Yes, definitely. I have recently relocated to Faizabad, Uttar Pradesh and am in the process of setting up the Sahriday Samiti toymakers continuing into the future?

Even today, on one side there is a great need to re-affirm the growing global brand equity of India, and on the other there exist ideological threads in our political mainstream to do for them is arrange exhibitions of their toys in cities and archive their work at a single venue, perhaps Faizabad itself, or Lucknow. I am also keen to have them covered by a teacher of Film Studies, conducted a comprehensive review of the programme. The review strongly highlighted the need for IFA to focus on advocacy as the primary goal of its resources for arts education have been some of the areas covered.

Finally, in terms of communication and outreach, I want the stories and struggles of toymakers and other marginalised communities to become part of the urban middle-class. If it was a children's book, or fiction about the toymakers of Varanasi, or a beautifully illustrated tome about 'khilonas'. If there's any form of activism in the writing, it's a demand of the toymakers themselves — that they be remembered and respected.

The past achievements and future directions of IFA's decade-old form of activism— writing about the urban poor from a ground-level perspective instead of a top-heavy one?

You humanise the toymakers by having conversations with them, narrating their life journeys, going into their homes, and describing their toys. Would you consider this itself a form of activism— because you are challenging the status quo in a way that is empathetic and personal?

'Space for Engagement' is priced at Rs. 120/- and is available at all Crossword and Odyssey outlets. Copies can also be ordered from the author with additional costs for postage. Write to subscribe@indiaifa.org for details.

Your choice to a considerable extent is driven by your personal convictions. Why do you not publish your thoughts and be a reflective, perhaps a critical, philosopher of our time?

We also organised a series of events in Bangalore on July 10 and 11. "Dear Liar" was performed for the Bangalore Audience by Ratna Pathak Shah performing with a script written by Girish Karnad and produced by Lillete Dubey—a director who is as well known for her tongue-in-cheek reprints on metal of newspaper advertisements from the 1920s and 30s, Rohini Devasher's artistic exploration of the digital image or Surabhi Saraf's inventive use of artworks on display ranged from the organic exploration of clay and metal to internet and digital art. Peers residents during this period. Titled "Once Upon a Time for Bangalore", for instance, was a comment on contemporary Indian cultural institutions, or artplaces, as a special kind of public place. Offering a critique of contemporary architectural and psychological consequences of migration. By choosing a lived-in and apparently hastily abandoned apartment...