

**PART 2: THE REQUEST FORMAT**

**FORM ICH-09**

<b>Request by a Non-Governmental Organization to be Accredited to Provide Advisory Services to the Committee</b>
<b>1. Name of the organization:</b> THE CRAFT REVIVAL TRUST
<b>2. Address of the organization:</b> S-4 KHIRKI EXTENSION, NEW DELHI - 110 017, INDIA TEL: 0091-11-29545144 EMAIL: mail@craftrevival.org WEB: www.craftrevival.org
<b>3. Country or countries in which the organization is active:</b> <input type="checkbox"/> national <input checked="" type="checkbox"/> international (please specify: ) <input type="checkbox"/> worldwide <input type="checkbox"/> Africa <input type="checkbox"/> Arab States <input checked="" type="checkbox"/> Asia & the Pacific <input type="checkbox"/> Europe & North America <input type="checkbox"/> Latin America & the Caribbean Please list the primary country(ies) where it is active: INDIA, LAOS, NEPAL, SRI LANKA, BANGLADESH, BHUTAN, MALDIVES
<b>4. Date of its founding or approximate duration of its existence:</b> 04-03-1999

**5. Objectives of the organization:**

*Not to exceed 350 words*

The Craft Revival Trust (CRT), established in 1999 is a registered non-profit organisation which works with craft and craftspersons. Craft Revival Trust is endeavoring to build an information and knowledge infrastructure for the craft sector in South and South-East Asia. In Craft Revival Trust's experience, the exchange of information and the subsequent interaction often carries within it the solutions to many of the challenges that the crafts sector faces. We believe that free and open access to information is the core that empowers and strengthens individuals and societies and leads to development.

It is our belief that knowledge and access to knowledge forms the core of growth societies. one of our key goals is to support endangered cultural, historical and artistic resources that form the fundamentals of those who are increasingly being marginalized within the established modern framework.

The objectives of the Craft Revival Trust are

- To research and document knowledge and skills of oral craft traditions and craft communities that have been transmitted from generation to generation
- To safeguard by creating a knowledge bank
- To create a network of crafts and craftspersons
- To promote respect for craft creativity, craft communities and the hand skills.
- To create a rights based platform for advocacy for the craftspersons.
- To create programs that facilitate and generate interest in the crafts by the next generation

**6. The organization's activities in the field of safeguarding intangible cultural heritage**

**6.a. Domain(s) in which the organization is active:**

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

**6.b. Primary safeguarding activities in which the organization is involved:**

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures - please specify:  
Dissemination / Transmission

**6.c. Description of the organization's activities:**

*Not to exceed 750 words*

Enclosed

## **7. Its experiences cooperating with communities, groups and intangible cultural heritage practitioners:**

*Not to exceed 350 words*

- Weavers of the famed Benaras brocades are facing enormous threats as their traditional products are copied and faked and sold thereby deriving traditional craftspersons of their livelihood and creating immense hardships. A movement, spearheaded by CRT has been initiated to consider what response might be possible for the future of craft communities and their values.
- Through our various engagements with persons and organizations we realized that the concerns in the traditional craft and other disappearing and endangered traditions extends beyond artisans to all communities involved with traditional livelihoods. Recognizing this, we have worked with wildlife conservationist Bahar Dutt, winner of the Green Oscar, in the rehabilitation of the Snake charmers of India whose occupation has been outlawed by the provisions of the Wildlife (Protection) Act, 1972. It is an attempt to transfer their existing knowledge and skills to useful and sustainable methods of earning a living CRT worked on livelihood rehabilitation program with the Jogi Nath Snake Charmer community. The one year project culminated in a concert with a 100 snake charmers. The Chief Guest was the Chief Minister of Delhi. Since then the snake charmers have received many offers to play at musical events and festivals, giving them a reasonable livelihood. 2006-2007
- We continue with our ongoing, major long term audience engagement program of dialogue, debate and discussion that explores issues of cultural diversity, identity and sustainable livelihoods in collaboration with India International Center.

Titled Putting Ideas First This interactive initiative has sought to encourage debate, exchange of information and an airing of ideas and issues that exercise us. 2005 onwards

Hands On Craft Revival Trust, over the last few years had regular workshops at large public venues and in schools where we trained young students to respect the hand crafts. The crafts taught have included Natural Dying; Recycling and making paper from waste; Tie dying; Sanjhi paper cutting and jewellery making. Since 1999.

- As a member of the Tuesday Collective have interacted with the Planning Commission and the Prime Ministers Office on issues related to weavers and craftspersons. Since 2006

## **8. Documentation of the operational capacities of the organization:**

*Please substantiate the operational capacities of the organization with appropriate documentation, as described in paragraph 94 of the Operational Directives.*

**8.a. Membership and personnel**

*Please submit supporting documents.*

**8.b. Recognized legal personality**

*Please submit supporting documents..*

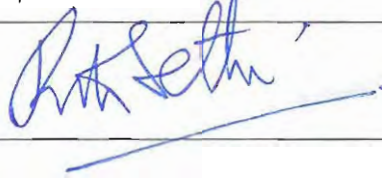
**8.c. Duration of existence and activities**

*Please submit supporting documents.*

**9. Contact person for correspondence:**

MS. RITU SETHI, CHAIRPERSON

**10. Signature:**



## **PERSONNEL**

### **TRUSTEES**

<b>1.</b>	<p><b>Ms. Ritu Sethi (Founder-Trustee)</b> Chairperson, Craft Revival Trust</p>
<b>2.</b>	<p><b>ANITA KATYAL</b> Special Correspondent, New Delhi Bureau, Tribune: Formerly Times of India, Domestic Politics and Social Issues</p>
<b>3.</b>	<p><b>DR. ANURADHA CHENOY</b> Professor School of International Studies (SIS) Jawaharlal Nehru University New Delhi</p> <p>Chairperson and Director, Russian and Central Asian Studies Author of several texts used at University level; articles in Scholarly International and National Journals; Internationally recognised expert.</p>

### **GOVERNING BODY**

<b>1.</b>	<p><b>Gulshan Nanda</b> (Hon) Chairperson, Central Cottage Industries; Marketing Specialist in Handloom and Handicrafts with 54 years experience. Awardee Kamala Saaman for life time achievement.; Executive committee member, Delhi Crafts Council</p>
<b>2.</b>	<p><b>Kasturi Gupta Menon I.A.S., (retd)</b> (Hon) President, Crafts Council of India Formerly (i) Development Commissioner (Handicrafts) (ii) Development Commissioner (Handlooms) and (iii) Principal Advisor (Village &amp; Small Enterprises Sector) Planning Commission</p>
<b>3.</b>	<p><b>Rathi Vinay Jha I.A.S. (retd)</b> Director General Fashion Design Council of India Formerly (i) Secretary, Ministry of Tourism (ii) Director General, NIFT (iii) Chairman-Managing Director, Cooptex (iv) Chairman-Managing Director, Tamil Nadu Handicrafts Development Cooperation</p>

	(v) Add. Dev. Com. (Handicrafts)
<b>4.</b>	<b>Ashoke Chatterjee</b> Former (Hon) President, Crafts Council of India; Board of Advisors, Aid to Artisan, USA, Former, Executive Director, National Institute of Design.

**PERSONNEL**

<b>1.</b>	<b>RANJANA MOHAN</b>	<b>GENERAL SECRETARY</b>
<b>2.</b>	<b>SISEL PETER</b>	<b>PROJECT COORDINATOR &amp; TECHNICAL HEAD</b>
<b>3.</b>	<b>GHANSHYAM SHARMA</b>	<b>TREASURER</b>
<b>4.</b>	<b>KOYAL VERMA</b>	<b>PROJECT ASSISTANT</b>
<b>5.</b>	<b>MEHA DESAI</b>	<b>PROJECT ASSISTANT</b>
<b>6.</b>	<b>YASMIN SETHI</b>	<b>PROJECT ASSISTANT</b>

**MEMBERS**

The members are termed as contributors and provide information free of cost on their research, views, opinions to sustain the objectives and goals of Craft Revival Trust. List enclosed

## **MEMBERS**

**Arora, Radhika** is an English graduate from Delhi University. She is a freelance writer and journalist.

**Aid To Artisans (ATA)**, a USA based non-profit organization offers practical assistance to artisan groups worldwide, working in partnerships to foster economic development, improved livelihoods, cultural vitality and community well-being. Through collaboration in product development, business skills training and linkages to new markets, ATA provides sustainable economic and social benefits for craftspeople in an environmentally sensitive and culturally respectful manner. ATA's uniqueness lies in its multi-faceted and holistic approach to artisan enterprise development, which is designed to provide sustainable economic and social benefits to artisans and their communities. ATA works with artisans across the globe and currently has 20 projects across four continents. ATA benefits 20-25,000 artisans per year through projects and grants (with 2/3 being women), and in FY07 leveraged more than \$15 million in new sales for artisan businesses.

**Balasubramaniam, A.** is a Product Designer based in Delhi. He works with both the industrial and the crafts sector providing design intervention for products for better appeal and marketability. A graduate of NID, Ahmedabad, he has worked with artisans in design development projects in UP, Punjab, Assam, Tamilnadu, and Nagaland. He was also the product designer for the India-Pakistan design workshop: Dostkari. He is visiting faculty at major design institutes in Delhi. He writes regularly on the subject of Design in Economic Times, Times of India and other design publications.

**Balasubramaniam, Shanthi**, a postgraduate from the Institute of Rural Management, Anand. She has worked with a number of development organizations including Craft Revival Trust where she was Coordinator - Research and Documentation. She traveled and studied the crafts of Sri Lanka, her writings can be viewed in the South Asia section.

**Ballyn, John** studied Industrial Design at the Central School of Art and Design in London. In the 1960s and early 1970s he worked as an industrial designer for major consumer electronic brands and public transport vehicles in the UK. Since 1973 he has worked providing product design, production technology, packaging and management processes to crafts producers and SMEs in more than 40 countries around the world. He has contributed to training manuals about product design and market development for cultural enterprises. His clients include agencies EU, UN (UNIDO, ILO, ITC), UK and Swiss governments.

**Bapna, Shilpa** has completed a Bachelors degree in Commerce and a Masters degree in Management from the Mumbai University. Currently she heads the Buying and Merchandising for a Category at a leading home textile company. Previously, she has worked with various artisans throughout India and looks forward to working with artisans in other countries. She has been researching art and craft for the last six years and has recently started writing on these areas of interest.

**Basu, Dr. Kaushik** is a Professor of Economics, the C. Marks Professor of International Studies and Director of the Program on Comparative Economic



Development at Cornell University. He is a development economist whose current research focuses on political economy, knowledge and rationality and labor markets in developing countries.

Dr. Basu is a member of the advisory committee on child labor statistics for the International Labour Organization (ILO). He also served as a member of the Expert Group on Development Issues for the Government of Sweden, Ministry of Foreign Affairs during 1997-2003. Prior to this, Dr. Basu was the Founder (1992) and Executive Director (1992-1996) of the Centre for Development Economics at the Delhi School of Economics in Delhi.

He is the editor of Social Choice and Welfare and has been an associate editor for the Journal of Economic Perspectives and the Journal of Development Economics, along with editorial positions with a number of other journals and publications. From 1994-2003, he served as an associate editor of the World Bank Economic Review. Dr. Basu's most recent publications are India's Emerging Economy: Performance and Prospects in the 1990s and Beyond and Collected Theoretical Papers in Economics, 2 Vols. He currently writes a monthly column for BBC News Online.

**Bhargava, Gayatri** have completed her course with the Indian Institute of Crafts and Design, Jaipur. She specialized in 2-D materials.

**Bharti, Rashmi** has been working with issues related to rural development for the past 15 years. Avani the voluntary organisation she co-founded works with the creation of livelihood opportunities through appropriate technology, traditional craft and farm-based activities. Avani has worked with local capacity building for management of all these enterprises. In the past ten years of their work they have set up, among others, a community managed rural solar electrification program; rural electronic and mechanical workshop that manufactures solar water heaters as well as solar driers; a profitable business with handmade, high quality textiles in wool and silk dyed with natural dyes; cultivation of wild silks like eri and muga; collection and cultivation of natural dyes.

**Bhasin, Anuradha** is an independent consultant working on the areas of trade and development issues.

**Bhasin, Sonali** is a student of Barnard University, New York She has assisted with craft demonstrations organized by CRT. Her long term goal is to teach.

**Bhatt, Ashwini** is a Bharatanatyam dancer currently working with Padmini Chettur in Chennai. She also works with children and is interested in music and literature. If we think of craft as skill and dance also as perfection of skill and both steeped in traditional knowledge systems Ashwini is rather concerned with the resistance amongst many practitioners and also consumers of dance to any form of change or experimentation and also the rather disturbing form of commercialisation being adopted for the knowledge to survive. Craft too suffers from this. Ashwini has written a personal piece for our July issue exploring these murky depths.

**Bhatt, Jatin**, Founder Director of Edusign Consulting Pvt. Ltd. is a 1977 graduate of National Institute of Design (NID) with a specialization in Industrial Design.

His new initiative EDUSIGN CONSULTING PRIVATE LIMITED is focused on education,

training, design & product development from macro strategies to finer details; from process to products.

EduSign is offering a six months program 'Curating the Commerce of Crafts' in collaboration with Dastkar. The program is designed to develop compassionate & informed business leadership that is based on inclusive practice of partnering with artisan communities. The core of the program is to appreciate and build on unique identities of crafts as a differentiating business strategy. More details are available on [www.edusign.in](http://www.edusign.in)

He conceived the Accessory Design Department at NIFT as its first indigenous program. The program was pioneering in its industry-academic interface and expanded to five unique specializations in different NIFT centers. Prof. Bhatt was the Dept. Chair from 1991 to early 2008.

He has diverse professional design experience in consumer goods, packaging, machine tools, ITES, handicrafts, automobiles, education, training, cluster development and exhibitions.

He has been involved with various institutions and organizations such as NIFT, IICD Jaipur, Japan Design Foundation, World Gold council, CDI Kashmir, CRC Khamir Kutch, ICG Jaipur, Pearl Academy of Fashion, New Delhi, NIJDT New Delhi, Toy Association of India, UNDP, JDTI Noida and more in the capacities of founding chair, visiting faculty, external examiner, expert, consultant, advisor, mentor and governing bodies.

Prof. Bhatt has been a Judge on many national & international competitions and has presented papers as keynote speaker, design expert & design educationist at many forums in India abroad.

**Chandra, Aarti** has done her graduation in English from Delhi University followed by a diploma in Public Relations and Advertising. She has worked as a Manager (Promotions) for a well-known cosmetic group. Presently she freelances as a copy editor of educational books for a reputed publishing house.

**Chatterjee, Ashoke** was executive director of the National Institute of Design (NID) from 1975-85, and retired as a Distinguished Fellow in 2001. He is the honorary president of the Crafts Council of India. Ashoke Chatterjee is also on the board of directors of Aid to Artisans, USA. His vast interests include water management & environmental issues. He has spearheaded the movement to find a solution to the crisis faced by the weavers of Varanasi.

**Dhar, Parul Pandya** is Assistant Professor, Department of History of Art, National Museum Institute (NMI). She did her PHD from the NMI in Toranas in Indian Architecture: with comparative reference to Southeast Asia. She has been awarded grants and scholarships from Nehru Trust for the Indian Collections at Victoria and Albert Museum, London, for research on torana fragments in the V & A Museum, 2004 and Junior Research Fellowship (JRF) by University Grants Commission. She has also taught, lectured and presented papers widely. Parul is a trained Bharatnatyam exponent and a polyglot.

**Edwards, Eiluned** is Victoria and Albert Museum/London College of Fashion Joint Senior Research Fellow in Textiles and Dress. She has been researching the traditions of textiles and dress in India since 1991 and has worked extensively with the farming and herding communities of the Kachchh district, in Gujarat, documenting styles of dress and embroidery. She has also worked with artisans in Gujarat, Rajasthan and Andhra Pradesh and is presently working on a book on the traditions of textiles and dress in Gujarat.

**Farooqui, Chinar** works as a researcher in the areas of craft-based textiles, with interests that cover ethnographic studies, textile construction and development. She is a Post-graduate of textiles from NID and a Bachelor of Fine Arts from MSU Baroda. She has previously worked with and for handloom weavers in Chanderi, for a design cum development project sponsored by UNIDO. She presently works in Delhi and undertakes entrepreneurial design and research projects.

**Flury, Tracy** is a Peruvian photographer, now living in Spain. She studied photography in Lima- Perú and then went on to do a specialization at Speos Photography School in Paris. Interested in many aspects of photography, she has worked in photojournalism, portraiture and brand photography.

**Frater, Judy**, Ashoka Fellow, conceived and founded the Kala Raksha Vidhyalaya, the first design school for traditional artisans of crafts and textiles.

Since 1993 when she set up the Kala Raksha Trust in Bhuj, Kutch she has coordinated comprehensive development projects, including the establishment of the local museum.

Judy Frater has designed and curated numerous exhibitions, and traveling shows at venues including The Textile Museum, Washington, D.C, Indira Gandhi National Centre for the Arts, Glasgow School of Art, among others. She has collected and documented textiles and other artifacts for the museum collections in the USA and India.

She is a prolific and highly regarded researcher, writer and photographer and has to her credit numerous publications.

She has been the recipient of awards and fellowships including the Ashoka Foundation Fellowship, The Costume Society of America's Millia Davenport award, the Ford Foundation Fellowship and the Fulbright Fellowship

**George, Ligi**, BSc. from Nagpur University has been working with Craft Revival Trust since April 2004.

**Ghosh, Arghya** is a product designer trained at IICD, Jaipur. He has worked with artisans and NGOs in Bhubaneswar, Kolkata, Raghurajpur etc. He Participated in "IFAT Design competition" on behalf of Sasha. He currently works in New Delhi.

**Gordhandas, Kishor N.** is an enthusiast and avid collector of Playing Cards. He has written on the subject and has been a first prize recipient in the Visual Arts department for his two part article on the story of Ganjifa; he has delivered illustrated talks at museums and craft centers; displayed his collection; demonstrated the method of playing the Moghul Ganjifa game; and participated in

several workshops. He has been a member of the International Playing Cards Society, London. since 1981. He also collects Hand Fans and Puzzles.

**Gupta, Manisha** is an M.Sc- Maths , PGD-Computers with a long standing passion for the arts & crafts has done extensive research on Intellectual Property Rights (IPR) issues related to traditional arts & crafts- creative and cultural industries. She conducted a study and created a strategy for protection of Traditional Knowledge & IPRs of artisans for an international development organization. She has written for reputed development magazines & leading national dailies and presented papers at national & international conferences.

**Gupta, Parul** is a product designer qualified from the Indian Institute of Crafts & Design, Jaipur. Her area of specialization is dealing with hard materials like wood, metal, stone, bamboo, cane, glass and ceramics. In the past she has done assignments in Jaipur, Delhi, Orissa and North Eastern India. She is presently working in New Delhi.

**Hitkari, S.S.** (d:2008) was a well-known figure on the Indian Craft scene. A retired commissioner of Income Tax he had one of the largest and most extensive collection of Phulkaris and Sanjhi paper cuts in India. He not only contributed towards preserving this heritage but lectured and wrote extensively on the subject. His efforts, for the revival of Phulkari embroidery and Sanjhi, have seen a resurgence in these craft and opened livelihood opportunities for a large numbers. An expert on the crafts of Punjab his interest and erudition extended to other fields also.

**Innovarte** is a consultancy specialising in Design and Marketing of handicrafts. By collaborating with NGOs, small handicraft companies and associations, it provides artisans with technical assistance and training alongwith finding them viable markets within which to sell their art. Based in Madrid, Spain, Innovarte undertakes projects in South and Central America, the Caribbean, North of Africa and, now, it is beginning in India.

**Jain, Meghna** is a student at the Indian Institute of Crafts and Design, Jaipur.

**Jaitly, Jaya** has worked for the last thirty five years with craftspeople. She joined the democratic socialist movement in 1982. She has been the Secretary of the Janata Dal, General Secretary (1994) and President (2001) of the Samata Party. She moved away from party-bound politics in 2003. She anchored television programs on gender issues. Jaya Jaitly conceptualized and established Dilli Haat, a unique craft space in New Delhi and established Dastkari Haat Samiti.

She has written extensively, The Craft Traditions of India (Lustre Press, 1991), Vishvakarma's Children (Concept Publishers, 2001) and A Podium on the Pavement (USBPD, 2004). She edited The Crafts of Jammu, Kashmir and Ladakh (Mapin, 1990) and has had articles published in various newspapers and journals.

**Johar, Navtej** is a Bharatanatyam exponent and a choreographer, whose work freely traverses between the traditional and the avant-garde. Johar has performed at prestigious venues all over the world and has worked extensively with prominent international companies and choreographers. He has collaborated with composers, as well as installation artists and has also acted in films directed by Deepa Mehta and Sabiha Sumar.

A recipient of the Times of India Fellowship, 1995, and the Charles Wallace Fellowship, 1999, Johar was the performance director of the Commonwealth Parade, for the Queen's Golden Jubilee Celebrations, at London, in June 2002.

A long time student and practitioner of yoga, he has been a yoga teacher since 1985 and runs his own studio, Studio Abhyas, at New Delhi.

Navtej's long time interest in urban design has led him, in the last few years, to work actively with students, schools and young adults to relook at our city and to be involved with its improvement.

**Johnson, Patty** is a Toronto, Canada based designer who has been cited for synthesising craft and mass production in her design. Her work has been included in ID Magazine's Annual Design Review Awards, the International Design Yearbook and Newsweek's 'Design Dozen 2006'. Her most recent project, "North South Project" was awarded an ICFF Editors Award at New York's International Contemporary Furniture Fair in May 2006. Johnson is an Assistant Professor at the Ontario College of Art and Design in Toronto, Canada. She holds an M.A. in Design from Central St. Martins College of Art and Design, London, UK.

**Jongeward, Carolyn** is an independent researcher and consultant on artisan issues and trade support.

**Kak, Dr. Krishen K** has a master's degree (1987) and a doctorate (1990) in cultural anthropology. He joined the IAS in 1968, retired voluntarily in 1999, and now - through the NGO GAYATRI - reads, writes, edits, and teaches in the broad field of crafts, education, ethics and culture.

**Kalia, Anjali** is a design graduate from NIFT (National Institute of Fashion Technology), New Delhi. Her graduate collection in 1995 was awarded the CMAI (Clothing Manufacturers Association of India) Award for the Most Creative Collection; she is also a recipient of the Smirnoff Fashion Awards, 1994.

Subsequently Anjali worked for Walter Johnson India Pvt. Ltd, followed by a stint of 5 yrs with Rohit Bal. She was also the founder designer for Maya, a label catering to the contemporary Indian women - her fashion shows for this label received critical acclaim.

Currently Anjali is working for her own design label 'Divine Design' Besides being a consultant to various NGO's she has conducted a series of Design Development Workshops for traditional artisans to make their products suitable for contemporary markets.

Anjali is actively involved with the Tuesday Collective to give voice to the weavers. She is also a trustee of the Pranam Foundation.

**Kanitkar, Dr. Ajit** is Program Officer, Development Finance and Economic Security, Ford Foundation, New Delhi. He has a Ph. D from Pune University (Entrepreneurial response to Liberalization Policies: A case of Dairy Industry in India). He has worked with the Swiss Agency for Development and Cooperation (SDC), and as a Development Consultant in Pune and Delhi. Ajit has published three books on

Women Entrepreneurs, Grassroots entrepreneurship and management of cooperatives in India. Ajit is interested in Ensuring access to financial services, promoting appropriate institutional and enterprise models that result in maximum returns to primary producers and change processes in large public systems.

**Kasturi, Poonam Bir**, an industrial designer by training, is founder faculty of the Srishti School of Art Design and Technology, Bangalore. She founded Industree Crafts Pvt Ltd along with two other partners. She is also the founder-director of PlaynSpeak, a company that designs and manufactures new paradigm products. Poonam has a number of papers on design and craft issues to her credit. During her career she has designed and conducted numerous interactive workshops on issues of design, creativity and craftsmanship.

**Kaul, Ekta Khokhar** a graduate of the National Institute of Design, Ahmedabad, is currently engaged pursuing her Masters in Textile Design at the School of Textile and Design, Heriot-Watt University, Scotland. She was awarded the Scottish International Scholarship, 2005/06 as well as Charles Wallace Wallace Trust India Scholarship, 2005/06. For her Masters project she is engaged in developing synergies between technology with textile traditions. Prior to embarking upon the Masters programme, Ekta had a successful stint at the industry, working with some of India's most revered designers.

**Kaul, Mayank Mansingh** studied textile design at the National Institute of Design, Ahmedabad. His interest in Khadi and the future of hand-technologies led him to be a consultant to the Planning Commission on the taskforce on Cultural and Creative Industries. He recently co-curated Monsoon Fashion, a celebration of the Indian rain through fashion at the British Council, and is involved at the moment in the launch of his signature line of clothing and home-furnishings in handlooms. His interests range from theatre, the creative and cultural economy, appropriate technologies to new paradigms of business and art. He is 23, and lives in New Delhi.

**Khanna, Dinesh** worked variously as a calculator salesman, Garments quality checker and a busboy in an upper Eastside Bar in New York in his early years. This rather confused career path was due to his early teenage belief that if he followed in his photographer father's footsteps he would be yet another victim of the Indian caste system. This rebellion further led him to a 12 year long career as in advertising where he finally achieved 'burn-out' at the ripe old age of 33 and left him with a burning desire to become a professional photographer. In 1990 he finally succumbed to what can probably be blamed on genetic- coding - the desire to make images - both as means of making a living and as a form of creative expression. The last 15 years have seen him involved in creating images for Advertising, Editorial and Corporate clients and a large body of personal work, which has been exhibited in Delhi, Mumbai, Kolkata, Bangalore, London, Edinburgh, San Francisco and New York - And 2 pictorial books - 'Bazar' and 'Living Faith' were a result of an over a decade of traveling through the traditional markets and spiritual centres of India.

**Lodaya, Arvind** product designer, thinker, communicator, educationist, has worked in areas that include corporate product design, social communication, brand building and environment education. He is currently teaching at Srishti School Art and Design, Bangalore.

**Majumdar, Minhazz**, writer and curator has been working with folk art forms in India for the last six years, promoting up-coming talents and enabling exciting new works to be created. She is also co-founder The Bamboo Store, Delhi's first store dedicated to bamboo products.

**Malhotra, Pradeep** is an Executive Trustee with 'Dharini' a Kumaon based NGO interested in promoting hill arts and developing creative initiative that are small in scale yet provide practical alternatives in the face of current environmental and economic challenges. Also member of the environmental NGO Kalpavriksh and Editor with SOS Children's Village of India.

**McComb, Jessie F.**, a Fulbright Scholar, was in New Delhi for a year studying the lost wax casting process of the Bastar region in Chhattisgarh and the surrounding areas. Back in America, she is going to contribute to our website in a new series Letter from America. Ms. McComb received a BA in both Art History and Physics in 2003 from Hamilton College, in Clinton, New York. In addition to her interests in Indian folk and tribal crafts, she has worked extensively with Contemporary Indian Art.

**Mehra, Priya Ravish** is a freelance textile artist. Apart from teaching and design intervention she is actively involved in research and currently documenting the darning tradition in India.

**Mohan, Ranjana** has done her Masters in Economics and since then delved in many fields including banking, IT, education, reflexology and the crafts.

**Mohan, Reena** is a freelance documentary filmmaker and film editor. She has recently completed a film on "Sujni" for PSBT, which was telecast on Doordarshan. Reena has won the Presidents National Award for her documentary film on Kamla Bai.

**Mohsini, Mira** is a doctoral candidate in Anthropology at the School of Oriental and African Studies, London. She is conducting research on crafts communities in India, with particular focus on the impact of globalisation on the livelihoods of crafts-people and their knowledge systems. She is currently based in Delhi.

**Mukherjee, Atish**, Director, Eco-N-Viron Enterprise, a Natural Dye producing unit based in West Bengal. He has developed an innovative system to extract natural dyes and subsequently preserve them in a dense liquid form; to obtain shade variations by the use of dyeing and mordanting baths without creating pollution; and developed a method to achieve a light and wash fastness.

**Mukherjee, Arup**, Research and Development Officer, Visva Bharati University, Sriniketan, Bholpur.

**Murray, Kevin** is an independent writer and curator whose exhibitions and texts can be found at [www.kitez.com](http://www.kitez.com) and on [www.craftunbound.net](http://www.craftunbound.net) He was the former Director of Craft Victoria, a Melbourne based organization.

**Nagpaul, Satya Rai** has graduated from the Film and Television Institute of India. He has specialized in cinematography.

**Nanda, Gulshan** has dedicated her life to the service of crafts and craft persons. She has had a long and successful career, which has involved working with Central Cottage Industries from its formative years to the setting up of the Tribes shop in New Delhi. She is at present an executive committee member of the Delhi Crafts Council and consults on crafts and artisans with various organizations.

**Narayan, Sarika** has been associated with the crafts sector for the past ten years. She currently works for a retail consultancy.

**Padmaja, K**, has studied at NIFT, New Delhi and her work now ranges from research, documentation and design development to fashion and textiles. Her last assignment included showcasing a range of clothes for women created out of MUGA and Eri silks of Assam at a special Assam textiles evening held at and organized by Taj Mahal Mumbai. She has participated in many international symposia such as "International Symposium on Natural Dyes" under the aegis of UNESCO and the Office of the Development Commissioner (Handicrafts) and "Sui Dhaga: Crossing Borders through Needle and Thread" in collaboration with the India International Centre and Crafts Council of India. Currently, she resides in Kolkata, where she has her own studio and works closely with crafts people.

**Paris, Betty de** learnt the use of natural dyes in Japan where she specialised in blue dyeing under the great Japanese Master SHINDO Hiroyuki, recognized as Master Artist and Dyer. In 2002 she created a major exhibition on natural dye at the National Museum of Natural History, Paris. The Betty de Paris natural indigo vat is listed as a "Rare and Endangered Art to be Preserved" by the Ministry of Culture in France. She was commissioned by Cité des Matières, Lillebonne, France to set up a garden of dye yielding and fibre plants. She has been elected to the Union of French Artists Betty de Paris has held numerous workshops and exhibitions all over the world.

**Paswan, Raju**, Community Coordinator, Sarprakshak Project. He has been working closely with the snake charmers.

**Prajapati, Uma** is the Founder of Upasana Design Studio in Auroville. Her interests lie in designing for social development and she was the initiator for the Tsunamika project that brought into sharp focus the plight of the victims of the Tsunami. A graduate in Economics with a Diploma in Fashion Design from NIFT, New Delhi she has worked on a wide range of projects including Small steps, a project for the development of the Varanasi Weavers and design work for many NGO. She is Visiting Faculty at several Design Institutes.

**Prakash, Aditi** is an industrial designer who works with traditional craftspeople in India. Aditi's product design skills, acquired at the National Institute of Design in Ahmedabad, combined with her undergraduate training in the fine arts bring a unique aesthetic to the crafts sector. She regularly provides design input and market awareness to various artisan communities in India through product diversification and design workshops. She has also worked with craftspeople from Pakistan, Sri Lanka, Vietnam, South Africa and the United Kingdom.

**Prasad, Ritika**, a British Chevening (Radhakrishnan) scholar from Oxford University has extended her interest in history to encompass reading and writing on crafts and artisans. She is currently pursuing a doctorate degree on Historiography.



**Radhakrishna, Sabita**, a free lance writer contributes regularly to national newspapers and journals. An Executive Committee member of the Crafts Council of India, having previously held positions as Vice Chairperson and Joint Secretary she also serves in two Educational Trusts for children. She has been guest faculty at NIFT, Chennai and was the first to introduce the boutique concept there; at present she is a senior consultant at The Craft and Research Centre, Kalakshetra. Sabita has authored three cookbooks; 'Aharam' on traditional Tamil cuisine won the Gourmand World Cookbook Award. Her book on Indian textiles will be published shortly.

Associated with National Television her script for Doordarshan 'Beyond the Storm' won the Transtel West German Award for the best documentary in 1986. She has been on the Central Board of Film Censors. Her play on the travails of the weaver 'Song of the Loom' has premiered in Chennai.

**Rao, Geetha** is Honorary Secretary of the Crafts Council of Karnataka and the head of Arts Umbrella an organization that provides professional management and consulting services in the arts and cultural sectors. . She writes regularly on craft related subjects for the Deccan Herald and other publications and has done the research and text for the Crafts Map of Karnataka, part of the Dastakari Haat Samiti series. Geetha Rao works on the revival and promotion of the crafts of Karnataka - Mysore Chada Ganjifa, Bhuta Masks, Kinhal Woodcraft and others. She conceived and curated the exhibition "Pakshi - Birds in Crafts of South India" in collaboration with India's leading jeweler, Ganjam and organized "Kamala - Festival of Indian Crafts" organized by the Crafts Council of India.

**Ratnakar, Pooja** is an economics graduate who went on to study at NIFT, New Delhi. She has worked at Namaste Exports (Bangalore), Hidesign (Pondicherry), The Shop (Delhi). Presently Pooja and her sister Payal Nath (visiting faculty at NIFT, Kolkata), work with tribal villages in the interiors of Orissa, Manipur, West Bengal, and Kashmir. They own Art Bunker, a retail store in Hauz Khas Village, New Delhi.

**Sadr, Ayeshe** is a design student at Srishti, Bangalore. She plans on becoming a Textile Designer and is on a year long sabbatical during which she has worked with Craft Council of India and Craft Revival Trust.

**Sanyal, Amba** studied at the College of Art (New Delhi) and the Beaux Arts (France). She coordinated the documentation project 'Saris of India' under the Development Commission (Handlooms) and co-authored 'Saris of India - Madhya Pradesh'. Since the 60s Amba has worked with rural communities in craft development and design intervention as well as art education with village school children. At present she works as a costume designer for film and theatre and teaches costume design. She works extensively with school and college students running theatre and art appreciation workshops.

**Sethi, Ritu**, Chairperson, Craft Revival Trust

**Sethi, Yasmin** is currently in the third year of her BA in Product Design at Central Saint Martins. She was a science and maths student who chose to study design because of her strong commitment towards creating aesthetic products that functioned efficiently.

She has designed a number of objects including lighting, furniture, a range of lamps,

vases, watches, Vending machines, and solar lights.

She has conducted various craft workshops organised by CRT, including jewellery making, natural dying and paper making.

**Shah, Ambereen Ali** is pursuing her PhD. from JNU focusing on the Israel Palestine conflict and the role of NGO's in the peace building process.

**Singh, Govind** is doing his PhD "Urban Ecology of Delhi" at the School of Environmental Studies, University of Delhi

**Singh, Priyanka** studied Applied Arts from Chandigarh College of Art and is at present pursuing Graphic design at NID, Ahmedabad. Her interests include photography, music, movies and dogs!

**Smith, Clare Brett**, Founder and Former President of Aid to Artisans (ATA), a USA-based international nonprofit.

Under her leadership from 1986 onwards ATA and its partners delivered critical product development, training and marketing services to 65,000 artisans in 41 countries and an additional 60,000 artisans received small grants. Seventy-two percent of these artisans were women. During this period, ATA's sales efforts leveraged nearly \$230 million in retail commerce, a testament to her ability to help reach artisans who were completely unfamiliar with export. She also helped secure ATA's first major project in Honduras from 1984-1986, which eventually generated \$15 million in U.S. sales. Prior to the project, no artisan businesses existed in the country.

Ms Smith was a member of the First Delegation of Artists and Craftsmen to the People's Republic of China in 1977, and represented Haiti at the World Crafts Council meeting in Kyoto in 1978. Clare has received numerous awards, including a 2005 Decorative Accessories Industry Achievement Award. She has been asked to present her work at worldwide leadership conferences including the Leadership Conference on Conservancy & Development in the Yunnan Province, China in 1999 and the Maker and Meaning: Craft and Society international seminar in Madras, India. In 2002, she was the juror for UNESCO Crafts Prize for Latin American and Caribbean artisans at the International Craft & Design Fair in Mexico City. In 2006, she was awarded an honorary doctorate by Clark University. She is also a renowned photographer and teacher of photography. Her photos hang from museum walls and studio center exhibits across the country.

**Smith, Nima-Poovaya** is Director of Alchemy, a cultural enterprise company whose central concern is the development of ideas into creative product with a particular interest in the exploration of the confluences of different cultures and disciplines. She is Director of Connect: People, Place and Imagination - Cartwright Hall Art Gallery Collections. Nima is also Project Director of Pillars of Light, a year-long, region-wide programme of events exploring different aspects of Muslim cultures and heritage.

Nima was Head of Special Projects at the National Museum of Photography, Film & Television, Bradford until April 2004. Previously, as Director of Arts at Yorkshire Arts (now Arts Council, Yorkshire) she project directed the extremely successful Year of the Artist campaign for Yorkshire and the Humber region in 2000 - 01. As Senior

Keeper, International Arts at Bradford Art Galleries and Museums from 1986 -1997 she curated a number of nationally acclaimed historical and contemporary exhibitions relating to themes as varied as Women Artists of Pakistan and 101 Saris from India. She also set up the Transcultural Gallery, which houses the permanent international collections of Cartwright Hall. She has written and lectured extensively on the arts.

**Sobel, Anna** is originally from New York City. She received her BA in English from Wesleyan University where she first became involved in puppetry after witnessing an inspiring performance by Vermont's activist troupe Bread and Puppet Theatre. From 2001-2003 she worked for an educational children's theatre based in Washington, D.C. called Blue Sky Puppet Theatre. She came to India in September 2003 on a nine-month Fulbright grant to study Indian puppetry and its use as a tool for effecting social change.

**Sood, Anubha**, a graduate in Social Policy and Planning in Developing Countries from the London School of Economics (2002) is currently working as a Manager-Market Access Initiatives with AIACA-All India Artisans and Crafts Workers Association. In the past she has worked with Action Aid, OXFAM, Dastkar and URMUL Trust. She specializes in various aspects of craft related income generation programme-identification of crafts, craft communities, production planning, quality control, linking with the appropriate markets and self sustenance of the programme. She has conducted extensive training programs with women and artisans in various aspects of income generation. She has also helped set up a crafts shop in Lucknow called SANATKADA.

**Southwell, Dr. Mirjam** works and writes on design education in the United Kingdom.

**Sunny and Meeta** are a couple working towards providing rural communities with the means of a sustained livelihood. Sunny has worked with NGO's and projects involved in afforestation, drought relief, craft development and community participation in Rajasthan, Uttar Pradesh and Bihar. He worked for a year in Haryana coordinating a rural centre for organic farming, informal learning, raising women awareness while editing and writing booklets and magazines which tried to evolve practical programmes stemming from ecological indigenous visions.

Before striking out with her partner Sunny, Meeta worked with Dastkar for 4 years organising crafts groups and establishing Crafts Bazaars in different cities. For the past 12 years Sunny and Meeta have been developing ranges of natural dyes and block prints on tussar, cotton, silk, jute with an artisan family in Rajasthan. Simultaneously they have been working with artisan families making artificial jewelry out of threads and with lacquer workers. They consult for craft agencies and groups and develop craft merchandising avenues.

**All India Artisans and Craftworkers Welfare Association, (AIACA)** set up as a membership-based apex body for the handloom and handicraft sector seeks to represent a range of organizations to engage in policy advocacy activities. In addition AIACA is also implementing a certification program for Indian Handicrafts under the Craftmark Initiative.

**The ANT** a registered charitable trust set up with a mandate to work towards development in the North Eastern region of India. Based in the refinery town of

Bongaigaon in lower Assam, its work is concentrated in direct intervention with village communities, a resource organisation involved in capacity building and training of other development organizations and socially committed youth.

**Tiwari, Sachin Kumar** is a designer educated from the Indian Institute of Crafts & Design, Jaipur. His area of specialization is three dimensional design, i.e., dealing with hard goods. In the past he has done assignments in various craft clusters around India. He is presently working in Jaipur.

**Tyabji, Laila**, is a designer, writer and founder member and Chairperson of DASTKAR, a Society for Crafts & Craftspeople. She has worked in the craft and development sector for over 3 decades. In 2003 she was awarded the AID TO ARTISANS Preservation of Craft Award in New York – the 2nd-ever recipient.

Laila's work with artisans includes the Chikan workers of SEWA Lucknow, Kasuti embroiderers in Karnataka, Mahubani painters and sujni quilters in Bihar, regurs in Rajasthan, and Banjara and Rabari mirror work craftswomen in Kutch and Maharashtra. One of her most rewarding projects has been the creation of new employment avenues through craft for pastoral communities displaced by the Tiger Reserve in Ranthambhore. A recent intervention has been in Kashmir, working with women victims of terrorist insurgency, using embroidery as a catalyst for social and emotional recovery.

Previous to DASTKAR, Laila Tyabji studied art in India and Japan and worked as a free-lance designer in textiles, graphics and theatre. She writes and speaks regularly on craft, design and social issues.

**Uzramma**, a practicing goldsmith, has been instrumental in promoting Andhra crafts, particularly Kondapally painted wooden figures, Nirmal painted wood, Etikoppakka lacquered wood and Kalahasti Kalamkari (hand-painted temple cloths). She is one of the founding trustees of the Dastkar Andhra Trust, dedicated to the support of the cotton handloom industry of India, and of the Decentralized Cotton Yarn Trust, which promotes small-scale cotton yarn production for handweaving and is currently involved in a research project to develop small-scale pre-spinning processes.

**Verma, Benedicte Martin** is a photographer and camerawoman. After graduating in philosophy, she studied film making for two years in Paris. She has directed four documentaries in France and India. She has lived in India since 1998. Loves Indian crafts and craftspeople.

**Walikhanna, Charu** is a Supreme Court Lawyer and Member of the Executive Committee of the Supreme Court Bar Association. She is a Member of the Inter-Ministerial Committee on protection of Holders of Indigenous Knowledge, Dept. of Education, Ministry of HRD, Govt. of India. Charu is a trained graphic designer from Sir J.J. Institute of Applied Art, Mumbai and a Doctoral Scholar (Law) in intellectual property. Founder and President of Social Action Forum for Manav Adhikar (SAFMA), an NGO working in the field of promotion of human rights and protection of the rights of vulnerable and marginalized sections of society. She has authored and edited several publications.

**Yadav, Aarti** is a student at the Indian Institute of Crafts and Design, Jaipur.

**Yagna** is currently a student of M.A in Social Work, at the Tata Institute of Social Sciences. She finished her schooling from Sardar Patel Vidyalaya and completed her graduation in History from Lady Shri Ram College, Delhi University. She has explored and built an understanding on various issues, such as women in Panchayati Raj, rural livelihoods, role of urban youth, alternative education and so on. She has previously worked with organizations such as Pravah, Kutumb, Mahila Rajsatta Aandolan, SIDH and Foundation for Ecological Security. She is currently doing a research project on the livelihood of Patua artists in Naya village. In the future she would like to explore the use of creative media and its role in social change.

**Yang, Minja** is the Director and Representative, UNESCO, Delhi

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Ritu Sethi  
P. No - A-1379910  
Valid up to 10/6/2006

ANURADHA CHENY  
L.C. IN. V. TRUST DEED  
NO - 1485

17/1/99

Anita Katyal  
P. No. 093  
Issued by P. B. G. O. V. I. N. D. I. A.

THIS TRUST DEED made this 4th day of March in the year 1999 of the Gregorian Calendar between SHRIMATI RITU SETHI, Resident C-12, Bogal Nagar, New Delhi-110 047, Wife of Shri Ritu Sethi, hereinafter called SETTLOR (which expression shall unless inconsistent with or repugnant to the context include her heirs, executors, administrators and representatives) of the ONE PART; (1) Miss ANITA KATYAL, R/o A.31, Gulmohar Park, New Delhi-110 049, D/o Mr. K. KATYAL; (2) Dr. ANURADHA CHENY, R/o 39, Dakshinapuram, Jawahar Lal Nehru University Campus, New Delhi-110 067, W/o Dr. Kamal M. Cheny called the "TRUSTEES" (which expression shall unless inconsistent with or repugnant to the context include their respective heirs, executors, administrators and representatives) of the OTHER PART.

WHEREAS the SETTLOR is desirous of settling a sum of Rs. 100,00 (Rupees One thousand and one hundred only) on trust and this sum constitutes the nucleus of the TRUST hereinafter established.

AND WHEREAS the TRUSTEES aforementioned have after careful thought agreed to the request of the SETTLOR aforementioned asking them to act as TRUSTEES of these presents and to hold the said sum of Rupees One thousand and one hundred as a nucleus of the Corpus or Trust Funds and all other sums, chattels, immovable property, bonds, securities that may from time to time form a part of the Trust Funds/Trust estate/Corpus upon the trusts hereinafter declared;

NOW THIS TRUST DEED WITH SETHI AS FOLLOWS:

1. THE SETTLOR does hereby give, transfer, convey, deliver a sum of Rupees One thousand and one hundred in consideration of the constitution of this Trust. The TRUSTEES hereby receive and take over the aforesaid sum of Rs. One thousand and one hundred and they shall hold the same and all other sums and properties that may form parts of Trust Funds/Trust Estate/Trust Corpus for attainment of the objects of this Trust, and conditions in these presents, as mentioned hereinafter.

2. NAME CLAUSE:

The Trust shall be named THE CRAFT REVIVAL TRUST hereinafter called the "TRUST".

Ani Chenoy

Ritu Sethi

Anita Katyal

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3. REGISTERED OFFICE CLAUSE:

The Registered Office of the TRUST shall be at 10, Adhchini, Sri Aurobindo Marg, New Delhi-110 017 or such other place as the Trustees may from time to time determine. The Trustees may, in their discretion, open any offices or branches anywhere in India or any other country.

4. OBJECT CLAUSE:

The objects of the Trust shall be:

MAIN OBJECTS:

- a) To arrange collection of information about crafts ancient and contemporary, which crafts may employ diverse media such as textiles, wood, paper, inorganic metals, earth, clay, stone, barks, pulps, fibres or other organic substances and which crafts may use any creature processes whether mechanical, chemical or of any other kind and which crafts may employ skills of dyeing, writing, engraving, basketing calligraphy, embroidery printing, weaving, drawing, painting or any other skills, thus the term crafts encompassing any kind of craft as community understood;
- b) To commission schemes and make arrangements in order to collate, arrange, edit, summarise and present aforesaid information on crafts;
- c) To research, discover, identify designs, design ideas, motifs, design themes used in crafts by crafts persons and then to preserve these by appropriate documentation;
- d) To cause research into the tools and process employed by crafts persons for craft creatures and to organise studies that may lead to improvement of such tools and process;
- e) To arrange study and research with respect to raw materials employed in various crafts, their seasoning, pickling, curing or any kind of pre-production treatment so that better knowledge is established regarding both the raw materials and their treatment;
- f) To place information regarding raw materials, processes, tools, designs, techniques or anything whatsoever with respect to crafts within the reach of crafts persons or of aspirants to learning crafts, so that they are better placed to engage in the production and design of crafts;

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- g) To organise gatherings of persons engaged in either the creation, teaching or learning of crafts to disseminate information regarding the aforementioned aspects of crafts, thus popularising crafts;
- h) To innovate and then propagate such methods by which the numbers of persons engaged in craft creation is augmented and to provide to increasing crafts persons documented information on crafts, their creation-processes, requisite tools and design features;
- i) To develop libraries or store houses that shall contain such information as aforesaid on crafts;
- j) To publish/print or to cause publication/printing of books, pamphlets, hand-cuts, leaf-lets, treatises, regarding crafts in general;
- k) To make films/video films/photographs any other visual depiction or to order/cause making of films/video films/photographs/any other visual depiction regarding crafts;
- l) to entertain arrangements with other organisations/persons in India or in other countries in order to promote/popularise crafts;
- m) To arrange exhibitions, other events including Seminars, with a view to promoting crafts and their creation;
- n) To establish institutions dedicated to the cause of research and propagation of crafts and to build, construct or to cause building/construction of edifices or to acquire/purchase immovable property with a view to propagating information regarding crafts;
- o) To make grants give allowances, scholarships or financial aid to such persons/institutions as are interested in the promotion/advancement of research documentation and promotion of crafts;
- p) Notwithstanding anything contained in preceding clauses or sub clauses, to take any other measures to promote/popularise crafts in general;

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*R. Sathi*  
*Amrita Kalyan* ....



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- q) To do all such things and to perform all such acts as may be necessary or proper for the achievement of any or all of the objects aforesaid.
- r) To disseminate information or data, or any other material in respect of any craft, in any form or manner whether mechanical such as written or typewritten forms or whether in electronic form such as by internet or whether transmitted by means of digital technology or whether in any other form or manner that the trustees consider appropriate. To essence of this object in this clause is that trustees shall choose appropriate means for dissemination of information in respect of any aspect of any craft and nothing said in these presents shall detract from the objects thereof;

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5. OTHER OBJECTS

- 5.01 to invest the Trust assets in sound profitable securities and ventures;
- 5.02 to open and maintain account or accounts of the Trust in bank for the purpose of keeping the moneys of the Trust and to operate the same or to authorise one of the Trustees and one worker - the Director of the Trust to operate them;
- 5.03 to purchase or hire or to take on lease, land, buildings and other movable and immovable properties in the name of the Trust;
- 5.04 to invest, dispose off, transfer and otherwise deal with the subject matter of the Trust in such a manner as the Trustees deem fit and order to do in carrying out the objects of the Trust;
- 5.04 to raise or borrow money required for the (a) purpose of the Trust on a mortgage or pledge of the Trust estate or any part thereof with or without any security and at such a rate of interest and on such terms as the Trustees shall think fit;
- 5.05 To pay to the Government or to pay to any public/ local authority rent, rates, taxes, assessment dues, duties and outstandings that may from time to time be levied in respect of other Trust assets or any part thereof;
- 5.06 To defray out of the income of the Trust all expenses and other outgoings of and incidental to the creation, maintenance, management and administration of the Trust;

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*Anita Katsal*

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- 5.07 To undertake and carry on any lawful activity for augmenting the Trust assets;
- 5.08 To accept donation (in cash or kind), subscriptions, grants, presents and to collect dividends, rents, interest and other income of the Trust Fund etc. for being utilised to further the objects thereof;
- 5.09 To take over the management of any other public or charitable institutions, project or branch of any such institution on such terms and conditions as the Trustees may deem fit and to manage such institutions;
- 5.10 To acquire by gift, purchase, exchange, lease or hire or otherwise any lands, buildings and any other property movable and/or immovable and any estate or interest or interests for the furtherance of all or any of the objects of the Trust.
- 5.11 To invest the funds of the Trust not immediately required in deposits with Nationalised Banks or with Undertakings or in any securities authorised under the Income Tax Act, 1961 or other applicable laws in force from time to time;
- 5.12 To create any Reserve Fund, Sinking Fund, Insurance Fund, Provident Fund or any other special fund whether for depreciation or repairs, improving, extending or maintaining any of the properties of rights of the Trust and/or for recoupment of working assets and/or for benefits of the employees and for any other purpose for which the fund deems it expedient or proper to create or to maintain any such fund or funds;
- 5.13 To do all such other lawful acts, deeds or things either alone or in conjunction with other organisations, as are incidental or conducive to the attainment of any of the above objects;
- 5.14 To provide for the welfare of the employees of the Trust;
- 5.15 To make Rules and Regulations for the conduct of the affairs of the Trust and to add, amend, vary or rescind them from time to time;

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Datta Kargal*



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- 5.16 To accept upon such income as the Board of Trustees may think fit any grant, donation or contribution in money, kind or land or other property impressed with the Trust to carry out the objects referred to in sub-clauses 3.01 to 3.17 of Clauses A and D of para thereof PROVIDED THAT the terms upon which such grants, donation, contributions shall not in any way be inconsistent with or repugnant to the objects of these presents.

BOARD OF TRUSTEES

6. The management and control of the Trust, the Trust properties and the Trust Fund shall vest in the Trustees. The number of Trustees shall not exceed seven and shall not be fewer than three. The Trustees may at any time by simple majority elect additional Trustees either to comply with requirement that there shall always be no fewer than three trustees or for any other reason, providing the aggregate number of trustees shall not exceed nine inclusive of the Chairperson. The Chairperson shall have a casting vote when electing additional trustees.
7. There shall be a Board of Trustees. The following persons shall be the first Trustees:
- i) The SETTLOR herself namely Shrimati Ritu Sethi, R/o C.1, Soami Nagar, New Delhi-110 017, Wife of Shri Nitin Sethi.
  - ii) Dr. Anuradha Chenoy, R/o 39, Dakshinapuram, Jawaharlal Nehru University Campus, New Delhi-110 067, Wife of Dr. Kamal M. Chenoy.
  - iii) Miss Anita Katyal, R/o A.31, Gulmohar Park, New Delhi-110 049, D/o Mr. K. Katyal.

The aforementioned Trustees shall be Trustees for life unless they desire to relinquish Trusteeship by resignation or are disqualified as provided hereinafter.

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Chairman of the Board of Trustees

5. Shrimati Ritu Sethi, the SETTLOR shall during her life time be Chairperson of the Board of Trustees for the duration of her life and upon her demise, the Trustees shall from among themselves elect a Chairperson for such time - duration as they desire.

Appointment of Committees and Sub-Committees

9. The Trustees may appoint such Committees, and/or sub-committees as deemed necessary in pursuance of the objects of the Trust, with such powers, and responsibilities and functions as the Trustees may decide.

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Termination of Trusteeship

10. A person shall cease to be Trustees on his death or in case of a Trustee appointed for a specified term or tenure when his term or tenure expires, as also when a Trustee resigns or is requested to resign by three/ fourths of all the Trustees or if he becomes bankrupt or insane.

Resignation

11. A Trustee may resign in writing addressed to the Chairman without assigning any reasons and such resignation shall take effect automatically after one month from the date of resignation unless revoked in the meanwhile.

12. APPOINTMENT OF NEW TRUSTEES

If and when the Trustees of THESE PRESENTS shall die and/or desire to retire or refuse or become incapable to act in the Trust thereof or shall take the benefit of insolvency law for the time being in force and in every such case it shall be lawful for the surviving or constituting Trustee or Trustees for the time being of THESE PRESENTS, to select a new Trustee in place of the Trustee or Trustees do dying or

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desiring to retire or refusing or becoming incapable to act or taking the benefit of the insolvency law, and upon every such appointment or vacancy, the number of Trustees for the time being of THESE PRESENTS shall not be less than three or more than seven. The Trustees provided that by the appointment of such additional Trustees or Trustee, the maximum number of Trustees fixed above shall not be exceeded.

13. EFFECT OF APPOINTMENT OF NEW TRUSTEES

On a new or additional Trustee being appointed and on his/her signifying his/her acceptance in writing to the effect of his/her accepting the appointment, the Trust property shall automatically vest in him/her alongwith the other Trustees for the time being and he/she will be entitled to carry out all the duties and functions of a Trustee without any other deed or writing.

VESTING OF TRUST PROPERTY

14. On a new Trustee being appointed and on his signing the minute book, the Trust property shall vest in him alongwith the other Trustees for the time being and he shall henceforth be charged with the powers and duties of a Trustee.

15. POWERS OF THE BOARD OF TRUSTEES

- 15.01 Without effecting the generality of powers and functions of the Trustees to manage and administer and functions of the Trustees to manage and administer the Trust, the Board of Trustees shall have the following functions:-

- (1) To borrow if need be against the security of the assets of the Trust by way of bank overdrafts loan or otherwise, as may be necessary, for the benefit of the Trust and for more effectively carrying out the objectives of the Trust provided however Board of Trustees unanimously agree on such borrowings and limited to the terms of their decision or agreement and to authorise two or more of the Trustees to execute such documents, deeds, papers etc. as may be necessary in connection therewith.

*Handwritten signature: Anil Chavany*

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*Handwritten signature: K. S. Patel*



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To arrange for and/or authorise the signing or execution of any agreement, contract, instrument, document or any other paper or writing required to be signed and executed on behalf of the Board of Trustees by and two of the Trustees to be nominated in this behalf by the Board of Trustees and to make the same effective and binding as if the said agreement, contract, instrument or document or paper or writing were signed by the Board of Trustees.

- (iii) to appoint or make provisions for the appointment of a sub-committee of the Board of Trustees and/or others to attend to or supervise or conduct specified jobs or functions or Trust matters in such manner and subject to such rules and regulations as the Trustees may prescribe.
- (iv) To authorise any one or more of the Trustees to hold any property or any fund or any investment of the Trust subject however to such terms and conditions, rules and regulations as the Board of Trustees may from time to time think fit and proper.
- (v) To spend any portion of the corpus or the income of the Trust Fund for purchasing any land or constructing any building or buildings for and in the name of the Trust for the purpose of carrying out promoting and/or executing any or all of the objects of the Trust.
- 15.02 The Board of Trustees shall from time to time after meeting the expenses of and incidental to the management of the Trust Properties and of the Trust decide the particular objects for which the income or corpus of the Trust Fund or Properties for the time being available shall be applied.
- 15.03 The Board of Trustees may accept any donation or contribution in cash or in kind from any person, firm, company, corporation, association, institution or trust (including the Settlor or Trustees or any of them) for the furtherance of the objects of the Trust or for any one or more of them upon such terms and conditions as they may in their absolute discretion think fit and which are not inconsistent with the objects of the Trust. The Board of Trustees may also take over the management of any other charitable or public institutions on such terms as they think fit and may manage such institutions.

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- 15.04 The Board of Trustees shall cause true and accurate accounts to be kept of all moneys received and spent and of all matters in respect thereof in the course of management of the Trust properties or in relation to the carrying out of the objects and purpose of the Trust as well as of all the assets, credits and effects of the Trust Properties.
- 15.05 The Board of Trustees may invest the Trust Estate either in the purchase of immovable properties or in such manner as allowed by the law as may be in force from time to time and to convert, alter, vary, dispose off or transfer such investments from time to time provided that such investments shall not be made which are directly or indirectly for the benefit of any person referred to in sub-section (3) of section 13 of the Income Tax Act, 1961, or any subsequent amendments as may be made from time to time.
- 15.06 If the income from the Trust property in a particular year is not fully utilised, the unexpended income subject to the applicable provisions of the Income Tax Act, 1961, shall be carried over to the next year or years and spent in such subsequent year or years for the advancement of any of the objects of the Trust.
- 15.07 The Board of Trustees shall be at the liberty to sell such portion or portions of the movable or immovable properties forming part of the Trust Estate either by public auction or by private contract at such price or prices and on such terms and conditions relating to the title or otherwise in all respects as they may in their absolute discretion think fit and to rescind or vary any contract for the sale thereof and to resell the same without being answerable for any loss occasioned thereby and to execute all conveyances or other assurances and to pass valid and effectual receipts and discharges for all moneys received by them.
- 15.08 The Board of Trustees shall keep an account or accounts with any bank or banks, to operate such account or accounts whether in debit or in credit and to give all appropriate instructions to the banker or

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bankers concerning the operation of such account or accounts and to authorise by appropriate resolution two or more of the Trustees jointly with an agent appointed by the Board of Trustees in this behalf to operate such account or accounts.

- 15.09 The Board of Trustees may pay all charges and outgoings payable in respect of any immovable property for the time being forming part of the Trust Fund and may carry out repair required to be done to the same and to keep the same insured against loss or damage by fire and may incur all other costs, charges, and expenses incidental to the administration and management of the Trust Estate and the properties for the time being belonging to the Trust as they may in their absolute discretion think fit.
- 15.10 The Board of Trustees may manage or supervise the management of any lands, hereditaments, and premises for the time being comprised in the Trust Estate or any part thereof with power to erect, pull down, re-build, add to alter and repair houses and other buildings and to build drains and to make roads and fences and otherwise to improve and develop and to cultivate or cause to be cultivated all or any of the said lands, hereditaments and premises and to insure houses, buildings, against loss or damage by fire and/or other risks or to let, lease, make allowances to and arrangement with tenants, agriculturists and generally to deal with the said lands, hereditaments and premises as they may deem fit in their absolute discretion.
- 15.11 The Board of Trustees may appoint Secretaries, Managers, Lawyers, Solicitors, Auditors, Architects, Engineers, Surveyors, or other employees for the purpose of management and supervision of the Trust Estate, for the collection of rents effects and profits for keeping the accounts and records and for the purpose of the Trust.
- 15.12 The Board of Trustees may establish its office at such place or places and may change such place or places from time to time as they may think fit.

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- 15.13 The Board of Trustees may demise the immovable property or properties for the time being and from time to time belonging to the Trust either from year to year or for any fixed term or for any terms of years or conditions as they may think proper and also accept surrenders of lease and tenencies and generally manage the same in such manner as they may think proper.
- 15.14 The Board of Trustees shall have full power to compromise or compound all actions, suite, and other proceedings and settle differences disputes touching the Trust Estate and/or the Trust Properties and to refer any such differences or disputes to arbitration and to adjust and settle all accounts relating to the Trust Estate and/or the Trust Properties and to do all other acts and things fully and effectively without being liable or answerable for any bonafide loss occassioned thereby.
- 15.15 The Board of Trustees may join, co-operate and amalgamate the trusts created by these presents or any portion thereof with any trust or institution having allied and/or similar objects upon such terms as they may in their absolute discretion think fit.
- 15.16 The Board of Trustees may from time to time frame schemes and rules and regulations to carry out the objects of the Trust and for managing the affairs of the Trust and otherwise for giving effect to the objects and purposes of the Trust and for managing the affairs of the Trust and otherwise for giving effect to the objects and purpose of the Trust and to vary the same from time to time as the trustees may in their discretion deem fit and proper.
- 15.17 The receipts granted by the Board of Trustees or any one or more of them for any moneys, stocks, funds, share, securities or investments paid, delivered or transferred to them in exercise of the Trust or powers hereof

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shall effectually release and discharge the person and persons paying, delivering or transferring the same therefrom and from seeing or from being bound to see the application thereof or being answerable for the loss or misapplication thereof.

- 15.18 The Board of Trustees shall be entitled at their discretion from time to time to start, discontinue, abolish and restart any charity or charitable institution, to impose any condition or conditions to any subscription, or donation made by them and to earmark any portion of the Trust Property or income for any particular object or objects.
- 15.19 The Board of Trustees may re-imburse themselves and pay and discharge out of the Trust Fund all expenses incurred by them in or about the execution of the Trust or any of their duties under these presents including travelling expenses according to the rules and regulations of the Trust. The principles should be the same as applicable in the London Trust.

16. GENERAL

- 16.01 The Financial year of the Trust shall end on 31st March every year provided that the Board of Trustees shall be at liberty to change the same from time to time if they so deem it fit and proper.

16.02 POWERS TO DETERMINE ALL THE MATTERS OF DOUBTS OF DIFFICULTY

It shall be lawful for the Board of Trustees to settle and determine all matters of interpretation of THESE PRESENTS as well as matters of difficulty, doubt or dispute and all questions arising in the course of, incidental to the administration, management and execution of the trust and the powers of THESE PRESENTS and any such settlements and determination (alongwith the questions involved may have been actually raised) shall be valid, binding and conclusive and shall not be objected to or reopened upon any ground whatsoever.

16.03 POWER TO MAKE RULES/BYLAWS

It shall be competent for the Trustees from time to time to make rules and byelaws not inconsistent with express provisions of

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these presents as the Trustees may deem proper for facilitating the management of the Trust, assets and the regulation and conduct of the Trust. The Trustees may from time to time repeal or alter, amend, rescind or add to such rules and byelaws.

16.04 POWERS TO AMEND THE RULES

If in the opinion of the Trustee, circumstances so require the Trustees may, unanimously make any change or changes in the rules they may consider necessary for the better management or administration of the Trust activities or for carrying out the objects of the Trust.

- 16.05 The Board of trustees would be competent and empowered to do all such things as may be required for the fulfilment of the objectives of the Trust as mentioned in Clause 3.00

17.0 INVESTMENTS

17.01 INVESTMENT OF TRUST FUND

All moneys forming part of the Trust fund and requiring investment shall be invested on behalf of any in the name of the Trust or the Trustees to be held exclusively for the purposes of the Trust for the time being in or upon any of the securities authorised by Income Tax Act, 1961, or any other applicable law in force from time to time for investment of Trust Funds or in deposits with any Scheduled Bank or Banks or central, provincial or district co-operative banks in India.

17.02 IN WHOSE NAME THE MONEY TO BE INVESTED

All money forming part of the Trust Fund and requiring investments shall be invested and the conveyance or other assurance in respect of any immovable property or properties forming part of the Trust Fund shall be obtained on the name of the TRUST.

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18.0 ACCOUNTS AND AUDITS

The Trust shall get maintained regular accounts of the Trust Fund and shall get the same duly audited by a firm of Chartered Accountants, the accounts and audit reports and the reports of the Trustees shall be published atleast once a year.

19.0 INDEMNITY TO THE TRUSTEES

The Trustees for the time being of THESE PRESENTS shall be chargeable only such moneys, stocks, funds, deposits and securities as they shall actually receive notwithstanding their signing of any receipt for the sake of confirmity and shall be answerable or accountable only for their own acts, receipts, neglects, default and not for those of others like any bankers, auctioneers or any other persons with whom or into whose hands Trust moneys or securities may be deposited or come in accordance with THESE PRESENTS not for the deterioration or loss of any stocks, funds, deposits, or securities not for any defects or insufficiency of the title or for any other losses unless the same shall happen through their own acts and omissions.

20.0 POWER TO MODIFY THE TERMS OF THE TRUST IN THE INTEREST OF BENEFICIARY

The Trustees appointed in this deed will have the power to modify the terms of the Trust as they deem fit to keep the interest of the beneficiaries always in their mind. Whenever such modification is proposed, the decision of the majority of the Trustees shall prevail even over those Trustees who may have given their dissent to such modification.

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21. DISSOLUTION OF THE TRUST

In the case of dissolution of the Trust, remaining assets of the Trust shall be handed over to some other Charitable Trust Institution having similar aims and objects.

In witness whereof the trustees have executed this deed at New Delhi on this 14th day of MARCH, '99 in the presence of the following witnesses:

WITNESS:

*[Signature]*

LUNIL K. GUPTA  
S/o SH. D. N. GUPTA  
R/o 6/19, SARAI PRAYAGHAR,  
NEW DELHI - 110016.

DL/02/009/270561  
Dt: 12/5/95

*[Signature]*  
RITU SETHI  
SETTLOR TRUSTEE

*[Signature]*  
ANITA KATYAL

*[Signature]*  
SWARN SINGH  
Advocate (L-1020/95)  
Off. cum. Res. S-21, Pyl. Colony  
Santaspuri, New Delhi-110005

*[Signature]*  
Dr. ANURADHA CHENOY