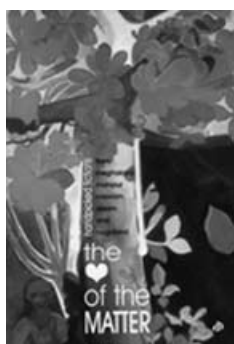
Katha ventured into publishing translation with **Katha Prize Stories 1** – a path breaking volume in the endeavour to promote *bhasha* literature comprising short stories from *bhashas*. For the last ten years Katha has focused on short fiction and continuously brought out anthologies of short story collections from various language in translation. Katha is now moving into the longer fiction category with the publication of novellas and novels.

### **20 Books published by Katha in 2003 – 2004:**

#### **Ambai**

Author: Ambai; Translated by C T Indra, Prema Seetharam, and Uma Narayanan

A Katha Trailblazer volume, this collection brings together three works of Ambai that explore the issue of female fertility. C S Lakshmi, who writes under the pen name Ambai, strikingly approaches the issue to unveil how women are oppressed and suppressed in the guise of love.



#### **The Heart of the Matter**

Author: Various

The Heart of the Matter is a rare, magical volume. Probably the first time when Mizo, Manipuri, Khasi, Naga and Asomiya stories can all be read together in English and understood in a broader political perspective. The First time when marginalised people and cornered political truths come alive through a range of 21 striking stories.

## JJ: Some Jottings

Author: SuRaa; Translated by A R Venkatachalapathy

Structured as a biography of fictional Malayalam writer, This novel is a one level a critique of the world of Tamil letters and on another, a novel of ideas engaged with the burning questions of being and existence. Sundara Ramaswamy is one of the finest contemporary Tamil writers. Winner of the Katha Chudamani Awards, his stories are marked by conscious experiments with form. All three of his novels are watersheds in the history of Tamil literature.



## That's it But

Author: SuRaa; Edited by Lakshmi Holmström

For the first time in English, a selection of fiction, non-fiction and poetry showcasing the breadth and depth of one of the most versatile and innovative Tamil writers. Known for technical brilliance, Ramaswamy's writing is underscored by compassion, humour and disquieting endings.



## A child Widow's Story

Author: Monica Felton

A moving biography of a charming woman, Sister Subbalakshmi, and the inspiring story of her great reforms.



## I Meet Rajaji

Author: Monica Felton

A scintillating biography of C Rajagopalachari – statesman, shrewd politician and a good father. Dr Monica Felton presents Rajaji's lesser known face in this tribute to him.

## Upendranath Ashk: A Critical Biography

Author: Daisy Rockwell

The evolution of a language, mapped and traced through a stalwart's life, makes for interesting reading. The volume discusses the standardisation of Hindi language as also the importance of the Hindi literary milieu in national, cultural and political context.





## Asomiya Handpicked Fiction

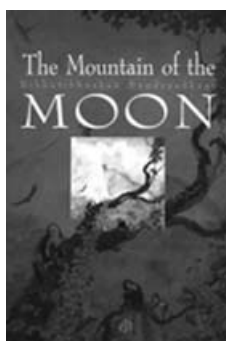
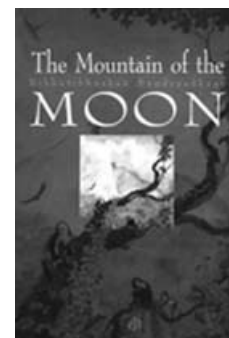
18 writers

Translated into English, each of the 18 stories tells a new tale. Coming from Assam, the land of the Brahmaputra, the stories bring forth images of an insurgency-affected land and also its rich culture and tradition.

## The Mountain of the Moon

Author: Bibhutibhushan Bandopadhyay; Translated by Santanu Sinha Chaudhuri

A classical tale, *The Mountain of the Moon* is a celebration of the human spirit and adventure. While the protagonist breaks free of all territorial confines to pursue a greater dream in the jungle of Southern Africa, Bibhutibhushan Bandopadhyay imparts an appealing pliancy to his language in keeping with the form. A must read for all who dare to dream.



## Short Shorts Long Shots

Author: Uday Prakash; Translated by Robert A Huechstedt and Amit Tripuraneni

He has his landscapes on his fingertips. Fiercely Indian, his writings are protests against an arrogant Western gaze. Prakash's stories are an ingenious creative effort towards developing an alternate mythography of India that is provincial but not parochial.

## Hindi Handpicked Fiction

Translated and Edited by Sara Rai

The stories in this anthology hold an element of surprise for Western readers who expect an Indian narrative technique and an Indian fabric of life. On the contrary, the stories talk about universal experiences that go beyond geographical boundaries and reach out to share a modern twentieth century sensibility with the West.



## Inspector Matadeen on the Moon

Author: Harishankar Parsai; Translated by C M Naim

Known for his bold, satirical revelations, Harishankar Parsai leaves no stone unturned to expose the murky moss of the society we live in. Casteists or politicians, bureaucrats or manipulators, none escape the scathing commentary of Parsai. Written almost forty years ago, the 21 stories couldn't be more topical and still inspire a hearty laugh.

### Seven Sixes are Forty Three

Author: Kiran Nagarkar; Translated by Shubha Slee

It's a complex universe that Kiran Nagarkar leads us into. *Seven Sixes are Forty Three* explores the dimensions of relationships in terms of an empty physicality and loneliness as an inherent element in modern lives. Translated by Subha Slee, the novel's quest for compatibility is inspiring.



### Waterness

Author: Na Muthuswamy; Translated by Lakshmi Holmstrom

A collection of 10 unforgettable stories, *Waterness* captures the splashing colours of life in Punjai, in the heart of Thanjavur district. Set against a broader perspective of modern urban life and the piercing pressures of alienation, these stories are about memories, and about memory.

### Black Margins

Author: Sa'adat Hasan Manto

Along with Manto's open letter to Nehru that reveals his state of mind after the Partition, this collection captures the best of Manto's literary powers. Part of the Pakistan Writers Series, which presents English translations of Urdu fiction from Pakistan, *Black Margins* encompasses the range of Manto's thematic and formalistic concerns.



### Downfall by Degrees

Author: Abdullah Hussein

*Downfall by Degrees* brings you three short stories and two novellas by Abdullah Hussein, recipient of the Adamjee Award, Pakistan's highest literary prize. Translated by Muhammad Umar Memon, this volume portrays the discomfort of the modern man who is constantly at odds with himself.

### The Resthouse

Author: Ahmed Nadeem Qasimi

From faces to movements, *The Resthouse* is a great collection of Urdu short stories that try to locate people in reference to their root and culture. Qasimi's intent observations and shrewd eye for detail is noteworthy. An active member of the Progressive Writer's Movement, Qasimi is one of the most admired Pakistani writers.





## **20 Stories from South Asia**

20 writers

Award winning translations of great South Asian writing from the first Katha South Asian Translation Contest held in association with the British Council Division. No geographical censorship, no barbed wires - just human relationships in all their complexity. Twenty stories from various languages and countries including India, Bangladesh, Sri Lanka, Nepal and Pakistan bring together the work of prominent Asian authors to an English audience.

## **Travel Writing and the Empire**

Edited by Sachidananda Mohanty

Travel has been a mode of assessment of territory, of knowledge gathering, and of putting a discursive system into place. This volume, edited and introduced by Sachidananda Mohanty, brings to you the range of hidden discourses that constituted and explored the issues central to the political and literary representation of Indian reality, and the politics behind it.



## **Links in the Chain**

Author: Mahadevi Varma; Translated by Neera Kukreja Sohoni

This collection, a part of Katha Studies in Culture and Translation Series, brings to the reader 11 incisive and insightful essays on the plight of the Indian woman. Recipient of the Padma Bhushan and Bharatiya Jnanpith Award, Mahadevi Varma is a celebrated Hindi poet. These essays offer a host of perspectives on the circumstantial obligations of Indian women.

## **Some forthcoming Titles:**

**Katha Prize Stories 13:** is a collection of six short stories and two novellas, all of which are Katha Award winning best short fiction first published in six regional languages during the last two years.

**Elusive bonds:** Set in the first quarter of the 20th Century Delhi, Elusive Bonds dwells on the fine balance between love and family. A complex web of relationships, this story is as intriguing as life itself. Writer par excellence and recipient of the Katha Chudamani and Sahitya Akademi Awards, Sobti's powerful narratives defy territorial specifics. Her works revolve around Partition, women, relationships, feudalism and dissolution of human values.

**Mitro Marjani:** Published in 1966, *Mitro* is the story of a rebel. *Mitro*, a married woman and the protagonist, speaks of an uninhibited, burning desire that scorches the valuesystems of a middle-class Hindu joint family. Decades later, *Mitro* still continues to provoke heated debates.

**Over to you, Kadambari:** Life itself is a story. Alka Saraogi weaves together a brilliant novel that is a simple account of the life of an ordinary woman. Alka Saraogi, recipient of the Sahitya Akademi Award, is a well-known Hindi writer.

**A Dirge for the Damned** is a novel that questions the validity of development programmes at the cost of lives. Vishwas Patil presents the dilemma of displacement, as a consequence of building major dams, against the backdrop of a larger socio-political reality. Vishwas Patil, a senior bureaucrat with the Government of Maharashtra, is one of the foremost writers of Marathi fiction. This novel received the Sahitya Akademi Award in 1992.

**Arumugam:** Pain, anger, compassion and love. *Arumugam* takes the reader through the deeper questions of life that have no answers. It is the heart-warming story of a boy and the relationship he shares with his mother, and their difficult emotions that weave their stories together into a single fabric of love. Written by Iyamam, one of the foremost writers of Tamil literature, it is a touching story as eternal as time itself.

**Koonan Grove:** Set against the backdrop of coastal Tamil Nadu adjoining Kerala, *Koonan Grove* is about two communities – Christian fishermen and Muslim boatmen – who belong to the marginalized section of our society and their resulting communal clash. Told through a compelling and compassionate narrative, *Koonan Grove* promises to be a literary treat. Meeran shot to instant fame with his very first novel. Endowed with a rare quality of craftsmanship – deceptively simple but effective – the cloistered Muslim community is the chief concern in all his writings.

**Urdu Short Stories:** When established and emerging Urdu writers come together it is a colourful mosaic. Selected by the critically acclaimed short story master Joginder Paul, the volume makes interesting reading for all.

**The Circle & other Stories:** An anthology of 16 short stories written by India-born Pakistani author Intizar Husain, the collection highlights Husain's work in the larger context of an Indo-Muslim culture. Claiming both *One Thousand and One Nights* and the Mahabharata as part of its heritage, this collection addresses current moral, political, and religious dilemmas. The most prominent short story writer of Pakistan, Intizar Husain is also a novelist, columnist and playwright. His novel, *Basti*, earned him worldwide acclaim.

**I am Madhabi:** A collection of 13 engrossing stories originally written in Bangla by one of the prominent Bengali women writers of recent times. Themes are drawn from contemporary social issues, conflicts in family relationships and changing values.

**Raj Kahini:** Nine picturesque tales from the master storyteller Abanindranath Tagore of Rajput courage and valour.

**Storytellers at Work:** Compilation of insightful essays by eminent storytellers from India and Europe exploring issues of identity and diversity.

### **Katha Barani: The Translation Resource Centre**

With more and more universities finally opting to teach Indian literatures in translation in their under-graduate and post-graduate courses, the most important need has become resources – both people and texts. The Translation Resource Centre hopes to fulfill this need. But since building a new resource centre is going to be expensive, as well as difficult to maintain with small budgets, Katha has proposed to build networks between existing institutions and libraries, so that existing resources can be put to better use.

Building collaborations and connections is the exciting and cutting edge proposal that Katha has been discussing with many teachers in Delhi's colleges. They say it is not happening now. But it can happen!

Katha Barani, besides starting the planning for building collaborations, has worked in the following areas –

- The Translation Resource Centre has been adding on new books to our fledgling collection.
- Also, we have worked further at carving out space for the resource centre within the space we have for the Kanchi Project.

### **Kathakaar - Katha Books for Children**

Consider the amazing number of stories in each of the Indian languages emerging from different regions! It is a tremendous heritage ... Yet, where literature is concerned, the racks for Indian literature for children lie devoid of this invaluable treasure. They are, instead, occupied mostly by urban centric stories or endless number of glossy, cheaply priced, old editions or remainder stocks of western literature.

Katha has always expressed concern about this onslaught of mass monoculture into India today. Striving to defy it, the organisation has published excellent translations of outstanding Indian regional literature for adults, acknowledged and appreciated by readers across the board. This has reaffirmed our faith in the feeling that we are on the verge of a cultural, literary rediscovery!



We have come to understand that stories are a great, probably the only unique way to present and preserve the languages and culture of the country. And understand peoples, cultures and the flavours of a region.

With this in mind, we revived **Kathakaar**, Katha's Centre for Children's Literature. The idea is to reach out to more children through the publication of children's books in original English and in translation. To introduce and provide an array of excellent quality Indian literature, for children of all age groups; to create a knowledge bank for translators of literature, available on the net.

The target group identified comprises of children from the age group of one to twelve years, spanning the semi rural, semi urban and urban classes, which fall broadly into the middle class category.

### **The Publishing Plan**

The programme which had been introduced earlier but could not progress further due to lack of resources was restarted this year with some new innovative plans for acquiring, publishing and marketing books. Activity books and spin offs as supplementary books and add ons, respectively, were very much part of the plans. The programme was put in place after considerable deliberations, meetings and consultations within the Katha editorial, marketing and workshops cells. Also several enlightening interactions and meetings with illustrators, booksellers and a market survey of the city bookshops and book fairs to assess the range and quality. The team that would spearhead the programme was also handpicked after a series of interviews and work plan discussions.

Broadly it was decided that Kathakaar would explore the following genres and themes:

- Animals, Nature and Environment
- History, Mythology, Folk and Bard
- Gender, Equity and Cultural de-Stereotyping
- Inspirational Models for Children
- Leadership, relationships, creativity and responsibility
- Disparity and urban-rural issues
- Understanding death, violence and fear

### **The books**

- **For ages 2 - 4** - An exciting array of **picture books** as part of the 'Tamasha!' series, with appealing, lovable characters and mascots, who open up a whole space for the child to imagine and explore!
- **For ages 3 - 6** - **BIG ideas and life issues** on human rights, community revitalisation, the life concepts of truth, *ahimsa*, *daya*, *karuna*, etc in the form of illustrated stories, poems, games etc.

- **For ages 6 - 9 - The Tamasha! Books for children series**, an exciting project which would bring together a pool of very fine illustrators, designers and writers for children, thus crafting stories that both feed and urge the imagination and vision of the child. Many times the kissa and kahani preserved for so long in the memory of a grandmother or a travelling artist, a performer, have taken the form of stories in Tamasha! books.
- **For ages 8 - 10 and 11 - 14 - The Balkatha and the Yuvakatha series** having translations for children from Indian languages, bringing to them the magic of writers like Rabindranath Tagore, M T Vasudevan Nair, Satyajit Ray, Sundara Ramaswamy, Atulananda Goswami, Amp Kumar Dutta etc. This rigorous effort to bring regional literature into the mainstream would be done through a social marketing of Indian languages and their different literatures through extensive workshops, Katha's distinctive pedagogy tool.
- There would also be an emphasis on bringing out reprints and translations for the Indian subcontinent, of books by award winning writers and illustrators from all over the globe. This would only take further Katha's philosophy of linking diversities and culturelinking.

#### Associated Cell Work

- Apart from publishing, the cell would **research and prepare papers** on issues like media, their influence on children, the ways to tackle these and if books provide some of the answers; and
- Create **a pool of writers and illustrators** - a wide range of artists who can bring to life the varying traditions of Indian storytelling;
- **Announce Fellowships for writers and illustrators** to promote excellence;
- **Create spin-offs** from each of the books in different age-group based categories, as an income generation plan for the Khazana field project of Katha, involving women from Govindpuri slum community;
- **The annual Chitrakatha Award for Illustration.** This award instituted by Katha to , honour an illustrator of enduring excellence will continue to encourage excellence in work by illustrators for children's books. In 2003, the recipient of this award was Suddho Basu for *The Song of a Scarecrow*.



#### Books acquired and brought into process during the year:

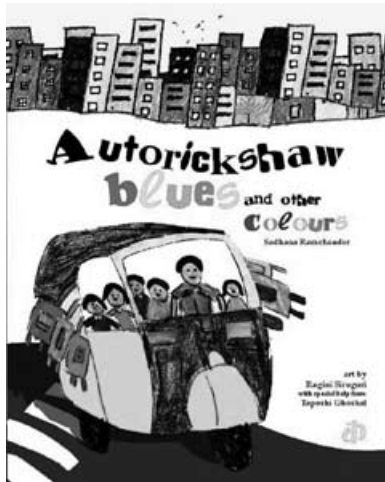
##### Alphabet/ Counting Books

**The Lonely Unicorn** by Meenakshi Bharadwaj

Illustrated by Sonali Biswas

A splendikathapubcelldly illustrated and innovative book that introduces the concept of numbers through a story.

## Poetry



**Autorickshaw Blues** by Ragini Siriguri, Sadhana Ramchandra with special help from Taposhi Ghoshal

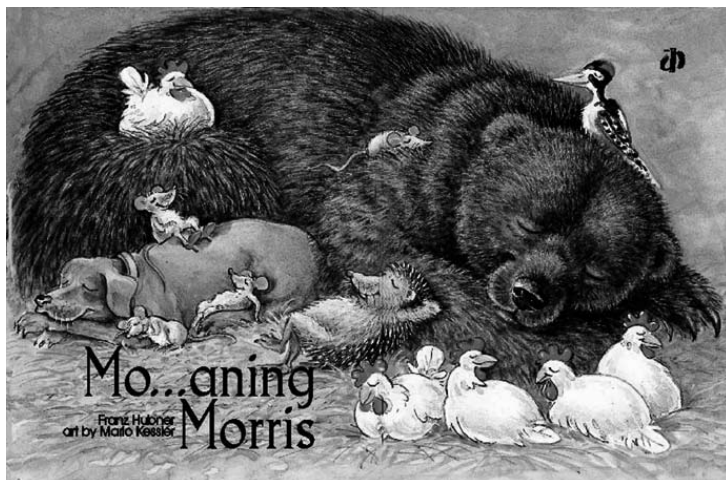
*Fun poems. Crazy poems. Happy poems. This great book by the mother daughter team of Sadhana and Ragini is all about you!*

## Picture Story Books



**Ka: The Story of Garuda** by Roberto Calasso and retold by Geeta Dharmarajan. Illustrated by Siddhasattwa Basu.

*Spread out your wings to read the fascinating tale of Garuda, the big black eagle who won the soma from heaven to free his mother. Based on Roberto Calasso's bestselling novel. Retold by Geeta Dharmarajan.*



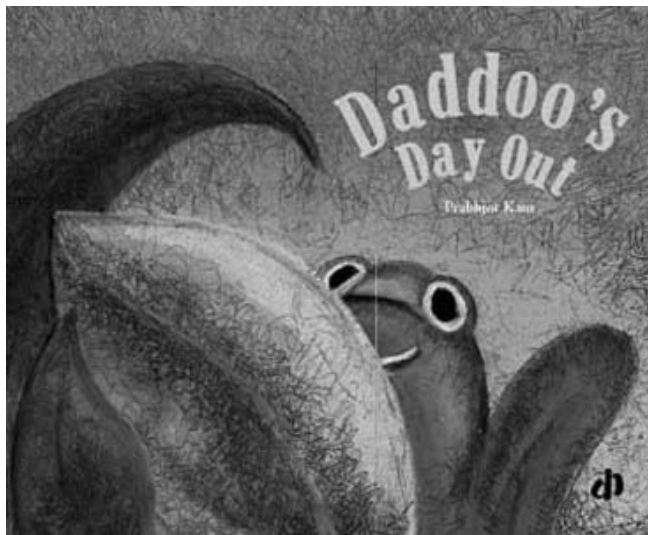
**Moaning Morris** by Franz Hubner and Mario Kessler

*Did you know that understanding others is easier than you think? Find out how from this delightful book by Franz Hubner and Mario Kessler.*



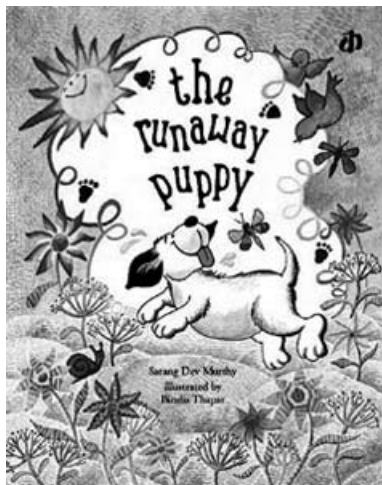
Leaves by Enrique Lara and Luis Garcia  
(Winner of NONIA CONCOURS  
2002 for Picture Book Illustrations)

*"From the window of my room I see amazing things ..." A fascinating book from award-winning Colombian illustrators Enrique Lara Robayo and Luis Fernando Garcia Guayara.*



**Daddoo's Day Out** by Prabhjot Kaur

*Daddoo the little frog decides to do something different on her day out ... come find out what in this lively book by Prabhjot Kaur.*



**The Runaway Puppy** by Sarang Dev Murthy and Bindia Thapar

A bright and happy story that helps children discover the Joys and responsibilities of having a pet.

These seven books will be published in the first quarter of 2004 after a careful assessment and comparison of the publishing and printing costs, as the programme sustains on a tight support of resources. This will set the base for a major initiative in publishing children's books in 2004-2005

## **Kathamela - Katha's Marketing Cell**

There was a time when reading Indian fiction in translation was like falling off the literary map. But over the last twelve years, Katha has been helping change all that! Through our publishing. Through our marketing. Today, Katha is one of India's most respected publishing houses.

Speciality marketing is our niche. Designing special strategies for each publisher we distribute, our forte! Brand creation and management, we know, are essential and these form part of our essential training for Katha's hand-picked salespeople. They read, discuss books, participate in literary discussions and workshops ... our sales team has been honing its skills - to showcase your books in India in the best possible ways!

### **The people we distribute to:**

Include some of the best Indian publishers of quality books. No pulp. No below standards publishing. They give us their best. And we match it with good, sound marketing. The publishers with us include East West Publishers, Macmillan, Markstart PLC, Other India Press, Sahitya Akademi, Seagull, Thema, Tulika ... Now, Katha moves into the larger arena, confident we can do the best for you!

### **The shops we distribute to:**

Stretching across the country, from east to west, north to south, our marketing arm touches small towns and big, emerging booksellers and the established, libraries, schools, colleges. And of course, our direct mailing initiative reaches out to the unreachable ... in their homes!

Kathamela works towards the chief organizational goal of enhancing the pleasure of reading. It tries to reach its readers through book discussion, story telling workshops and fiction appreciation seminars. It caters to students and teachers in the non formal to formal spectrum and in the primary to higher education continuum.

### **Highlights:**

It caters to a niche market, through well reputed book sellers and institutes. It has a strong presence in Delhi; Northern, Eastern, Western and Southern India. Kathamela is trying to expand its boundary beyond Indian operation. It is reaching out to Asian as well as to Western countries - through collaboration with similar kind of publishing and distribution houses.

### **Problems:**

Reading habits are on the decline, due to the advancement of audio-visual entertainment medium. The book market itself is shrinking. Institutes are allocating low budgets for literature.

**Solutions:**

A direct effective networking system directly linked to the programmes of Katha, need to be established. A strong network of Friends of Katha - who believe in Katha's philosophy - should be explored efficiently so that word of mouth publicity gives us the desired edge. A wide media coverage, good and regular media reviews of Katha books will certainly do wonders for us.

**Achievements 2003-2004**

- Added 50 more retailers to the already existing list of 300;
- Four new publishers added this year for distribution of their books - Three Essays, Zubaan, Women Unlimited and Dronequill;
- Added almost 20 more Schools and libraries in the regular supply list of Katha;
- Added 15 new cities of India to our list;
- Started distribution of Katha books in USA through a distributor- friend of Katha;
- Participated in major book fairs Delhi Book Fair, Katha Utsav Book Fair and World Book fair;
- At the Delhi Book Fair Katha book covers (as usual) had the magic to attract the customers and received a lot of appreciation. Many people showed interest in Tamasha for subscription, while Katha Prize Stories sets were the hot sellers;
- Katha Utsav Book Fair - Katha India-Europe Book fair, an exclusive and elegant display of books from India and the different European nations at the six-day International literary festival in India International Centre in January 2004. The variety ranged from fiction, travel, biography, astrology, translation, culture studies, gender and poetry. A special feature was that books by participating writers, translators and academics were also placed for display. In addition there were other extras like readings, signings and Katha book releases everyday.
- At the Sixteenth World Book Fair in February 2004, the Katha stall drew in more than 200 visitors daily and 750-1000 visitors on weekends. A big event in the Afro-Asian region, there were around 1205 participants from 17 countries including Pakistan.

An estimated 10 Katha sets were very popular and visitors included librarians, colleges, schools, institutions.

# KATHA UTSAV 2004



The Katha Utsav is seen as an open meeting place for creative people from India and Europe; designed as a pace for reflection, discussion and debate and a free exchange of ideas.

The Utsav has nested colloquia for formal and informal interactions between creative people. With leading artists, musicians, painters, poets, writers and filmmakers participating, the many ways of expressing ourselves as people and as individuals will be explored and celebrated.

Topics under discussion range from love, death and aging to the politics of globalization, exclusion, violence and peace.

## **THE UTSAV CHARTER**

The lines for the festival that we have adapted are:

Our community, the lovers of creativity our world, the universe.

And we hope all participants will carry back with them friendships and thought process that will link us all across the borders of nations and states and act as compasses for the coming years, helping us as we help create a society that cares and shares.

We see all writers as activists by the very nature of their work.



# KATHA

utsav 04

## Introduction: Ideas build the theme

At Katha, promoting literature and education and forging links through storytelling have been the focus of our activities. Over the years, we have also tried to bridge the islands of knowledge and understanding developed by individuals or groups, which stand isolated and often get lost without an opportunity to share. To make available these valuable experiences to a wider community, Katha has promoted interactive sessions, literary colloquia and seminars that discuss diverse issues concerning literature and stories.

In 2003, when we sat down to plan for our 15th year celebrations we found ourselves at that point in social and cultural development where our very identity was in question. The way we addressed this question would ultimately impact the way we educated our children. We needed to find answers to the question - If there is indeed something called an Indian culture, who gets to decide what it is made up of? This is a debate that is also crucial in many ancient cultures throughout the world today.

Many of our concerns on social fragmentation and loss of identity found echoes in Europe. Once a theatre of cultural experiences that revelled in intermingling of rich and diverse ideas, Europe produced a sea of literary-cultural expressions that defined the modern world. Today with globalization there is the danger of this diversity being lost. We in India thought it would be an invaluable experience to learn from Europe and its best thinkers, writers, creative minds, what it meant to fight such forces. How can we continue to appreciate our diverse voices while maintaining a sense of common identity.

Every festival celebrates a theme, a central idea that marks the essence of the festivities. We chose as our theme **Linking Diversities, Forging Identities**, where we wanted to create, through the powerful imagery of stories and legends, a beautiful tapestry of ideas and icons. To present a multiplicity of voices so that we could hear ourselves in our many voices. And to protect our inherent strength – **diversity and identity**. For all of us at **Katha** it seemed the most appropriate way to celebrate fifteen years of solid work in the fields of literature, education and publishing.

## SALIENT FEATURES

- Katha Utsav 04 was the first major event of the new year in India - beginning from 2nd January, running for six days till the 7th of January, 2004.
- The Utsav was a point of convergence for participants from different linguistic and cultural groups to discuss the many issues of diversity and identity in the 21st century.
- It was a 6-day festival of nested colloquia that allowed formal as well as informal interactions between diverse groups including writers, artists, scholars, professionals along with teachers and graduate students from the farthest corners of India.
- The scope of the Festival was expanded to embrace cultural exchanges between India and Europe as much as within India. To learn from each other's experiences and share our common concerns in literature, the arts and above all, the art of storytelling.
- The larger objective was to create an "India of the People," an open meeting place for creative people from India and Europe, designed for reflection, discussion and debate and a free exchange of ideas.
- The Utsav addressed a diversity of issues through many activities, including debates, discussions, workshops and masterclasses, interviews, film shows, performances and informal chats.
- The **role of teachers - reading diversities and leading identities** - was recognized as one of the significant components of the festival. Special sessions and workshops were designed for school and university teachers. To help them create a strong and vibrant civil society that nurtures responsive, responsible citizens. And to be able to look closely at the ways in which teachers read stories in and out of the classroom.
- A whole section was dedicated to storytelling for children, bringing forth the many magical forms of the narrative. This section was called "Birbal ka Badaa Mazaa" – The Joys of Birbal, one of our great historical storytellers.

### The Utsav takes shape

As with all festivals, we hoped **Katha Utsav '04** would also be a grand carnival of literary celebration, which each participant could enjoy to the fullest. And to make it truly successful, we wanted it to be a spontaneous, joyful celebration with sounds, colours, words and moods from all round filling the air. But we also wanted the basic theme, the deeper idea to permeate through. We looked at the Utsav as an open space, inclusive of all rather than exclusive to some.

Giving the right impetus, the timely opportunity for important groups like emerging writers, academicians and students, school children who are so full of promise – that was an essential

part of the Utsav. In that sense, we began the Utsav in early 2003 with pre-event programmes in schools and colleges, with regional language journals and through our publishing work. With these **pre-event initiatives**, we not only wanted to spread word on this forthcoming mega-event, but also make a conscious effort to get the best participants, those who were deeply committed to issues of identity and diversity, to be with us at the Utsav.

## **PRE-FESTIVAL INITIATIVES:**

### ○ **Katha's Pre-event Academic Programme**

The pre-event Academic programme was initiated by **Katha** in **23 colleges** across India, including five from Delhi and 18 from other states. Each of these colleges was invited to host a **one-day seminar** on the Utsav theme - Linking Diversities, Forging Identities. The seminar was coordinated by a nominated academic from the respective college and included papers presented by other academics and researchers. Designed as lead-in events to **Katha Utsav '04**, the seminars focused on storytelling and translation and the future of arts education in India.

### ○ **The Shishya Prelude programmes for schools**

**Shishya** is the school programme of **Katha** that initiates children from pre-school to secondary school level to the art of listening, reading and learning through stories. Beginning October 2003, **Shishya** conducted a series of prelude programmes for school students as well as teachers in some **10 schools** in and around Delhi. The programmes included learning sessions on diverse themes like the story of textiles, rail journeys, about dolls from distant lands, time travel, folk culture and stories on history. **Shishya** also organized special workshops in creative writing, art, puppetry and other skills for children and teachers.

### ○ **The Search For Excellence programme**

As part of its consistent efforts at promoting linguistic diversity and translation, **Katha** launched the **Search for Excellence programme** in 2003 in partnership with regional language or bhasha journals from across India. Selected writers in each of the language would be awarded 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> position and sponsored to participate in **Katha Utsav '04**. The thrust of the programme was to introduce and expose emerging writers from the 21 languages that Katha works with. And to help them cross over the narrowing walls of regionalism and reach a wider readership through translation. **Nine languages** were represented in the contest through 11 journals – in Ahomiyi, Bengali, Gujarati, Konkani, Oriya, Punjabi, Telugu and Urdu - and a literary organization from Manipur.

### **Books released at the Utsav:**

Since **Katha Utsav '04** was shaping up as a major international literary festival, Katha thought it was the appropriate time to present a selection of the varied forms of storytelling - from the biography to short stories to illustrated tales. Our editorial team burnt the proverbial midnight oil to prepare eight books for release at the Utsav.



- **JJ Some Jottings** by **Sundara Ramaswamy**, translated by **A R Venkatachalapathy**;
- **Blackwater** by **Kerstin Ekman**; Katha's first Hindi translation by **Neer Kanwal Mani** from the Swedish novel;
- Two biographies: **I Meet Rajaji** and **A Child Widow's Story** by **Monica Felton**;
- **Upendranath Ashk: A Critical Biography** by **Daisy Rockwell**;
- **Short Shorts Long Shots** by **Uday Prakash**, translated by **Robert A Hueckstedt** and **Amit Tripuraneni**;

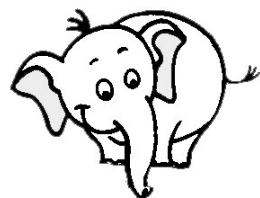
- The Heart of the Matter - 21 short stories from the North East in Mizo, Manipuri, Khasi, Naga and Asomiya;
- The Story of Garuda - from Roberto Calasso's Ka, retold for children by Geeta Dharmarajan, with illustrations by Suddhasattwa Basu.

### Icons of the Utsav



The Utsav logo rests on two basic forms, the circle and water. Both the forms symbolise timelessness and continuity, representing the perennial nature of stories that are ever new, ever old. The eternal chakra, or circle of life and the ceaseless flow of water nurse within them the lotus - embodiment of beauty, purity, wisdom. The lotus also represents all that we believe in as India's heritage of culture and knowledge. The pristine blossom that rises above narrow boundaries of regionalism, race or language.

The flow and form of the waves integrates ka - **Katha's** logo - with strokes that are universal. As a celebration of linkages between the east and the west, between the traditional and the modern, the Utsav logo uses colours that combine earthy oriental tones with the vibrant contemporary hues of the west.



**Tamasha**, the cheerful baby elephant, is **Katha's** most faithful and endearing friend. She symbolizes the fun of stories that Katha wants to bring for children. Now impish, now angelic, dancing, squatting or simply looking on with curiosity, **Tamasha** became the fun-filled mascot for **Birbal ka Badaa Mazaa**, the school children's story festival at **Katha Utsav '04**.

This exquisitely sculpted bronze character, created by renowned sculptor **K S Radhakrishnan**, conveys in a single stroke the idea of **Katha Utsav '04** and the power of the written word. Part of the Musui - Maiya series of Radhakrishnan that combines the male and female energies to produce creative forms, **The Writer** became the most recognizable icon and one of the focal points of the Utsav. This air-bound, free, lightweight character links to the ground through the tip of the pen, releasing the force of its energy onto the tablet that captures its story.

Our friend and partner **The Ford Foundation** remained with **Katha** through the event, giving us their wholesome support and helping us carry forward the vision of the festival.

### **Our Other Partners for the Utsav**

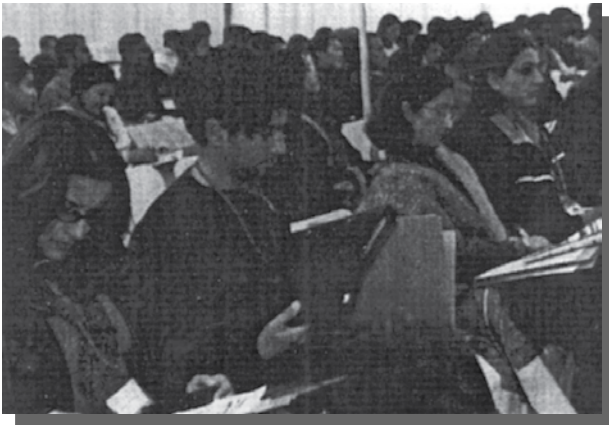
- **The European Union** – principal funding agency, giving a grant under the Small Projects Facility Programme for Katha Utsav '04, the International Story Festival;
- **The India International Centre (IIC)** – partner, venue of Katha Utsav '04;
- **Indian Council of Cultural Relations (ICCR)** – partner, facilitated participation of European writers who were coming in to India under their cultural exchange programme and sponsored hospitality for SIX European delegates;
- **The Department of Tourism**, Government of India – sponsored the travel of some of our European participants and their local expenses in Delhi, also funded a trip to Jaipur for all the European participants at the end of the Utsav.
- Embassies of participating European delegates helped by providing books of the participants, gave their flags, circulated publicity material and coordinated with the writers. The Austrian Embassy in particular actively supported the programme by sponsoring the visit of Folke Tegetthoff, Austria's best known modern storyteller.
- Sahitya Akademi, the national agency for promotion of literature, sponsored the travel of some Indian writers to Delhi;
- Central Institute for Indian Languages (CIIL) in Mysore funded two sessions on language and translation at the Utsav;
- The National Films Development Corporation, Mumbai and the National Film Archives of India, Pune supported the Literary Film Festival, the Film Appreciation Workshop and the one-day Film Seminar;
- Additional funding and support - Indian Oil Corporation, Citibank, Falcon, Mother Dairy and **Applyschools.com**. These organizations, whether with funding or through logistic support and publicity, helped us make the Utsav a truly participatory and successful event.





## Participation

- A total of approximately **150 Indian storytellers, including writers, translators and artists** from 21 Indian languages participated in the Utsav;
- We had **13 European participants**, including celebrity writers, translators, filmmaker, puppeteers and storytellers at the Utsav. They represented **10 European languages** – French, Greek, Polish, Irish, Turkish, German, Hungarian, Italian, Swedish and English;



- Nearly **200 graduate and Post Graduate students and 50 academicians** from across India and from Pakistan participated at the Utsav;
- There were a total of **191 nested sessions** through the six day festival, with each session attended by 25 - 75 participants, depending upon the capacity of the venue;
- **Birbal ka Badaa Mazaa**, the Children's Story Festival had **1,993 children**, from schools in Delhi and adjoining areas as well as individuals, participating through the five days;
- Sessions at the **Teachers' Conference** on the 5<sup>th</sup> and 6<sup>th</sup> of January were attended by **110** registered school teachers from leading schools of Delhi, formal and non formal;
- There was **overwhelming response** to the **Public lectures**, the **Literary Film Festival** and the **performances** at the Utsav. All shows ran houseful, and in some cases people had to be turned away from the 240-seat auditorium at IIC;





The India-Europe Book Fair at the Festival was a popular rendezvous for many. Despite the biting cold, the Book Fair attracted over 500 visitors per day, through the six days of the Utsav.



## THE PROGRAMME

### SESSIONS

Thought Leaders' Forum

Linking diversities, forging identities - Keynotes on writing, translation, teaching.

Writers at Work; Teachers at Work

Debates, roundtables, *bhasha* suites following keynote addresses.

The Next Quest

Media and story activism for proactively linking diversities, forging identities

A Question of Choice

Culture matters and questions for writers, scholars and students.

### REMEMBERING RUKMINI

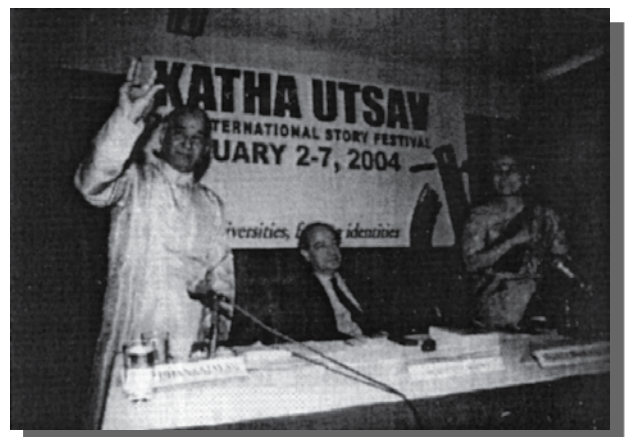
Seminar on Rukmini Devi - celebrating 100 years of dance and music

Master Classes And Workshops

### THE ACADEMIC AND GRAD CONFERENCES

Compass 2004: Five days of intensive interactions over issues that concern college and civil society.

Followed by a GradFest for students to summarize the Utsav.



## OFF THE MAP: THE LITERARY FILM FESTIVAL

Six days showing 21 Indian and European classics.  
Based on stories by some of the world's best storytellers.

## DOCUMNETARIES AT THE UTSAV

**Tales of the Night Fairies** - on a collective of sex workers in West Bengal- by **Sohini Ghosh**

**Scribbles on Akka** - on the 12th century Bhakti Poet Mahadevi Akka - by **Madhushree Dutta**

**A Season Outside; To Remember** - two films on conflict and non-violence - by **Amar Kanwar**

**Nee Engey; Brahma, Vishnu Shiva** - two films on traditional crafts and artists - by **R.V. Ramani**

**Last Window Giraffe** - multimedia presentation based a children's dictionary - by **Peter Zilahy**

## CERTIFICATE WORKSHOPS

Creative writing; Translation; Tactical Media; Film Appreciation.

## LEAD WORKSHOPS FOR PROFESSIONALS

Storytelling for lawyers and doctors.

## BIRBAL KA BADA MAZAA

Six full days of fun and storytelling for children;  
The Children's Film Festival;  
The Puppet Theatre Festival.

## THE SCHOOL TEACHERS CONFERENCE

Reading Identity, Leading Diversity  
A 2-day conference on story in education for teachers in formal and non-formal education: Pedagogy and classroom practices for fostering civil society.

## THE AWARDS

**The Katha Chudamani Presentation** for lifetime's literary achievement to Tamil writer **Sundara Ramaswamy**

## The 13<sup>th</sup> Katha Awards Ceremony

The annual awards presented to **eight writers, eight translators** and nominating editors from six Indian languages – Hindi, Malayalam, Manipuri, Oriya, Tamil and Telugu.

## PUBLIC LECTURES

- **Dilip Chitre**, writer, poet, artist, filmmaker – **The Katha Lecture: Identity and the Nation**
- **Kumar Shahani**, filmmaker – **At the Movies: Why films matter**
- **Orhan Pamuk**, Turkish writer - **Bridging the Bosphorus, readings**





- **Krzysztof Zanussi**, Polish filmmaker - **The Dichotomy of Life and Death**
- **Soli Sorabjee**, Attorney General of India - **All that Jazz: Humour in the Courtroom**
- **Amol Palekar**, actor and filmmaker - **What's Moral? Do films shape life, identity and morality?**

#### PERFORMANCES

- Nirupama Menon Rao's presented extracts from Thomas Moore's opera, *Lalla Roukh*
- **Suryakanti Tripathi's** readings – *Kurukshetre*
- **Kala Ramesh** rendered a selection from poet-saint **Kabir's** compositions
- **Bharatanatyam** performance by the **Dhananjayans** and their students
- **Anita Ratnam** performed **"All too Real"**, based on the award-winning Hindi story by Kashinath Singh
- **Navtej Johar** presented a specially choreographed show based on **Katha short stories**.

#### EXTRAS AT THE UTSAV

- **Book Exhibition** – Showcasing Europe & India
- **Book Launches**
- **Sculptute Court** – Stories in form by K S Radhakrishnan
- **Master Classes** – with the masters of storytelling
- **Childart**: On-the-Spot Exhibition of prize-winning drawings
- **The Food Court** – A blend of flavours



## Information and publicity for the Utsav

### Posters for the Utsav

- Two sets of posters were designed and printed (total of 4,000), one for the adult festival and the other for Birbal Ka Badaa Mazaa;
- The posters were put up in strategic locations like colleges, other educational institutions, schools, offices of professional bodies, embassies, market places, cafes, libraries, cultural centres, etc.;

### Advertisements for the Utsav

- A series of 12 advertisements colour display advertisements were designed and published in the Delhi edition of the Indian Express;
- A set of two web banners was prepared and was carried free of charges by our Television partner NDTV on their internet site [www.ndtv.com](http://www.ndtv.com) for nearly a month;
- A set of two 10-second television spots were produced - one for the Utsav and one for Birbal Ka Badaa Mazaa, in Hindi and English. These spots were broadcast free of charges by NDTV 24X7 and NDTV India for two weeks before the Utsav;

### Information on the Utsav

- The Katha Utsav website was set up and updated through the planning and the festival. The site gave comprehensive information on the programme, participants, the components as well as general information on Katha and other logistic details;
- Two Press Conferences were conducted for the Utsav - one in November just before the Indo-EU Summit and one just short of the Utsav. Press material, including special folders and information on the Utsav was prepared and circulated to media persons;
- An Information Folder in handmade paper, containing all the details on the Utsav and its components was prepared (total of 1,200 sets) for the participants as well as for distribution at the Utsav;

### Invitations for the Utsav

- Specially designed invitation cards were printed (total of 1,000) and sent all over India to Friends of Katha;
- A set of invitation cards for the performances and the Inaugural dinner (total of 500) were prepared and sent to special guests;

### Gifts and give-aways at the Utsav

- For the writers, translators, editors, academics, featured participants, film personalities and special guests a special handmade Katha bag was prepared (total of 250) by the women's cooperative at Katha Khazana. The bag, along with the Katha pencil, pen and writing pad was distributed at the Utsav;





- The university students were given a plastic file folder along with the Katha pen, pencil and writing pad for use at the Utsav (total of 500 sets);
- The blue Katha Utsav badge and the red Birbal Ka Badaa Mazaa badge (total of 2,000) were a great attraction, pinned on by the participants to share the camaraderie of the Utsav;
- At the end of the Utsav, there was a special gift for the participants - the colour Utsav Booklet (total of 1,000) that contained the highlights of the festival and names of all the participants in print - joined together in this celebration of Linking Diversities, Forging Identities;



## Featured Participants at the Utsav

**Amar Kanwar**, New Delhi-based documentary filmmaker, Kanwar won the Golden Conch at the Mumbai International Documentary Film Festival for his film “A Season Outside”.

**Amod Kanth**, an Indian Police Service officer and founder of Prayas, an NGO that works among poor and neglected children. Amol Palekar, noted director on the Marathi experimental stage and actor.

**Ashish Rajadhyaksha** is a film historian and cultural theorist

**Ashokamitran** one of the finest Tamil writers of today. He has received many awards including the Sahitya Akademi Award and the “Ilakkiya Chinthanai” award. The Library of Congress in Washington has thirty-three of his works in its collection

**Ashok Row Kavi** is a gay activist and theorist and an activist in the Indian AIDS struggle. He is the editor of Bombay Dost, India’s only Gay magazine.

**Ashok Vajpeyi** writer, poet and critic. He was formerly Secretary, Department of Culture, Government of India and Vice Chancellor, Mahatma Gandhi Antarrashtriya Hindi Vishwavidyala.

**Anita Ratnam**, luminous choreographer, television personality, scholar and writer. She has, over a career spanning 3 decades, given over 1000 performances in 15 countries.

**Asghar Ali Engineer** is a distinguished scholar of Islam and has received several awards on his work on inter-religious understanding. He received the National Communal Harmony Award for 1997 by the Government of India. Dr. Engineer has written more than 40 books.

**Chandrasekhara Kambar**, celebrated author, prize-winning dramatist, insightful folklorist, winner of the Kabir Award and the Padmashree, Dr. Kambar was Vice Chancellor of Hampi University.

**B G Verghese**, a pioneer in development journalism who saw developmental reporting as a counterbalance to political reporting. He has been Member of the National Broadcasting Corporation of India and Editor of the Hindustan Times and the Indian Express. BG Verghese got the Ramon Magsaysay Award in 1975.

**Daisy Rockwell**, Vice Chair, Centre for South Asia Studies, Univ of California at Berkeley teaches Hindi, Urdu & South Asian literature.

**Debes Ray** is an eminent fiction writer with 26 books to his credit, of which thirteen are novels and nearly a hundred are short stories. He received the Sahitya Akademi Award in 1990.

**Dilip Chini** is a poet, fiction-writer, playwright, painter and filmmaker and writes in Marathi and English. **Dipankar Gupta**, writer and professor of Social Sciences at the Jawaharlal Nehru University, New Delhi. **Dhananjayans**, the world-renowned Bharatanatyam duo.

**Folke Tegethboff** is Austria’s most prominent storyteller. He combines classical elements of the fairy tale with contemporary art.

**Ganesh Devy**, writer and activist working with tribals in the areas of tribal literature, culture and languages and on Oral Traditions. He has held the Commonwealth Academic Staff Fellowship and the Fulbright Fellowship. He has also received the Sahitya Akademi Award for his book, “After Amnesia: Change in Literary Criticism”.

**Ganesan Balachander**, environmentalist, teacher, activist. Presently country representative, Ford Foundation, India.

**George Szirtes**, Hungarian poet, recipient of the Faber Prize and the European Poetry Translation Prize.

**Gillian Wright**, writer and co-author with Mark Tully for the book India in Slow Motion.

**Girish Kasaravalli**, eminent filmmaker with the unique distinction of winning the National Golden-lotus award four times.

**Dr. Gispert-Sauch**, Spanish theologian who came to India in 1949. His main area of interest has been the historical and theological contacts between Christianity and the Hindu culture. He teaches at the Vidyajyoti College of Theology in Delhi.

**G J V Prasad**, GJV Prasad teaches English at Jawaharlal Nehru University, New Delhi. He is the co-editor of Imaging the Other, a Katha publication.

**G P Deshpande**, Professor of Chinese Studies at the School of International Studies, Jawaharlal Nehru University. Prof. Deshpande specialises in China’s International Relations. He is also a well-known Marathi playwright and has won many awards for his plays.

**Gulammohammad Sheikh**, one of India’s best known artists, taught art history and painting at Vadodara for about thirty years. Contemporary Art in Baroda, edited by him was released recently.

**Gurcharan Das**, novelist, playwright, columnist and management consultant, he is the author of three plays and several works of non-fiction, including India Unbound and the *Elephant Paradigm*. A graduate from Harvard College, he is also a member of The Globalist’s Global Advisory Board.

**Indira Goswami**, is one of the pre-eminent contemporary Assamese writers. She has won several distinctions, including the Sahitya Akademi Award in 1983 for her novel *Mama*,. Dhara Tarwal, the Assam Sahitya Sabha Award in 1988 and the Katha Award in 1993 Her works have been translated into many Indian languages and English and 13 titles are exhibited at The Library of Congress in Washington.

**Indira Parthasarathy**, Tamil playwright and novelist, awarded with the prestigious Saraswathi Samman for his writings.

**Irene Frain**, author of more than twenty books and one of France's most acclaimed writers.

**Jack Harte** is considered to be one of the most unusual and exciting short story writers in Ireland today. He has been published widely, both in Ireland and abroad. Harte's many achievements include establishing the Irish Writers' Union.

**Joginder Paul**, the noted Urdu fiction writer was born in Pakistan in 1925 and migrated to India during Partition. His important works include *Parinde*, *Mali ka Idraak*, *Bayanal*, *Nadid* and *Khavab-i-rau*.

**Justice JS Verma**, former Chief Justice of India, is an eminent jurist and scholar who has stood firmly by his convictions on civil rights issues. Justice Verma was the Chairman of the National Human Rights Commission till January 2003. He has authored two prominent books, "New Dimensions of Justice" and "Human Rights Redefined"

**Jyotindra Jain**, a brilliant scholar and an innovator in the field of museology. Winner of the Prince Claus Award, he presently heads the School of Aesthetics at JNU, Delhi.

**Kala Ramesh Carnatic** classical music and Hindustani classical music exponent, she has worked mainly on Pandit Kumar Gandharva's composition and bhajans, along with the paramparic or traditional compositions.

**Kamaleshwar**, Hindi fiction writer, editor and media personality. He has edited several Hindi literary magazines and was the editor of the Hindi daily Dainik Jagran. Kamaleshwar's repertoire includes more than a hundred feature film scripts and Hindi television serials.

**Kapila Vatsyayan**, scholar and eminent Indologist of international repute, she has lent her scholastic contribution and guidance to the Indira Gandhi National Centre for Arts in Delhi.

**Krzysztof Zanussi**, Polish filmmaker, writer and producer, is a major figure in European cinema.

**Kumar Shahani**, known for his meticulous artistry, has been called a "culturally responsible filmmaker", ranking with Satyajit Ray and Ghatak.

**Leila Seth** was the first woman Chief Justice in India. She became chief justice of Himachal Pradesh in 1991. She is now the Chair of the Commonwealth Human Rights Institute (CHR!).

**Theatre du Petit Miroir**, one of France's celebrated puppet companies.

**Madhushree Dutra**, documentary filmmaker and activist, Madhushree balances issues of topical relevance with abstract issues influencing the lives of girls and women.

**Majgull Axelsson**, Swedish writer and activist, the author of acclaimed novel *Aprilhäxan* ('April Witch') which received the August Literary Prize in 1997.

**Mark Tully**, called the BBC's voice of India, he became BBC's India Correspondent in 1964. During his 22-year tenure as the BBC's India Correspondent, Mark Tully became familiar to viewers and listeners throughout the world for his incisive and thought-provoking reports.

**Meenakshi Gopinath**, Principal of Lady Shri Ram College, New Delhi, is also the founder and honorary director of an initiative that seeks to promote the leadership of South Asian women in the areas of peace, security and regional cooperation. Dr. Gopinath is a member of muki track peace initiatives in Kashmir and between India and Pakistan including the Neemrana Peace Initiatives.

**Dr. Meera Shiva**, doctor and activist in the social health sector.

**Mitra Mukherjee Parikh** heads the department of English at the SNDT Women's University, Mumbai and directs the Katha Academic Centre at SNDT.

**Moinak Biswas**, film theoretician and reader at the Department of Film Studies in Jadavpur University. He specialises in Indian cinema, American cinema, film theory and cultural theory.

**Navtej Singh Jobar**, Bharatanatyam dancer. He has created modern interpretations of Bharatanatyam by abandoning its decorative aspect while retaining its design, taut geometry, its power of suggestion and communication.

**Nirupama Menon Rao** is a member of the Indian Foreign Service and a singer of western classical music. N S Jagannathan, senior journalist and former editor of Indian Express.

**Orhan Pamuk** is the much awarded Turkish writer, dubbed "A new star [that] has risen in the east." by The New York Times Book Review.



**Péter Zilahy** is a many-sided Hungarian author, whose prose and poetry have been translated into more than 30 languages.

**Pratap Bhanu Mehta** Professor of Philosophy, Law and Governance at Jawaharlal Nehru University, Delhi, he has published widely on the history of political thought, contemporary political philosophy, constitutional law, and politics in India.

**Priya Sarukkai-Chabria**, poet and writer.

**KS Radhakrishnan**, contemporary Indian sculptor, his works are spontaneous, bold and full of joy. Starting in the 60's from Viswa Bharti University, Shantiniketan, he has been associated with brilliant sculptors and painters like Ramkinkar Baij. Apart from solo exhibitions in major cities of India, and in Europe, his works are in various public and private collections, worldwide.

**Rajesh Sharma** directs a pioneering series in French devoted exclusively to Indian language writing with Actes-Sud, a major International publishing company. He acts as a consultant between several Indian and French publishers and has worked as Literary Adviser to the French Ministry of Culture. He also teaches at the Institut d'études Politiques de Paris.

**Rajiv Mehrotra** has been a familiar face on public television, notably as the anchor of an in-depth one-on-one talk show with thought leaders. Managing Trustee of The Public Service Broadcasting Trust and Secretary/Trustee of The Foundation for Universal Responsibility of His Holiness the Dalai Lama, he was nominated a Global Leader for Tomorrow by the World Economic Forum at Davos.

**R V Ramani**, documentary filmmaker. He has done more than 15 independent films, which have been shown in many International Film Festivals including the Mumbai International Film Festival, DokumentArt, The International Documentary Film Festival, Neubrandenburg and The Asia Pacific Trinalle in Australia.

**Ranjana Pande**, puppeteer.

**Ravi Vasudevan**, film historian and theorist, working for the Centre for the Study of Developing Societies, Delhi, where he co-directs Sarai, a research programme on media experience and urban history. Vasudevan is part of the editorial collective of the Sarai Reader series, and has edited Making Meaning in Indian Cinema (2000).

**Rimli Bhattacharya**, teacher of literature at Delhi University. She has translated and edited several Bengali novels and has edited anthologies of contemporary Indian short stories. Bhattacharya has also been involved in producing plays, texts, workbooks and other teaching and learning material for primary schools.

**Roberto Calasso** is writer par excellence from Italy, author of evocative fables such as *Ka* and *Cadmus and Harmony*.

**K. Satchidanandan**, noted Malayalam writer, essayist and translator, has so far published more than 15 volumes of poetry. He was an English professor at Christ College, Irinjalakuda, Kerala, and is the president of the Sahitya Akademi.

**Sharmishta Mohanry**, writer.

**Shuddho Basu**, illustrator and animation artist.

**Soli Sorabjee**, Attorney General of India and a long-standing advocate for freedom of the press. He was felicitated with the Padma Vibhushan (the second highest civilian award of the nation) in 2002.

**Sana Khan**, a prominent attorney before the Supreme Court. Dr. Sona Khan was the 2003 Halle Distinguished Fellow at Emory College, USA

**Stephanos Stephanides** teaches at the University of Cyprus. His research activities are comparative literature, literary and cultural studies, post-colonial literature and translations studies. He is currently working on "approaches 10 cultural memory."

**Sundara Ramaswamy**, Tamil writer par excellence, he is novelist, poet, critic, scholar. His tittle magazine, Kaalachhuvadu, has brought forth many of the most exciting literary voices in Tamil today.

**Suresh Chabria**, Professor of Film Appreciation at the prestigious Film & Television Institute at Pune, FTII.

**Suryakanti Tripathi** is a member of the Indian Foreign Service and a playwright.

**Tara Sinha**, one of the pioneers of Indian advertising, she was the head of Clarion Advertising and founded Tara Sinha Associates.

**Tarun Tejpal**, journalist, best known for his on-line magazine tehelka and its exposes. Before tehelka, Tejpal held senior positions in Outlook, The Indian Express, The Telegraph and India Today. He is a co-founder of the publishing house IndiaInk, and has written for several international publications, including The Paris Review, The Guardian, The Financial Times, and Prospect.

**Tim Parks** studied at Cambridge and Harvard. He is best known as writer and translator. He lectures on literary translation in Milan.

**Wagish Shukla**, writer and professor of mathematics at Indian Institute of Technology, Delhi.

## GOVERNING COUNCIL

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	<b>Srimati Leila Seth</b> , former Chief Justice, Himanchal High Court
	<b>Dr Kapila Vatsayan</b> , Arts and culutre scholar and administrator

DIVERSITY TABLE				
No.	Governing Council	Women	Men	Total
1	Members	8	9	17
No	Staff Members	Women	Men	Total
1	Research & Editorial	15	–	15
2	Teaching	42	14	56
3	Professional	25	4	29
4	Support Staff	10	20	30
<b>TOTAL STAFF MEMBERS:</b>		78	36	130

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Katha would like to thank all our friends, supports, advisors, well wishers and all the institutions who stood by us.

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Usha Tambe  
Vanajam Ravindran  
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M Amurna

Madhumita

Mahalakshmi

Manish Halder

Manjeet

Manjula

Manoj Kumar

Meena Kumari

Mithulal

Mridula Srivastava

Naresh

Neelu Khanna

Nidhi Aggarwal

Nirmala

Omprakash Roy

Parismita

Pawan Gupta

Pradeep

Prakash

Prema

Premlata

Puroshottam

Ragini

Rajbala

Rajesh Kumar Mishra

Raji Narayanan

Ramkumar

Ranjana

Ravinder Kumar

Mr Dutta

Shailender Kaur

Tima Ray

Rekha Kiran

Rim Yadav

Rukhshana

Runa Paloi

S Ponazaghu

S Saraswathy

Sadhna Chopra

Sanju

Santosh

Saraswati

Sarnam Singh

Sarvesh

Satish Sharma

Savita Arora

Shabana

Smita Chamrvedi

Sudesh

Sumanrra

Sunita

Sushila

Sutapa Mukherjee

Swati Raja

Taibur Rahman

Tapsi Shukla

Thingnam Anjulika

Uma Kumari

Uma Kumari

Varshita

Viktam Nayak

Vinod

Vishnu

Yashpal



KATHA'S PRESIDENT, SINCE 1993, IS DR ABID HUSSAIN, INDIA'S FORMER AMBASSADOR TO THE UNITED STATES OF AMERICA.

GEETA DHARMARAJAN STARTED KATHA IN 1988 AND HAS BEEN ITS EXECUTIVE DIRECTOR AND PRINCIPAL TEAM LEADER SINCE.

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