

Annual Report

Kattaikkuttu Sangam

2021-2022



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*Block print from the chapbook Dice and Disrobing: Dharmaraja stakes Draupadi in the game of dice*



## Annual Report 2021-2022

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## In memoriam Mrs. Mina Swaminathan (1933–2022)

With the passing away of Mina Swaminathan the Kattaikkuttu Sangam has lost a passionate Kattaikkuttu rasikar and a critical advisor. Mrs. Swaminathan has been instrumental in furthering the cause of the organization from its inception, liaising with the government to help us secure our FCRA certificate and recognition for the Kattaikkuttu Gurukulam as an elementary school. A fiery advocate of gender equality, she questioned Rajagopal early on as to the absence of women in the tradition, motivating him to begin teaching Kattaikkuttu to rural women and girls. With her short hair she was an iconic figure at rural all-night performances, which she loved and where not everybody believed she really did speak Tamil until she opened her mouth. She was a mother to the Sangam and to all of us, representing the interests of the organization, supporting our use of theatre in education, encouraging us to develop plays on social issues and intervening when she thought things did not go the way they should. We are deeply thankful for all the help and the advice -- solicited and unsolicited -- we have had the honour to receive from her over the last 32 years. Her presence and love will be missed so very dearly.

Fulfilling a long-standing wish expressed to Rajagopal in 1990, the Sangam staged an all-night performance of *Karna Moksham* on the 5th of April 2022 to celebrate the life, work and our friendship with Mina Swaminathan, advisor of the Kattaikkuttu Sangam from 1990 to 2022.

## Letter of the directors

More than 2 years have gone by since the Covid-19 pandemic burst upon us. The time that has passed since sometimes feels like a void — as if evaporated without leaving a trace in our memories and on our work. The pandemic wiped out almost all the Sangam's sources of income. Live performances fell away while creating an online presence for Kattaikkuttu performances was not easy. In the absence of foreign tourism, our visitor programme and its carefully build contact network with Indian and foreign travel agencies is no longer operative. Our Guesthouse has been fairly empty because of local travel bans and lock downs. No longer can we rely on the skills and work of onsite volunteers as we did in the past. Philanthropic sources have diminished and we have had to turn to online fund-raising to support our artists. In addition, we have had to dip deep into our own funds to allow the Sangam, its staff and facilities to function. In 2021-2022 40% of all expenditure (₹ 26 lakh) came from our own funds.

The onset of the pandemic coincided with the Sangam's transition from Gurukulam to Knowledge Centre. The Gurukulam was a unique experiment, a residential artistic and educational institution that provided young and very young people from marginalized, rural backgrounds with access to the fundamentals of Kattaikkuttu in combination with quality education and comprehensive care. We envisage its successor, the Knowledge Center, as a physical and creative space where Kattaikkuttu's complex indigenous knowledge system and know-how can be preserved, displayed and transmitted to future generations. We had hoped to begin giving shape to the Knowledge Centre by offering all-round training in the foundational aspects of Kattaikkuttu (voicing/singing, music, movement, acting, make-up and costuming), in combination with incidental specialized theatre workshops. The pandemic put this development on a temporary hold.

### Kattaikkuttu

Kattaikkuttu theater is an integral part of the intangible Tamil cultural heritage. It is our primary focus and source of inspiration.

At the Sangam, we maintain and develop this traditional theater form adapting old plays and creating new, original work. We make Kattaikkuttu's embodied know-how accessible to multiple audiences through workshops and long-duration training to ensure that generations to come will be able to enjoy and take part in its rich story repertory, its vigor and aesthetic beauty.

The Sangam is a not-for profit registered society. Its goal is a dual one: supporting Kattaikkuttu as a theatre in its own right and enhancing the social and economic situation of marginalized rural performers professionally involved the theatre.





make-up for TAVAM - K Venda

This annual report tracks the activities that we were able realize in 2021-2022 in spite of and thanks to the pandemic. The shifting avatars of Covid-19 meant that these activities were limited in scope and often took their final shape only at the last moment. Our biggest worry during this time has been the impact of the pandemic on the livelihood of Kattaikkuttu's professional performers. Like the previous year, fundraising in support of our member-artists and their families has been priority number one. We are immensely grateful to all donors, known and unknown, who have contributed to our Support Rural Kattaikkuttu Artists without Work Campaign.

During 2021-2022 we worked with a limited staff, the composition of which changed frequently. The after-effects of the pandemic and the steep rise in the cost of living motivated some people to look for better-paying jobs. As an NGO we are dependent on donor funding and our own resources. It is difficult for us to compete with the salaries paid by the government and industries in nearby Special Economic Zones. We experimented successfully with hiring daily labour – typically women – to take care of the rice planting and weeding.

Wriggling our way through the different constraints imposed upon us by the pandemic, still quite a lot of activities did take place. We are immensely proud to present the first results of the ongoing **KATTAIKKUTTU WOMEN'S DREAM PROJECT**. In addition, P Rajagopal and Jeeva Raghunath devised **SANTIPPU** or **ENCOUNTERS**, a collaborative production combining Kattaikkuttu and Storytelling. We worked on enhancing the infrastructure of the Kuttu Kalai Kudam and will continue to do so in the next financial year. From September to December 2021, we hosted former students, A. Bharathi and P. Sasikumar. Both study English (3<sup>rd</sup> year) at Ashoka University in Haryana. As all their academic classes went online because of the pandemic, we offered them the possibility to stay at the Kuttu Kalai Kudam where Internet connectivity was available that their villages lacked.

Sadly, the onset of the 3<sup>rd</sup> Covid wave forced us to cancel the Kattaikkuttu's Sangam's annual **PERFORMING ARTS FESTIVAL 2022**. The festival was supposed to showcase performances by different Kattaikkuttu companies on 8 subsequent weekends from January 1 to February 19, 2022. We tried pushing the festival to February-March, but government regulations remained in place that forbade the organization of political and cultural meetings for quite some time after the 3<sup>rd</sup> wave had subsided.

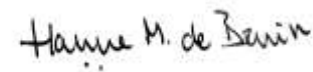
We sincerely hope that our work has made a difference to the world of Kattaikkuttu and the lives of its artists. We are immensely grateful for the support we have received from our loyal supporters, in particular from our sister organization Kalai Manram, Hamasil Foundation, Dalyan Foundation and the Ministry of Culture, Government of India. Your support took many different forms from funding us to brainstorming with us about the future. We are also incredibly grateful to the Kattaikkuttu Ambassadors, in particular Rustom Bharucha and Leela Samson, who have been lending a listening ear to our plans and worries.

We look forward to meeting you in person at the Kuttu Kalai Kudam to participate in a workshop, watch a performance or use our onsite accommodation situated amidst an organic garden and offering you a relaxed stay in a serene and inspiring environment.



P Rajagopal

Executive Director | Artistic Leader



Hanne M de Bruin

Secretariat | Programme Director | Fundraising | Productions





backstage getting ready for Duhsasana in TAVAM - S Tamilarasi



## Organizational news

### Elections for a new executive board

As the term of the executive board of the Sangam had come to an end, elections for a new board took place on the 23<sup>rd</sup> of November 2021. Following a resolution, the number of board members was reduced from 15 to 11 in order to make the functioning of the board more efficient. While the principal positions remained unchanged, we are happy to see a new generation of members taking on administrative roles. We welcome S. Tamilarasi and T. Veluchami to the newly elected executive board. We thank all members of the old executive board for their work and punctuality to attend the executive board meetings. We thank the parting members of the old board for their participation and thoughts: B. Saravanan, M. Masilamani, R. Devan, E. Parthipan, M. Arumugam and G. Srinivasan.

### Capacity building

In April 2021 Hanne prepared an elaborate vision document setting out the future direction of the Sangam and the current capacity of the organization to generate its own income (seriously affected by the pandemic). The document had 5 segments: arts, hospitality, farm, communication and intrinsic benefits. This motivated one of our donors, Dalyan Foundation in Switzerland, to offer us a **CAPACITY BUILDING INTERVENTION**. By giving us access to outside expertise, Dalyan wanted to help us give shape to and realize a sustainable transformation of the Sangam with Kattaikkuttu at its core.

### executive board as from 23.11.2021

Mr G Dhanapal, president  
 Mr K Jalanathan, vice-president  
 Mr A Kailasam, secretary  
 Mr TP Durai, deputy secretary  
 Mr M Shanmugam, treasurer  
 Mr K Maheshwaran, member  
 Mr R Velu, member  
 Ms P Thilagavathi, member  
 Mr K Guru, member  
 Ms S Tamilarasi, member  
 Mr T Veluchami, member

### Sangam facts

- total number of Sangam members as on 31 March 2022: 159 (9 women and 150 men)
- total number of employees: 10
- 4 executive board meetings
- 1 general body meeting
- new bank account opened with SBI main branch in New Delhi in compliance with amended FCRA
- renewal of FCRA certificate still under process
- 12A(a) registration and 80G exemption under IT Act renewed

The preparatory negotiations with Dalyan about the kind of intervention needed took quite some time. From our side we emphasized the importance of the practical implementation of a future design, in addition to the need for a Tamil speaking consultant able to communicate directly with the Sangam's principal stakeholders (executive director, board members, members and alumni of the Kattaikkuttu Gurukulam). We outlined our HR constraints and our idea, presented in the vision document, to use the Sangam's non-material and material assets, that is our artistic knowledge and know-how, facilities and land, to make the organization more self-sustainable. After evaluating two other consultancy options which did not seem to match our needs, we agreed to work with a Bangalore-based Tamil speaking expert, Mr. N. Krishna Venkitaraman of a consultancy called X-leap.

Krishna visited the Sangam from 6-8 February 2022 for a first, introductory meeting. He had a conversation with some of the young performers, all alumni of the Gurukulam, who happened to be present at that time. Subsequently, he joined one of them to witness an all-night Kattaikkuttu show. Hanne opened up her network of contacts to introduce Krishna to the complex Indian world of the arts, of which he had little experience, and to other experts familiar with the work of the Sangam. We had high hopes that, finally, an outsider's critical view and practical managerial and business knowledge would help us make the leap into an efficient, well-run and financially independent organization promoting Kattaikkuttu, the interests of the Sangam's artist-members and the organization itself.

Hanne and Krishna had several online discussions and a meeting in person in Bangalore in March 2022. However, at the end of the financial year, the design for the transition of the Sangam, including the establishment of a model Kattaikkuttu company, had not really progressed beyond initial ideas and a new organogram that looked quite top-down and an accompanying budget. While we liked some of the proposed ideas, for us it was pertinent to give these

ideas hand and feet – something that had not happened so far – and to ensure that the proposed organizational set-up was feasible also in terms of financing. We had expected a face-to-face discussion of the first stage of the design with the stakeholders of the Sangam, something that has not happened so far.

## COVID-19 SUPPORT TO ARTISTS

The pandemic brought to a halt all regular live performances resulting in a loss of income for Kattaikkuttu’s professional rural actors and musicians. As this was the 2<sup>nd</sup> year of the pandemic most of them had used up their reserves. We are grateful beyond limits to all of you who – called upon for the 2<sup>nd</sup> time – contributed to our fundraising campaign. We cannot emphasize enough how important your big-heartedness has been to help rural performers and their families financially transcend this difficult period. Thank you all so much for your generosity and compassion!

## SITUATION NOW

The good news is that the current Kattaikkuttu season (2022) sees a bountiful number of performances. These provide work and enable actors and musicians to replenish their finances. The number of festivals and invitations to perform makes us realize how much Kattaikkuttu’s rural spectators have been missing overnight performances. It alerts us to Kattaikkuttu’s pivotal role in connecting people and communities through performances and rituals.

## the Sangam raises 13 lakh in support of rural artists

- online fund raiser at the Milaap platform (₹ 4,39,235)
- donations from De Zaaier Foundation and Kalai Manram Foundation, both in the Netherlands
- donation from Bhuvana Foundation, Chennai
- contribution from Sangam’s Welfare Fund

## accomplished

- Kattaikkuttu artists supported with a total amount of 13 lakh rupees (or ₹ 15.899).
- 130 artist-members of the Kattaikkuttu Sangam and their families benefitted
- each of them received a total amount of ₹ 10,000/ in two tranches.





getting ready for Duhsasana in TAVAM - S Tamilarasi assisted by S Gobinath & P Rajagopal

# KATTAIKKUTTU WOMEN'S DREAM PROJECT

The Kattaikkuttu women's dream project began at the height of the 2<sup>nd</sup> Covid wave in April 2021. Facilitated by Hanne M de Bruin, 5 young women Kattaikkuttu performers, all alumni of the Kattaikkuttu Gurukulam, came together for a series of Zoom conversations. These conversations focused on the double stigma they faced: firstly, as women performers and, secondly, as performers of a stigmatized theatre form. All 5 women were based in remote villages and spoke from their homes or fields. Three of them are married (two with babies), one was pregnant at that time and two were completing their higher studies. Connectivity to make such conversations possible often did not work properly. Yet, the women performers decided to put in a funding application with India Foundation for the Arts in Bangalore. They proposed a production in which they wanted to speak through the medium of Kattaikkuttu about the constraints they face as rural women performers. By speaking up, these women challenged the convention that for them performing Kattaikkuttu professionally is deemed impossible and socially unacceptable.

The application to IFA was not successful, perhaps because the applicants did not, or could not, clearly enough define the outcome of their coming together as artists and women. Afterall, this was conceived as a dream project. Its goal was to allow the women participants to dream in a safe setting about possible creative futures in which trained actresses engage professionally with Kattaikkuttu, also after marriage and whilst caring for babies and (small) children. Having come so far, we decided to go ahead and raise funds for the project ourselves.

## when women dream

- 5 WOMEN – 5 alumni of the Kattaikkuttu Gurukulam
- fully-trained in Kattaikkuttu
- living in remote villages with their families or families-in-law
- 3 facilitators
- 1 scrip writer
- 1 film maker & team

## accomplished

- 3 Zoom conversations
- 3 residencies
- TAVAM, written & directed by P Rajagopal | produced by Hanne M de Bruin | facilitated by Maitri Gopalakrishna
- live performances at Kuttu Kalai Kudam and Ranga Shankara Theatre, Bangalore
- film version of TAVAM by film maker Sandhya Kumar, P Rajagopal & Hanne M de Bruin shown at Utsavam 2022, Dakshina Chitra





kids (Jishnu & Jayashree) minding themselves during women's residencies @ Kuttu Kalai Kudam



All women faced complex situations at home. A proper remuneration was extremely important providing them with leverage to negotiate their participation in the production. In some cases, members of a household were unaware that these women were still performing. Thus, arriving at a way to work together took much flexibility, creativity and clever subversion. The women found allies in their homes with whom they could be open and who would support them in obtaining permission from other household members through half-truths and strategic omissions. They brought their children to the residencies where we worked between feeds, naps and taking turns minding.

## RESIDENCIES

Dr Maitri Gopalakrishna, psychologist and arts therapist, facilitated two residencies. Maitri is a long-standing associate of the Sangam and she made her expertise available for free. During the last residency we had the pleasure of having well-known classical and contemporary dancer and cultural facilitator Anita Ratnam with us. Anita agreed to share her experiences of what it means to be an urban woman performer, in her case in a classical genre, with the rural Kattaikkuttu women performers. Maitri, through her expertise, teased out underlying, and often unexpressed, emotions and experiences of the women performers during all-night village performances and at home. She helped them concretize their vision and plan for a production. As an inside-outsider she also was a go-between between Rajagopal, who ultimately wrote the script for the play and directed it, and the women performers who are his long-time students. At the end of the residencies Hanne received a call from Arundhati Nag of Ranga Shankara Theatre, Bangalore. She invited her and Rajagopal to produce a play in Kattaikkuttu style about the impact of the pandemic on a traditional theatre. The production should have both a live and a digital version. This timely invitation allowed us to go forward with the production and produce a play and a film within a relatively short time-span.



confrontation between daughter-in-law (S Tamilarasi) and mother-in-law (A Bharathi) mitigated by a grandma (K Venda)

# TAVAM

Tavam is a milestone in the advancement of women in Kattaikkuttu. By creating this play and performing it, the women performers transcend for the first time the barriers of marriage and child birth after which, or so they have been told often, performances would no longer be possible. **TAVAM** addresses the constraints from within and outside family contexts that prevent young rural women from opting for a career on the stage.

Tavam means penance. But Tavam can also be translated as having to give up something in order to pursue a passion — in the case of the women fulfilling their passion to continue to perform Kattaikkuttu. Written and directed by P Rajagopal and assisted by Hanne M de Bruin, the play is based on information that perspired during the 3 residencies, with regard to being a women performer, the stigmatized status of Kattaikkuttu as a profession and the impact of the pandemic on the theatre.

**TAVAM** has been imagined as two journeys in opposite directions: on the one hand, Arjuna's journey to Mount Kailasa in search of the Pasupati weapon and, on the other hand, the journey of 5 young rural women Kattaikkuttu performers into a socially forbidden, male-only theatre world. In order to achieve his passion, Arjuna needs to perform an austere penance breaking off his social relationships with the world — as did happen during the pandemic. The journey of the women involves a different kind of tapas and resolve in which they need to negotiate the social constraints and the "reasons" rural society gives to prevent rural young

## TAVAM

The film has English subtitles and is available for viewing. Please do let us know if you have ideas where the film could be shown:

[info@kattaikkuttu.org](mailto:info@kattaikkuttu.org)

## acknowledgments

We are in particular indebted to the following organizations for lending their support to the Kattaikkuttu Women's Dream Project and the making of TAVAM live and its film version.

- donations from De Zaaier Foundation, Fideel Foundation and Kalai Manram Foundation in the Netherlands
- individual donations to online campaign Support for the Kattaikkuttu Women's Dream Project on Milaap platform
- International Relief Fund for Organizations in Culture and Education 2021, the German Federal Foreign Office, Goethe Institute (through) Ranga Shankara for supporting the filming of TAVAM.



women to use their artistic skills and continue their career in the performing arts. At a more symbolic level these two journeys represent the transmission of the Guru (Arjuna) to his female students who will become part of the next generation of Kattaikkuttu performers and teachers. The play intertwines three different threads: Excerpts from well-known Kattaikkuttu plays in which the women perform both the female and male roles in Kattaikkuttu style. These excerpts are mirrored by scenes performed in a realistic acting style that show the actresses within family settings and family-in-law settings negotiating their passion to perform. Finally, Arjuna's appearance and his songs from the Tamil *Devaram* (which normally feature in the off-stage performance of the play *Arjuna's Tapas*) provide a philosophical commentary on today's society and the problems the actresses face.

The arangetram of the live performance of **TAVAM** took place at the Kuttu Kalai Kudam on 23rd September 2021. The show was attended by Kattaikkuttu ambassador Mrs. Leela Samson and (stage & cinema) actor Mu. Ramaswamy. The day after the arangetram, we began shooting the footage for the cinematic adaptation of Tavam over 3 days. The camera work was done by Bangalore-based film maker Sandhya Kumar. The film was shot entirely onsite. At the campus of the Sangam, we recreated a Kattaikkuttu stage and a kitchen of a rural household. Arjuna's travel was shot in nature in and around the campus.



shooting TAVAM - Sandhya Kumar & R Mahalakshmi

## Other performances

On the occasion of World Theatre Day, P Rajagopal and C Sitaraman collaborated in a condensed performance of *Krishna's Embassy*. The performance was commissioned by the Regional Art & Culture Centre Kanchipuram of the Government of Tamil Nadu. Rajagopal also worked with professional storyteller Jeeva Raghunath from Chennai on the development of **SANTIPPU**. This experimental, minimalist production intertwines Kattaikkuttu and Storytelling and uses Tamil, English and Tanglish. **SANTIPPU** is a series of encounters. Depending on the characters, these encounters vary from funny to serious to sarcastic and unreal. The two veteran performers worked without musicians relying on their own voices and bodies to take on different roles and genders, in addition to playing the non-human characters Delta and Omicron. The central encounter is based on the famous Kattaikkuttu confrontation between Krishna and Duryodhana in which the latter demands the Pandavas' part of the country or otherwise face war. The production was developed – with several intervals – during the pandemic. The arangetram of **SANTIPPU** took place at the Kuttu Kalai Kudam on the 16th of April 2022.

## NSD workshop

Mrs. Veena Sharma Bhusnoormath, director of the National School of Drama Bangaluru Center, invited P Rajagopal to teach a 10 day-workshop to the 2021-2022 batch of NSD students. He was ably assisted by S Tamilarasi whom we had invited to co-teach to emphasize that the next generation of Kattaikkuttu teachers includes women. The workshop was part of a Kannada version of a Kalidasa play, *Malavikagnimitra*, directed by Mr Chidambar Rao Jambe. The workshop focused in particular on Kattaikkuttu's movement vocabulary. We are grateful for this opportunity of being able to share Kattaikkuttu's skills with the students of this premier theatre institution.





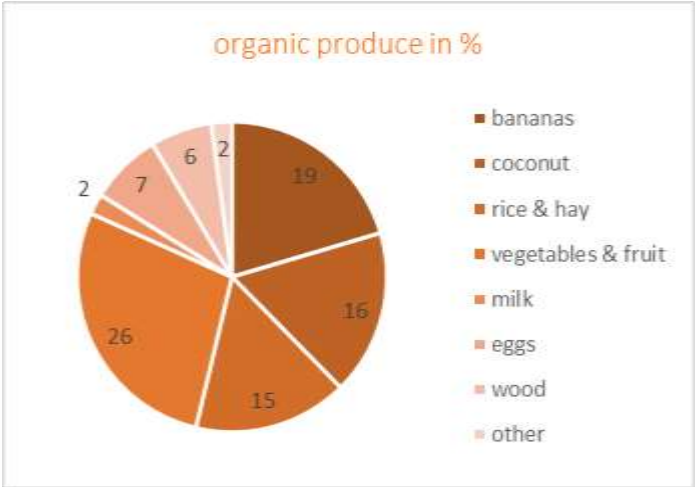
organic farming – banana fruits & flower in our fruit forest



## Organic farm

Our farming skills have improved over the pandemic and so has the income from our organic produce. We have learned to focus on a limited number of crops that do well, do not need too much attention, have a local market and/or do not spoil easily. This year the monsoon has been good. Right now, our most important crops are bananas and plantains, coconuts, rice, milk and eggs.

Marketing our organic produce remained difficult because of lockdowns and transport expenses. There is an interest in organically grown produce in Chennai, but not (yet) in Kanchipuram. Faltering food supply lines as the result of subsequent lockdowns have impressed upon us the importance of self-reliance on our own vegetable and fruit production obtained through sustainable agricultural practices.



### farm produce

- bananas/plantains, coconuts, rice, milk and eggs for own use (60%) and sales (40%)
- new additions to our livestock: a female calf (Nov 2021) and a male goat baby (Jan 2022); we lost our loyal Gurukulam dog Lion; he was 14 years old.

### achievement

- increase of 70% as compared to last year (total revenue in 2021-2022 was ₹ 106808 (€ 1306) as compared to 2020-2021 when it was ₹ 62658 (€ 766))

## Visibility

The documentary film **PERUNGATTUR P RAJAGOPAL** by Sue Rees has been shown at several international film festivals. It received the best Documentary Award of the 13<sup>th</sup> Norway Tamil Film Festival 2022. We thank Sue for highlighting the life, vision and passion of Rajagopal visually and through his teaching and experimental work. We also hope that one day the documentary will be on view in Tamil Nadu.

Four Kattaikkuttu E-newsletters saw the light, while our Facebook page and website have been regularly updated. Hanne M de Bruin contributed to a research project of ATSA (Art Think South Asia) in which the Sangam was highlighted as a case study on managing organizational transformation with tenacity, resilience and new vision. The case study is meant for a book on arts management highlighting examples from the South. It highlights the ground reality of grassroots arts organisations, such as the Sangam, to enhance (and perhaps complicate) arts management programmes in the West, which tend to take western arts institutions and management practices as their starting point. The Sangam also featured in a report about the impact of the pandemic on grassroots arts organizations written by [Art X Company](#). Ranga Shankara's *View from the 4<sup>th</sup> Row* presented an online recording of *Disrobing of Draupadi* performed in 2010 by the students of the Kattaikkuttu Gurukulam.

Rajagopal and Hanne participated in a 24-hour non-stop marathon conversation with the global theatre community about the effects of the Covid-19 pandemic on the arts organized by [HowlRound](#). Hanne gave an online talk about Kattaikkuttu for the International Women's Association in Chennai. She contributed live to a panel discussion on women as agents of social change together with Kavitha Muralidharan and Shalini Maria Lawrence. Prior to the discussion the film adaptation of **TAVAM** was screened. The panel was moderated by Aparna Karthikeyan as part of Utsavam 2022. Rajagopal received the Dr. Radhakrishnan Teaching Excellence Award from the Madras Cathedral Lions Club of Madras.

## Destination Kanchipuram

On the 26<sup>th</sup> of December 2021 the Kuttu Kalai Kudam was the destination of a group of arts lovers. They participated in an immersive cultural experience curated by Anita Ratnam and Sreemathy Mohan during which they saw a performance of *Karna Moksham* and enjoyed traditional Tamil food and snacks at the Sangam prepared by Mrs. S. Sundaralakshmi and our local kitchen staff. The next day the group visited a temple and weaver's center before returning to Chennai and Bangalore. We look forward to many more of such cultural visits. Thank you, Anita!

## Publications

Two reviews about **TAVAM** saw the light: one in the Tamil journal *Kanaiyazhi* written by Mu. Ramaswamy and one in English newspaper *The Hindu* written by NC Srinivasaraghavan. We are happy with the visibility these reviews create and with the fact that the authors are ready to review our work objectively and critically. Hanne's essay on the making of *RamaRavana*, our experimental play produced in 2011 for the Adishakti Ramayana festival, finally saw the light as part of a book on *Performing the Ramayana Tradition* edited by Paula Richman and Rustom Bharucha and published by Oxford University Press. Maitri Gopalakrishna reflected on her experience of facilitating **TAVAM** in an essay published in *The Arts in Psychotherapy*.

### publications

- Mu Ramaswamy, 2021, "கூத்தின் உருமாற்றத்தில் உயிர்ப்பான இன்னொரு 'புதிய' கூத்து - கட்டைக்கூத்துச் சங்கத்தின் 'தவம்' (அ) 'சாதனைப் பெண்கள்!'", *Kanaiyaazhi* (கனையாழி) malar 56, itazh 08 (Nov. 2021), pp. 34-39
- NC Srinivasaraghavan, 2021, "Women take center stage: Kattaikkuttu Sangam's new play 'Tavam' beaks ground with an all-woman cast." [The Hindu](#), 8 Oct 2021
- Hanne M. de Bruin, 2021, "The making of RāmaRāvaṇā: Reflections on gender, music and staging." In: [Performing the Ramayana Tradition](#). Edited by: Paula Richman and Rustom Bharucha, Oxford University Press.
- Maitri Gopalakrishna, 2022, "Practicing in an expanded paradigm: Case examples and ethical anchors for create arts therapists working in community-based social justice contexts." [The Arts in Psychotherapy](#) 80, 10192., Elsevier.



## Looking ahead

While writing this annual report we have entered already a new financial year and a new situation. We are looking forward to an important general body meeting in which we hope to have an in-depth discussion with our artist-members. Questions that will be addressed concern the future of the Sangam, including the succession of Rajagopal and Hanne, the future of Kattaikkuttu and the needs of its professional performers. We also plan to retake **KARNATIC KATTAIKKUTTU**, our collaborative production together with TM Krishna and Sangeetha Sivakumar, with a first performance planned for February 2023. The Women's Dream Project has been invited to perform in Kolkata, also in December, and we keep our fingers crossed that there will be no other Covid wave. Last but not least we are seeking the support of the Tamil Nadu government for a 10-month Diploma course in Kattaikkuttu. So far, the Tamil Nadu State has not created an institution where one can train as a Kattaikkuttu actor or musician. We believe that the Sangam has the infrastructure to offer such a course. We also believe that quality training is pivotal to the preservation and quality of Kattaikkuttu and the Tamil identity.

CONSOLIDATED BALANCE SHEETS (in Indian Rupees)

	Year ended 31 March 2022	Year ended 31 March 2021
<b>Sources of Funds</b>		
Capital Fund	28,542,712	28,441,381
Corpus Fund	56,024,911	52,517,395
Contributions to Corpus Fund	-	-
Donor Fund	1,270,755	6,938
Donors' Assets	846,842	763,262
Expenses payable	1,549,345	1,576,501
<b>Grand Total</b>	<b>88,234,565</b>	<b>83,305,477</b>

Application of Funds

Sangam's Own Assets	4,555,826	4,960,984
Donors' Assets	846,842	763,262
Receivables; advance to MoC projects	7,040,701	4,146,846

Investments

Fixed Deposits Corpus Fund	52,171,710	50,647,334
Fixed Deposits Donor Fund	400,001	1,000,000
Own Fixed Deposits	22,633,935	20,820,437

Current Assets

Cash	24,193	30,456
Bank	561,357	936,159
<b>Grand Total</b>	<b>88,234,565</b>	<b>83,305,477</b>

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COMPARATIVE INCOME & EXPENDITURE ACCOUNT (in Indian Rupees)

Income	Year ended 31 March 2022		Year ended 31 March 2021	
Donor grants				
- Kattaikkuttu Sangam (Covid-19 support to artists; Equal access to the arts)		2,541,858		3,279,823
Subscriptions Members		18,500		15,650
Donations				
- General	1,831,563		1,658,992	
- Promotion of Kattaikkuttu Theatre	25,000		40,000	
- Kattaittkkuttu Awareness Program	139,000		135,000	
- Other receipts	267,085	2,262,648	-	1,833,992
Interest				
- Kattaikkuttu Sangam	4,983,458		4,064,345	
- Donor grants	45,274	5,028,732	43,540	4,107,885
Grand Total Income (A)		9,851,738		9,237,350
Expenditure				
Program Expenses				
- Kattaikkuttu Sangam (Support to Artists; Equal access the Arts)	5,375,638		5,700,574	
- Repertory Grant & CFGS (Ministry of Culture)	477,760	5,853,398	(234,000)	5,466,574
Administrative expenses		296,384		334,279
Depreciation		599,972		676,717
Grand Total Expenditure (B)		6,749,754		6,477,571
Excess of Income over Expenditure (A-B)		3,101,983		2,759,779

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## Acknowledgements

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Your support has enabled us to continue our socially engaged arts practice in spite of Covid and its setbacks. Thank you all so much for your generosity, emotional sustenance and loyalty during a time we needed it badly!

# Please continue supporting us!

You can do so by making a donation, by volunteering with us live or online, by commissioning a performance and by visiting and staying with us. The Kattaikkuttu Sangam has rooms and training space that are available for use. Please contact us at [info@kattaikkuttu.org](mailto:info@kattaikkuttu.org) if you are interested or would like to know more.

## Donate in India

Avail of the Kattaikkuttu Sangam’s tax exemption under [Section 80G](#) of the Indian Income Tax Act.

Our bank details are mentioned at the bottom of this page. Please do let us know if you would like to receive a copy of our 80G exemption.

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**10943781408**

IFS Code: **SBIN0000853**

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Bank address: SBI Kanchipuram, 29, 30, 30B Anna Indira Gandhi Salai, Kanchipuram- 631502

## Donate outside India

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In favor of **KATTAIKKUTTU SANGAM**

Bank address: State Bank of India (Main branch - New Delhi), 11 Sansad Marg, New Delhi-110001, *e-mail:* [fcra.00691@sbi.co.in](mailto:fcra.00691@sbi.co.in)

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2 directors (P Rajagopal as Arjuna and Sandhya Kumar during the shooting of TAVAM





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