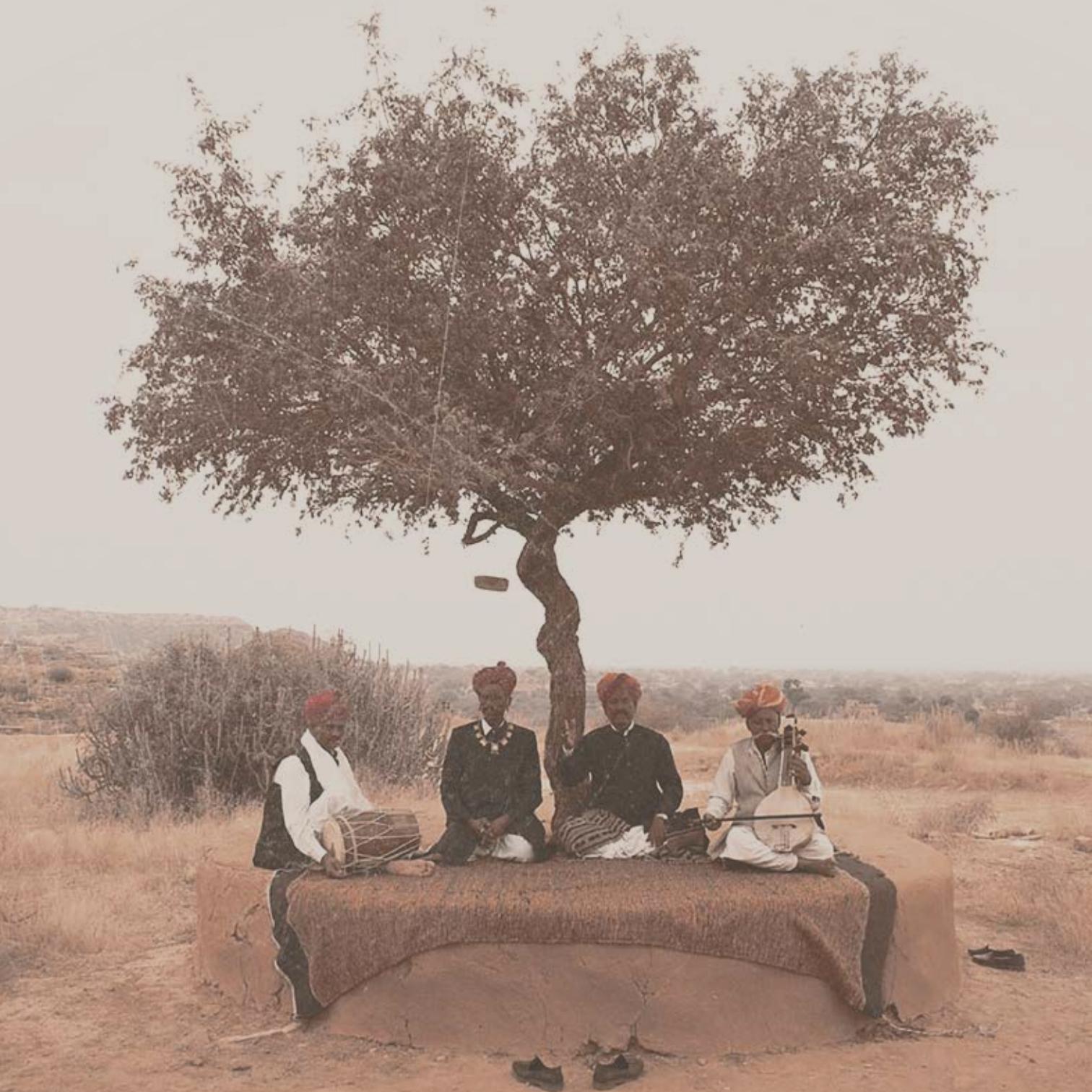


Rupayan Sansthan
Jodhpur

**Integrated Institutional
Development Plan
2018-22**

**Prepared by
Sahapedia**



This plan is concerned with the institutional development of Rupayan Sansthan in Jodhpur, Rajasthan, India, as a centre for research on and cultural engagement with western India. Sahapedia is collaborating with Rupayan Sansthan with a view to revitalise the institution dedicated to the folk culture and local ecology of Rajasthan – and indeed western South Asia – established by the oral historian Komal Kothari and the writer Vijaydan Detha. This includes establishing the seminal archive of audio-video recordings and small, but significant, collection of photographs as a leading academic resource centre, and its successful integration with the related ethnographic ‘desert’ museum, Arna Jharna, in practical as well as conceptual terms. This is intended to make the institution (the archive and the museum) as a whole effective in terms of its founding and evolving ideology, and self-sufficient in financial terms.

The archive is invaluable as it offers a wealth of original material to scholars, researchers and departments concerned with folk culture and oral history. Such scholarly engagement with the archive is also essential for the classification and contextualisation of all the various recordings of folk songs and folktales that constitute it. This goal is tied up with a vision to develop the museum

Arna Jharna as a lab for the research at the archive, venue for public cultural engagement as well as the revenue-generating component of the institution.

This plan is therefore proposed to develop an institution that offers wide-ranging opportunities for research and engagement. The long-term plan is mainly for the museum but also the archive to sustain the institution as a whole. Seed funding is required to bring the institution to that point, involving the immediate and long-term goals outlined below (see section 6: Integrated Development).

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Cover Image : Fig. 1: Arna Jharna: The Desert Museum is based on the vision of the founder of Rupayan Sansthan, Komal Kothari. Seen here are the Manganiyar musicians seated under a Khejdi tree at the museum and performing one of several songs in their repertoire. Photo by Dinesh Khanna

Fig. 3: A view of the Arna Jharna museum. The museum building replicates the village architecture of the region using local materials



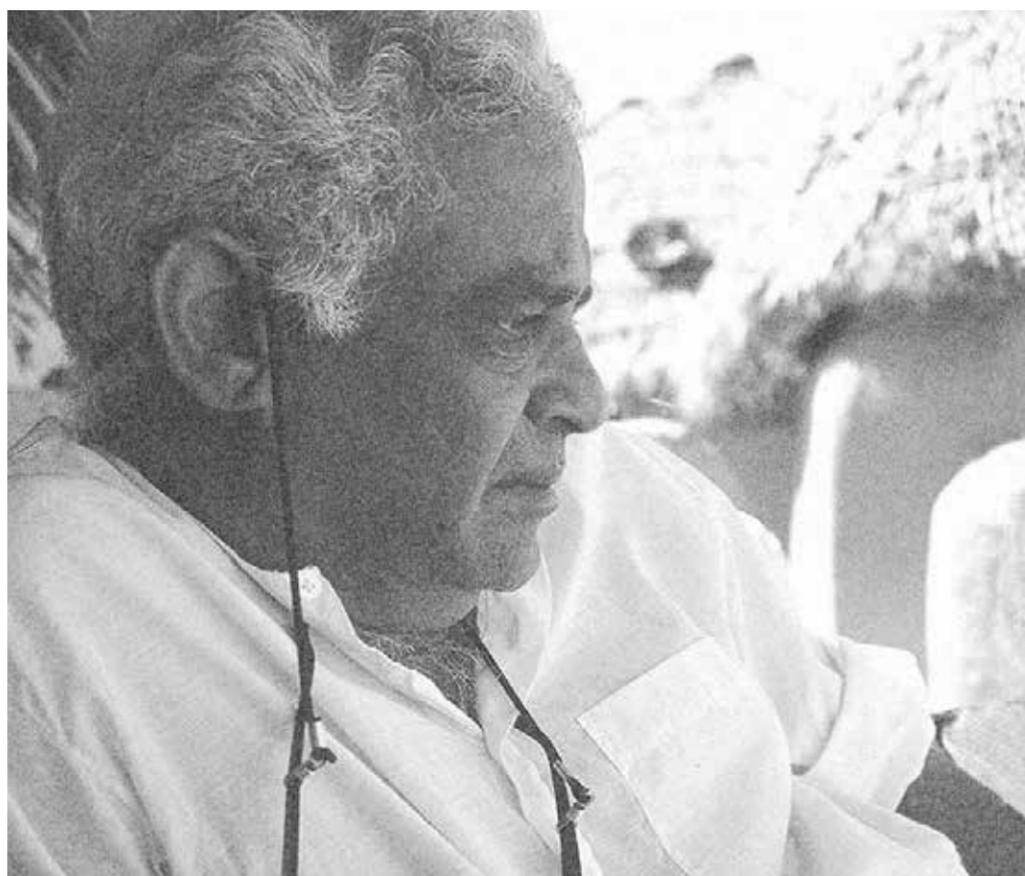


Fig. 2a: Komal Kothari

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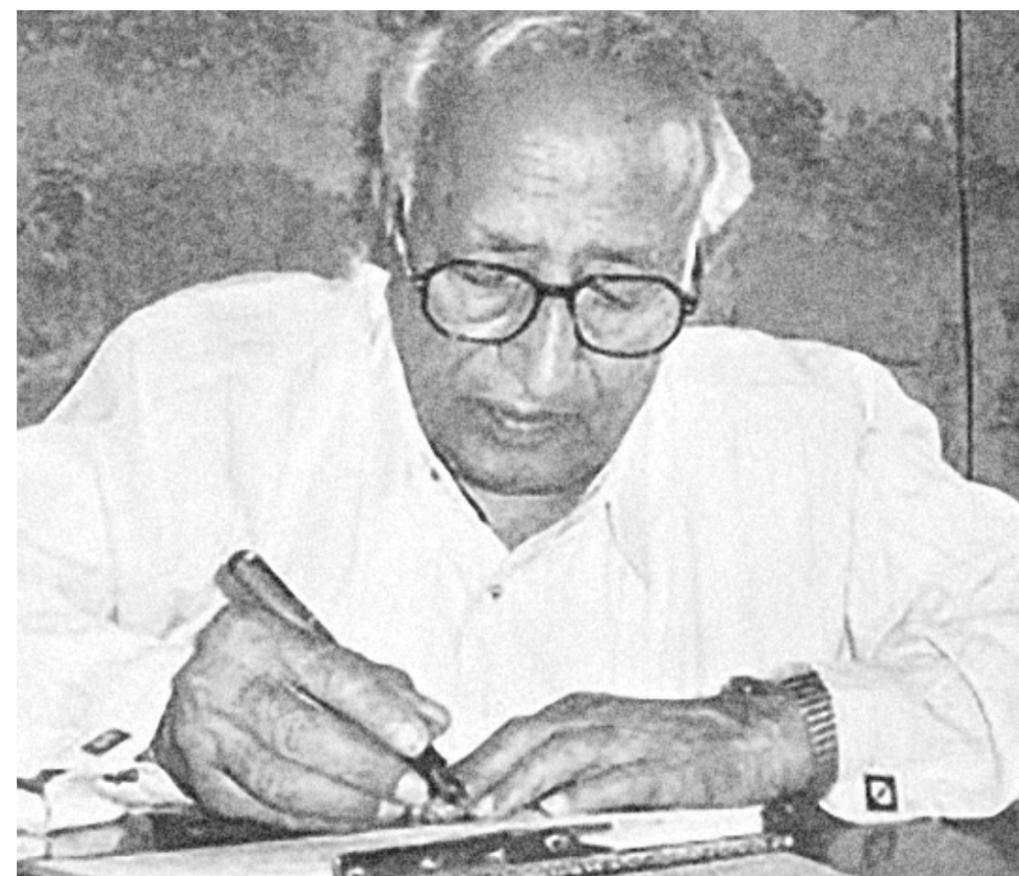


Fig. 2b: Vijay Dan Detha

2 . Background

2.1. Concept

The information available in national and regional archives patronised by the state is usually of an official nature, presenting a statist view of policies, communities, time and space. Due to the overwhelming role of official sources, the interpretation of cultural themes such as ‘folk’ and ‘oral’ traditions have traditionally been understood within the concept of the nation state, and folk is often subsumed within the ‘defined’ culture of the nation. Arguably, regional culture as a theme is accommodated so long as it supplements the majoritarian view, and offers styles and instances where the local, supra-local and regional intersect.

The category of a ‘living archive’ on the other hand is one that is representative of an intellectual journey, and offers a deeper, more complex engagement with folk culture. Rupayan Sansthan is one such institution, which emerged out of the collective pursuits of the oral historian Komal Kothari and the writer Vijaydan Detha in the year 1960. The aim was to document living traditions, and offer a model for inclusive and sustainable development and living. Kothari and Detha shared a common vision to culturally map, document and explain Rajasthan from the bottom up. While Detha was the litterateur with the ability to adapt folktales to his stories, it was Kothari who travelled throughout Rajasthan to obscure villages to trace and record folk and oral traditions.

Thus, although Rupayan Sansthan’s location and focus is in and on the modern Indian state of Rajasthan, the nature of the oral traditions and geography that it documents is such

that it relates to the entire western frontier of South Asia, now divided between India and Pakistan. The Thar Desert is at the heart of this region. It contains in itself the older regional divisions of Marwar, Jaisalmar, Bikaner and parts of Kutch, Multan and Sindh. Kothari understood this space as a culmination of colonial cartographic experiments drawn from seminal work by a British administrator, James Todd, that presented Rajasthan in relation to the Rajput feudal elite. These administrative divisions were created by the colonial ethnographers to ensure greater punitive control over nomadic communities, so as to farm the space for revenue. Recent scholarship on the Thar has substantiated Kothari’s view by offering a historical narrative that is underlined by a history of nomadism and the tenuousness of oral traditions within the fragile desert frontier.

Coming back to Rajasthan, a region defined by a short and scanty monsoon, Kothari classified Rajasthan into three agrarian zones – *jowar* (sorghum), *bajra* (pearl millet) and *makka* (maize). These zones, with their endemic flora and fauna, soil and moisture content, were used to explain the materiality of everyday life (from homesteads and granaries to utensils and brooms), as well as provide the material base to locate a complex terrain of oral traditions. These traditions are the preserve of numerous lower castes and sub-castes, vulnerable and marginalised groups grappling with the rapid and often unplanned urbanisation of their local environments.

Also fundamental in shaping the core philosophy of Rupayan Sansthan has been an engagement with professional caste musicians and musical traditions. Musical instruments were used to identify musical traditions with specific geographical zones. The *kamaicha* (a bowed instrument), for instance, was associated with places growing a particular kind of grass, *sevan ghas*, reflecting more than four

inches of rainfall. The *algoja* (flute) is played where jowar is grown and in areas dominated by shepherds, as also where a cattle economy exists. The use of the *Sindhi sarangi* (a stringed instrument) extends across the boundaries of Sindh and Rajasthan to the states of Gujarat and Punjab. Indeed, throughout the wider frontier region, one encounters similar instruments with the same musical principles and performance technique.

Mindful of the dependence of professional caste musicians such as the Langas and the Manganiyars on a fixed set of traditional patrons (*jajman*), and recognising the growing limitation of this way of life, through numerous workshops and concerts, the institution has encouraged musician groups to perform on a larger stage. Rupayan Sansthan has offered a platform for artists to achieve an international audience, performing at musical festivals and centres in the UK, USA, France, Belgium, Netherlands, Switzerland, Italy, Spain, Portugal, Ireland, China, Japan and Pakistan, besides different parts of India.

Thus, the work at Rupayan Sansthan has had immense significance, first, in challenging the historical disbalances created by colonial understandings and offering an alternative view, and, second, in documenting folk traditions. The research carried out at Rupayan Sansthan was meant to inform an understanding of life in the Thar, by adopting an ethno-geographical approach. The three agrarian zones provided the material base which covered numerous castes, as carriers of indigenous practices and art forms. Changes in the economy has had a direct bearing on the sustenance of living traditions. In the decades following Independence, Rupayan Sansthan has been witness to an alarming decline in knowledge traditions. Many of the communities have experienced distress migration due the loss of traditional livelihood and have moved to cities to work as wage labourers.

The Kalbelias, for example, are a nomadic community found in Rajasthan and other parts of India. Considered as outcastes within the social structure of Rajasthan, they are pejoratively said to be associated with snakes and reptiles. Contrary to such a popular understanding, they are the repositories of indigenous medicinal practices. What sets them apart from other nomadic and settled castes is their multifaceted repertoire which includes traditional dance and music. In 2010, the Kalbelia dance forms was listed on the intangible heritage list of UNESCO. The popularity of the Kalbelia community is largely attributed to the efforts of the Rupayan Sansthan, which, for the past three decades, has offered an international platform to the performative aspects of their culture. The archive contains hours of Kalbelia performances, interviews and an exhaustive list of medicinal practices practiced by the Kalbelias. Legal initiatives meant to prevent access to forest produce, and punitive measures that check the movement of nomadic communities has left many of the traditional Kalbelias without the means to sustain themselves. This is just one example out of many more which reflect the tenuous relationship between a rapidly changing economic system and the ability of social groups to carry forward their traditional ways of living.

Rupayan Sansthan understands the irreversibility of historical processes influencing social groups. This is perhaps why the founders were eager to document folk and oral traditions, rather than offer an alternate means of livelihood. Efforts at advocacy have been limited to such intervention as integrating indigenous musical traditions within the larger global culture of folk and classical music. Such an approach allows communities to earn their sustenance based on their traditional skills and also confront the vagaries of a rapidly changing economic system.



Fig. 5: **The Sindhi Sarangi** has a vault chested, slightly carved belly, carved out of a single block of wood. From the collection of Arna Jharna. Photo by Dinesh Khanna

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Fig.6: Considered as snake charmers, the Kalbelias are historically known to be the carriers of not just musical but also medicinal practices

2.2. Archive & Museum

By 2000, Rupayan Sansthan had acquired a corpus of knowledge classified into 'folklore', 'performing arts', 'sustainable living', 'indigenous knowledge', and 'arts and crafts'. This was also when the desert museum Arna Jharna was made open to public, offering a space to visitors to understand how oral traditions and the geography intersect in frontier zones like the desert.

The audio-video archive consists of recordings in the form of 3083 audio cassettes, mini DVs, VHSs, SVHSs, spools, Hi-8s, DATs and mini discs covering 7078 hours. Scholars from around the world have made use of the collection and have contributed to the archive by leaving behind a copy of their research in addition to the transcription of interviews used by them. John Smith's monumental monograph, *The Epic of Pabuji*, was researched using the available transcripts and recordings in the archive (John Smith is emeritus reader of Sanskrit at Cambridge University). Other scholars who have been closely associated with the Rupayan Sansthan through workshops, seminars and research are Prof. Susan Wadley (Ford-Maxwell Professor of South Asian Studies and Director, South Asia Center, Syracuse University) and Prof. Ann Gridzen Gold (Thomas J. Watson Professor, Religion, and Professor, Anthropology, Syracuse University) (Fig 6).

The year 2006 saw the publication of the ethnographical atlas of Rajasthan, *Bards Ballads and Boundaries*. Written by Komal Kothari Prof. Daniel Neuman (Mohindar Brar Sambhi Chair of Indian Music and Interim Director of the Herb Alpert School of Music, University of California)(Fig.7) and Subha Choudhary (Archive and Research Centre for Ethnomusicology, Gurgaon). The atlas includes a cartography and catalogue of musicians and music-making in the western districts of Rajasthan State.

From circa 2000, a collection of musical traditions of Rajasthan were brought out in the form of CDs. These include *Rajasthan - A Musical Journey - Instrumental* (Vols 1 and 2), *Meera - Voices from the Desert of India*, *Banna - Additional Wedding Songs by Manganiyars*, *The Folk Musicians of Rajasthan* (Vols 1 and 2) and *Desert Songs by Folk Musicians of Rajasthan* (Vols 1 and 2), and collections from the archive, which include *Master Musicians from the Archives - Sakar Khan*, *Master Musicians from the Archives - Karim Khan*, *Master Musicians from the Archives - Bhungar Khan* (Vols 1 and 2) and *Rajrang - Rhythmic Experiences*.

Kothari and Detha's contribution to the field of folk culture was recognised by distinguished organisations and the government of India. Kothari was awarded with India's second highest civilian award, the Padma Bhushan, in 2004. Detha received the prestigious Sahitya Akademi award in 1974, given to the most outstanding books of literary merit, published in any of the recognised Indian languages. In 2007, he received the Indian government's Padma Shree award, the fourth highest civilian honour. Many of Detha's stories and novels have been adapted for movies including Habib Tanvir's *Charandas Chor*, Prakash Jha's *Parinati*, Amol Palekar's *Paheli* and *Duvidha* by Mani Kaul.

However, although Kothari and Detha have left behind such a rich legacy (Kothari passed away in 2004 and Detha in 2013) of documentation, scholarship and dissemination, the focus of the founding generation of Rupayan Sansthan was on archive building. The focus of the present team is on 'formalising' the institution, digitising the remaining two-thirds of the archive and making it easily accessible to researchers, as well as encouraging academic networks, as is discussed in section 6. Komal Kothari had long envisaged a space to exhibit and bring about

public engagement with the folk culture and oral traditions he had spent his life documenting for the archive. The enterprise would be marked by a devotion to the natural and organic resources of Rajasthan, the local communities and their local forms of knowledge, art and culture. He waited until he found the perfect spot, Arna Jharna, 'forest and spring', in the village of Moklawas, about 15 kilometres from Jodhpur city. Encompassing a rocky outcrop and a ravine, which includes an old stone quarry turned watershed, commanding breathtaking views of the rocky plains of the scrubland, the location showcases the harsh beauty of the Marwar region of Rajasthan. The 10 acres of the museum site are surrounded by protected forest areas, sacred spots, different kinds of villages and water bodies. The site is a haven for desert flora and fauna. It includes nearly 30 different varieties of trees and shrubs - from the ubiquitous Babul tree to the endangered Phog tree, from the Tulsi to the Zijnni shrubs. It is laid with a variegated carpet of about 30 different kinds of grass. The air is filled with the sounds of birds such as

parrots, pigeons and peacocks, and the watershed is regularly visited by deer and peacocks.

The museum is in keeping with Kothari's vision for a 'living museum' that celebrated the desert and local adaption to life in this terrain. Complexes of earth-red buildings in the local style of village architecture blend with the landscape. The museum also represents the antithesis of the palace/fort museums of Rajasthan, replacing galleries crammed with artefacts of princely lifestyle with galleries exhibiting objects of quiet beauty. Visitors to Arna Jharna are startled to find the main gallery dedicated to the different kinds of brooms from Rajasthan divided into 'male' brooms for outer spaces and 'female' brooms for inner spaces, indicating entire galaxies of rituals and beliefs associated with them. A series of videos also highlights the communities, labour, skills and even risks associated with broom production with a view to sensitizing the audience. The second gallery consists of a stunning collection of musical instruments unique to

Fig. 7: The water shed at Arna Jharna. What used to be a stone quarry is now an example of a typical water body found in a desert



western India, including popular instruments such as the *ravanahatta*, *Gujratan* and *Sindhi sarangis*, and the *surinda*, and some such examples that are no longer used or produced as the *jantar*, *jogia sarangi* and *nagfani*. Although the broom gallery is complete thanks to a grant from Ford Foundation, India, the gallery of musical instruments is a makeshift arrangement requiring redesigning into a permanent exhibition incorporating the AV experience of associated musical traditions, as is further discussed in section 6.1.3.

Arna Jharna is an extraordinary venue to experience the musical and storytelling traditions of western India. Although the museum has received excellent reviews as a 'favourite venue' in Jodhpur and an 'alternative museum' (for example, <https://www.theguardian.com/cities/2016/jul/25/an-insiders-guide-to-jodhpur-blue-buildings-and-green-energy>), it needs to be branded and publicised to become popular enough to sustain both museum and archive - the archive being unlikely to generate much revenue in the spirit of 'free' knowledge. The museum should also provide the generic backdrop to the research carried out around the archive. The two - the research and the museum - must complement each other and become a part of the working model of the institution. This can be achieved through exhibitions, cultural performances, workshops, talks, nature walks etc. The increase in activity in the museum is also required for it to develop as a leading local socio-cultural centre and an unavoidable destination for the numerous international and domestic tourists that visit western Rajasthan. Such activities at the museum would have to be well conceptualised and executed in collaboration with a range of experts, as well as strategically publicised. Although the increased profile of the museum will lead to an increase in revenue generation, initially, funds would have to be raised to undertake such activities.



Above and Right : Fig. 8a and 8b: Views of a museum building and a gallery at Arna Jharna. Photos by Dinesh Khanna.

Far Right : Fig. 10: The Arna Jharna museum regularly conducts educational tours for children.





Fig.9 : Seen here seated under the tree are the musicians Pappa Khan Manganyiar on the Dholak, Shankra Khan Manganyiar, Hakam Khan Manganyiar on the Kamaicha in an open-air setting at the Arna Jharna museum. Multan Khan Manganyiar looks on. In the background are the mud buildings housing one of the museum displays. Photo by Dinesh Khanna

3. Legal Status

Rupayan Sansthan is a Not-for-Profit Society based in Jodhpur, Rajasthan, registered in 1965 under the Indian Societies Registration Act, 1860. It has its registered office at Paota B2 Road, Jodhpur - 342001. Private donations made towards Rupayan Sansthan are exempt under section 80G of Income Tax Act, 1961. Rupayan Sansthan adheres to FCRA (Foreign Contribution Regulation Act) stipulations.



Fig. 11: Jhoonjhli. Grass; District: Sirohi; Zone: Maize. The Jhoonjhli grass that is used to manufacture this broom grows in the forests and hills of southern Rajasthan. It is collected by the Garasiya and tribal Bhil communities, who sell it to villagers at the rate of rupee one for a bundle. This broom is used both inside and outside, albeit only on mud floor surfaces. Broom made by Amru Khan



Fig. 12: Daab. Grass; District: Jalore; Zone: Millet. This grass lends itself to numerous ritual as well as practical uses. It is used in rituals pertaining to death, to sprinkle and offer water, made into a ring and worn by the son conducting the rituals. It is also used to ward off eclipses. The grass is used to make brushes for whitewashing homes and ropes for making cots. Its fragrant roots are used in perfumery. Broom made by Babu Lal

4. Location

The office and archive of Rupayan Sansthan are located in Jodhpur, the largest city in western Rajasthan and the second largest in Rajasthan. Even as Jodhpur is surrounded by villages and hamlets of the numerous communities Rupayan Sansthan has worked with over the years - including Barounda, the village that Komal Kothari and Vijaydan Detha first worked at; the city has emerged as an educational centre. It currently includes a central university, an agricultural university, an Indian Institute of Technology (IIT), a National Law School (NLS), a branch of the All India Institute of Medical Sciences (AIIMS), a National Institute of Fashion Technology (NIFT), besides institutions like the Mehrangarh Museum Trust and Rajasthan Research Oriental Institute (RORI).

Arna Jharna is conveniently located in Moklawas village within easy access of the Jodhpur city, even as it is far enough from the urban landscape to offer a vision of life in the desert as well as the villages of western Rajasthan. The state protected status of the forests that surround much of it ensures that the site will remain relatively pristine in the face of increased urbanisation. It is in the vicinity of numerous large and small water bodies including Kalyana lake, the largest in the Jodhpur area. The road to Jaisalmer passes by the lake.

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5. Role Of Sahapedia

Sahapedia is an encyclopedic resource on the arts, cultures and histories of India (broadly, South Asia) based on both curated and crowd-sourced content, funded by Tata Consultancy Services (TCS). Sahapedia's goals are to inform, educate and act. It aims to foster knowledge, encourage engagement and generate action towards understanding and revitalising the diverse aspects of Indian culture.

Sahapedia was registered as a Not-For-Profit Society in June 2011 under the Societies Act of 1860. S. Ramadorai (Former Vice Chairman, Tata Consultancy Services, and Chairman, National Skills Development Agency) is the President and mentor of Sahapedia. Sudha Gopalakrishnan (Founder Director, 2003-07, National Mission for Manuscripts, Government of India and UNESCO-empanelled expert on intangible cultural heritage) is the Vice President and Executive Director of Sahapedia. Among its Governing Body members, Sahapedia counts changemakers like Shyam Saran (former Foreign Secretary), Osama Manzar (Founder, Digital Empowerment Foundation) and Ruchira Ghose (Tagore Fellow, Indira Gandhi National Centre for the Arts).

Sahapedia is guided by a panel of advisors comprised of eminent scholars and experts, namely Kapila Vatsyayan, Adoor Gopalakrishnan, Leela Samson, Namita Gokhale, Jasleen Dhamija and T.M. Krishna. Since the inception of the project in 2010, a qualified team of researchers and designers based in New Delhi has been working to develop Sahapedia. The team has established the conceptual, design and legal framework of the project. Sahapedia has had an active online presence for the last three years, and it has received great positive feedback from users. Building on this user feedback, information architecture and development experts

worked together to build Sahapedia's unique technology platform. As a result, www.sahapedia.org was launched on 23 April 2016.

Since 2011, Sahapedia has established partnerships and collaborated with a number of key cultural institutions and organisations. These include national, South Asian and international institutions including the Ministry of Culture, Government of India; Archaeological Survey of India (ASI); National Centre for the Performing Arts (NCPA); National School of Drama (NSD); Indian Institute of Advanced Study (IIAS), Shimla; St. Stephen's College, University of Delhi; UNESCO Intangible Cultural Heritage Centre (ICHCAP), Seoul, Rashtrapati Bhavan (the house cum office of the President of India) and the Indira Gandhi National Centre for the Arts (IGNCA). These institutions have made available their information repositories for Sahapedia's heritage education activities, welcomed Sahapedia's endeavours to archive and curate their material, and supported Sahapedia in projects of common interest, both for the archiving of knowledge and for educational outreach.

Sahapedia is collaborating with Rupayan Sansthan to bring about the integrated institutional development as well as generate multimedia content based on the archive for its online encyclopedia. Personnel from the same teams that managed Sahapedia's major collaborative projects with Rashtrapati Bhavan, IGNCA, ASI and IIAS, will draw on Sahapedia's expertise in fundraising, digital marketing and project management to work with the administrative staff of Rupayan Sansthan, and tie up with experts and professionals to revitalise the institution (also see section 7.1). The project team will also share with the existing local staff the latest professional practices.

6. Integrated Development

The integrated development of Rupayan Sansthan is envisaged over a period of five years with a view to making the institution largely self-sustaining. The long-term future of this unique and important institution depends on it and is also in keeping with the founding fathers' vision. The integrated development may be divided into immediate and long-term goals, first and second phases to be achieved in a timeframe of the first three and subsequent two years respectively based on funds raised by Sahapedia and Rupayan Sansthan in collaboration (the two may overlap to an extent).

6.1. Immediate Goals

First Phase:

To be implemented by a project management team, put together by Sahapedia to execute the following immediate goals on behalf of Rupayan Sansthan within a three-year timeframe (see section 7: Project Management Plan).

6.1.1. Digitisation of Audio-Video Archive

At present, the archive consists of recordings in the form of 3083 audio cassettes, mini DVs, VHSs, SVHSs, spools, Hi-8s, DATs and mini discs covering 7078 hours. The recordings are roughly classified as 'folklore', 'performing arts', 'sustainable living', 'indigenous knowledge', and 'arts and crafts'. Only one-third of this collection is digitised through grants received from the Ford Foundation, India, and the Indira Gandhi National Centre for the Arts (ongoing). Thus, much of the archive remains both vulnerable to damage and loss and limited in

access. Much of the collection is also untagged and has not been transcribed. The latter cannot be achieved without the former. It is expected that as the entire archive becomes available in digital form and therefore more accessible, and as the institution increases its connections with experts, scholars and researchers, increasing numbers of recordings will be tagged and transcribed. It is thus imperative that the entire collection is digitised by a professional archivist, who will also undertake the update the catalogue and refine the classification.

6.1.2 Library

Rupayan Sansthan is presently equipped with a modest library of some standard and some rare books on the history of western India and oral history. One aspect of equipping it for substantial scholarly research is digitising the archive, the other aspect is to build up a significant subject-matter library that is updated with the latest related publications and is networked with digital libraries. Once a substantial corpus is built, a membership programme enabling the public use of the library and archive may be initiated. This would be welcome resource as Jodhpur emerges as an educational centre, home to a central university, an agricultural university, an Indian Institute of Technology (IIT), a National Law School (NLS), a branch of the All India Institute of Medical Sciences (AIIMS), a National Institute of Fashion Technology (NIFT), besides institutions like the Mehrangarh Museum Trust and Rajasthan Research Oriental Institute (RORI).

6.1.3. Research Project to integrate the Archive and Museum

The revitalisation of the archive and the museum requires the peg of a research project that brings together the two, and 'relaunches' them. Such a research project is envisaged around the unmatched collection of musical instruments from western India that forms one of the key galleries of the museum. The collection includes pop-

ular instruments such as the ravana-hatta, Gujratan and Sindhi sarangis, and the surinda, and also integrates some such examples that are no longer used or produced as the jantar, jogia sarangi and nagfani. Sahapedia, in consultation with Rupayan Sansthan, is in talks with Dr Tanuja Kothiyal (a historian of Rajasthan) and Dr Suman-gala Damodaran (an academic and an ethno-musician) from Ambedkar University, Delhi (AUD) to undertake such a project. At the heart of the three-year project will be intensive research connecting these instruments with the ethno-musical traditions of western India culminating in a monograph. But, along the way, other key deliverables are planned: the relaunch of the gallery of musical instruments curated to include an AV experience of associated musical traditions (at present, the gallery simply consists of a display and basic labels), a museum catalogue featuring the collection of musical instruments as well as the gallery of brooms, and a major concert of associated musical traditions. As the associated musical traditions include evocative songs and ballads about love, valour, faith etc, they have popular appeal that may be tapped through a concert, besides academic interest that may explore the wider politics of such oral traditions. The atmospheric setting of Arna Jharna provides an extraordinary backdrop for such cultural performances with songs rooted in the geographies of western India.

Such activities provide the opportunity to generate publicity around the museum and archive, attract more visitors to the museum, and, in effect, relaunch the museum. The core research programme also sets a precedent for large-scale research projects around the archive putting it to its full use and ensuring its continuing practical relevance.

6.1.4. Series of Interactive Talks and Concerts

In addition to the major activities proposed under the aforementioned

research project (6.1.3.), a series of interactive talks and concerts for small groups are proposed on a twice-a-week basis during four of the cooler months, also the tourist season, at the museum. Such an exercise will also serve the purpose of raising the profile of the museum and attracting more visitors, the difference being that it will be more conducive to an intensive public engagement with the different folk and musical traditions of western India and the communities at the forefront of it. The aim will be to present a diversity of traditions through the musician groups and a range of perspectives through the speakers.

6.1.5. Branding and Publicity

The revitalisation of the institution begins with attracting increasing numbers of visitors and enhancing the outreach of the museum. Sahapedia has already initiated a modest programme to increase the online presence of the institution with a view to greater awareness. This includes creating a dedicated space for multimedia modules on different aspects of the folk culture of Rajasthan based on the archival strengths of Rupayan Sansthan on the Sahapedia online platform, building an active website for Rupayan Sansthan and refreshing content on it, as well as creating a social media profile for Rupayan Sansthan using Facebook, Instagram and Google. Alongside, Sahapedia is looking into branding for the institution, including designing logos, museum tickets and products, and preparing standard literature.

The aforementioned research project and activities (6.1.3. and 6.1.4.) are expected to provide the opportunity to conduct extensive publicity including coverage in print and online forums, and taking out brochures, posters and advertisements.

The intention is to establish Arna Jharna as a socio-cultural hub in Jodhpur and, moreover, tap into the immense tourism in western Rajasthan, in the

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process, educating locals and tourists alike about the alternative history of western India represented by the institution. This is oriented towards the long-term expansion, sustainability and relevance of the institution.

6.1.6 Refining the Legal and Ethical Framework

Part of preparing Rupayan Sansthan for long-term development is to undertake a programme to update and refine its legal and ethical framework for such developments. The institution has stood for the dissemination of knowledge, but has also had a history of protecting the rights of the local groups and artistes that it has recorded and worked with. Before it opens its archive for increased access and presents local artistes to greater public interactions at the museum, it will confirm and refine legal templates for such work including MoUs and agreements, and conduct workshops for its staff as well as the local groups it works with to address legal and ethical issues to create awareness about cultural rights.

6.2. Long-Term Goals Second Phase:

The long-term institutional development is based on Komal Kothari's own vision, which emphasised the link between the archive and the museum, and imagined Arna Jharna as the nerve-centre of not only the institution, but indeed the entire enterprise to engage with folk culture and local groups. It is only the physical coexistence of the two that ensure complete conceptual integration. Moreover, a full-time professional staff is required not only to run the institution on an everyday basis, but also to ensure its growth and continuing relevance. This will involve an ambitious plan to shift the overall administration of the institution to the museum premises, and engaging a skilled workforce.

6.2.1. Building and Enabling Project at Arna Jharna

The first step will be to secure the premises of Arna Jharna for it to emerge as the institutional headquarters as well as a growing socio-cultural hub by strengthening the boundary walls, building an office and quarters for security personnel, and 'sanitising' certain parts for sustained residence from snakes etc, without harming the fragile ecology the site represents, home to desert flora and fauna.

An office and library complex will be built to address the administrative and research-based needs of the institution. It will include offices, from which the administrative-academic staff will run the different components of the institution. Following the digitisation of the archive, digital copies of the audio-video recordings, along with the library, may be housed in this building. Thus, the building will include a library equipped with computers for accessing the archive, bookshelves, study areas and units, photocopiers and scanners, and adjoining locker facilities.

Ideally, Arna Jharna will include a small residential complex with at least four studio apartments, a kitchen, a laundry and housekeeping staff quarters. This will enable the institution to entertain visiting scholars and experts, who, in turn, will engage intensively with the site and the institution, and may plan and execute exhibitions, workshops, nature walks and other activities at the museum. Since the museum can only thrive if it is constantly innovating, it is necessary for it to regularly attract scholars, environmentalists and museum personnel.

Importantly, Arna Jharna cannot take off as a socio-cultural hub unless it is equipped with a smart café and shop. They can only add to the attraction and revenue of the museum. In general, a café and a shop are a given-in museums and enhance the commercial viability of such centres. In

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the case of Arna Jharna, a café and a shop are that much more warranted given its location on the outskirts of Jodhpur. Visitors have understandably pointed out that, given the distance involved and the nature of the site, a visit to Arna Jharna takes up at least half a day and the need for a café to at least serve refreshments and light meals. Indeed, a café in this case also becomes a workshop for local cuisine and local-product based cuisine evoking Komal Kothari's emphasis on food as central to the development and understanding of local culture.

Although the present premises include a shop building, it needs to be refurbished to present an interesting space, and equipped with a distinctive line of signature products (such as key chains with miniature brooms and musical instruments, miniature mud huts as paperweights, seeds and saplings of local plants), as well as the works of Komal Kothari and Vijaydan Detha and the museum catalogue (6.1.3). Visitors to any museum tend to make a bee-line for its shop to purchase 'souvenirs'. The Arna Jharna products can be designed to reinforce the alternative nature of this museum in a relatable way. Such a shop also has tremendous commercial potential. The museum shop of Mehrangarh Museum in Jodhpur, for example, is one of the main sources of revenue for the trust.

Note that this building project will be entirely executed in keeping with the central ethos of the institution and maintaining the architectural integrity of the museum, which emphasises the local ecology, materials and design. All amenities will be built around the idea of environmental sustainability and local architecture using colors and shapes that blend with natural surroundings. Facilities will mandatorily use rainwater harvesting, solar electricity, recycling or composting of garbage, local plant cultivation in lawns and gardens, and provide for natural cross-ventilation instead of air conditioners to the extent possible. Self-sufficiency in food through growing local

vegetables and provisioning of milk and dairy products from local markets will be important. Energy-saving and water-saving devices will be used to their full potential.

6.2.2. Hiring Staff, Creating Networks and Bringing out Publications

For the professional running of the institution from Arna Jharna, a workforce will be recruited. It is crucial to engage a scholar with proven administrative skills as the director to run and expand the institution. S/he will be assisted by a team of a museum curator, an archivist-cum-librarian and at least two library-cum-museum assistants. The administrative-academic staff will be responsible for establishing networks and links with universities and research centres, as well as individual scholars and researchers to encourage extensive academic engagement with the archive, and exhibitions, workshops and activities at the museum. They will also be expected to publish articles, books and catalogues themselves about their work at Rupayan Sansthan, commissioning associated experts to publish new works and reprint previous publications of Rupayan Sansthan through tie ups with publishers.

A workforce of housekeeping staff and security personnel will also be hired to maintain the museum, recruited locally in order to be a source of local employment and increase the local sense of 'ownership'.

6.2.3. Marketing and PR

A long-term goal to capitalise to the above points (6.3.1 and 6.3.2) is to tie-up with marketing and PR professionals to ensure marketing activities such as creating links with tourism and travel agencies in the government and private sector, and ensure regular coverage of the institution, its development and activities in print and online mediums.

7. Project Management Plan

7.1. Preparation Phase

Rupayan Sansthan is presently collaborating with Sahapedia to lay the ground for the following first and second phases to implement the immediate and long-term goals as outlined in the previous section (6).

A team from Sahapedia is working closely with Rupayan Sansthan to assess the strengths and weaknesses of the archive and the museum, and prepare an integrated development plan as the blueprint for its future progress. Sahapedia is undertaking research at the archive of Rupayan Sansthan to make available on its online platform with a view to encouraging further, in-depth, research around the archive and generate greater awareness. It is creating an online presence for Rupayan Sansthan, including building an engaging website, and generating publicity. It is planning a large-scale research and museum project in collaboration with academic partners (6.1.3.), as well as a series of small-scale activities (6.1.4.). It is looking to provide advice from its legal consultants to clarify legal positions in preparation for the next two phases.

Most importantly, Rupayan Sansthan and Sahapedia are preparing budgets for the next two phases, and efforts are ongoing to apply for grants and raise funds to implement them. The cost of the preparation phase is largely being borne by Sahapedia.

7.2. First Phase

In the first step once the funds are raised for the first phase, Sahapedia will put together a project manage-

ment team, consisting of a project manager, research consultant, archivist, librarian and project assistant to implement the immediate goals together with the administrative staff Rupayan Sansthan within a three-year timeframe, and raise funds for the long-term goals of the second phase. The project manager will be accountable to the secretary of Rupayan Sansthan and the executive director of Sahapedia, and deploy the rest of the project management team. The project management team will also prepare reports for funders and sponsors. Moreover, it will aid Rupayan Sansthan and Sahapedia to raise the funds for the next, second, phases. Some of this team may be integrated in the administrative-academic staff, who will implement the next phase, to ensure continuity between the first and second phases. It will in any case help to identify/select personnel for the administrative-academic staff.

7.3. Second Phase

In the second phase, an administrative-academic staff will be hired (as outlined in point 6.2.2) to implement the long-term goals, taking off from where the aforementioned project management leaves (7.3.). This team will be accountable to the secretary of Rupayan Sansthan and the executive director of Sahapedia. It will appraise funders and sponsors. It will oversee the expansion envisaged in section 6.2. with the aim of establishing the institution as self-sustaining, and establishing standard procedures and practices for running the institution herewith.

8. Expected Outcomes

8.1. The successful physical and conceptual integration of the archive and the museum

8.2. The archive emerges as a leading academic resource centre known for its ease of access and a steady output of research

8.3. The museum emerges as a leading local educational centre and socio-cultural hub, even as it stands for an alternative history of Rajasthan and indeed western South Asia

8.4. The museum, and indeed the institution, becomes self-sustaining

8.5. The institution reclaims its original legacy under Komal Kothari and Vijaydan Detha for advocacy for the socio-cultural rights of vulnerable and marginalised communities.

9. Potential Challenges

9.1. The continuation of certain cultural practices may be related to the perpetuation of social limitations. The challenge is to adapt and ensure the relevance of the original work and ideology of Rupayan Sansthan to the changing socio-political realities of modern India

9.2. In the popular imagination, Rajasthan is associated with feudal elite Rajput culture, forts and palaces. The challenge is to enthuse locals and tourists alike about an alternative culture of Rajasthan. This would also work to our advantage as Arna Jharna is unique and offers a change in the context of the usual culture and monuments of Rajasthan

9.4. Since substantial funding is required to make Rupayan Sansthan completely self-sustaining, fundraising poses a challenge. But our cause is strong and we plan to tap a range of national and international sources

9.5. The sensitivities involved in dealing with vulnerable communities. This challenge will be tackled by working within a strong legal and ethical framework based on expert advice. The plan also factors in third-party monitoring.

10. For Funders and Sponsors

Rupayan Sansthan and Sahapedia aim to attract grants and funding for the integrated development of Rupayan Sansthan from parties committed to promoting equality, cultural knowledge and understanding, environmentalism, and sustainable and inclusive development. Rupayan Sansthan is much more than an institution belonging in a particular time and space, it is a cause. To be able to develop it to be self-sustaining and relatable in today's context is to set a positive precedent for alternative institutions and enterprises, and encourage imagination, innovation and even experimentation. It also honours the idealist post-Independence legacy of cultural stalwarts such as Komal Kothari and Vijaydan Detha.

The support of funders and sponsors will be highlighted in all the standard literature and online forums of the institution. It will also be enshrined onsite at Arna Jharna on a dedicated public listing.

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