

I am attempting to share my perspective on the three-year journey of the '**Kali-Kalisku**' project. Having participated in one programme, as a resource person, and listened to the shared experiences of many teachers, I feel that this initiative represents a significant effort to broaden our horizons through a more expansive and enlightened vision of education.

When compared to standard school curricula, typical government training camps, or even certain private programs, the objectives of the **India Foundation for the Arts (IFA)** stand out as exceptionally noble. They have embraced a massive scope of learning—or as I prefer to call it, a 'deepening of awareness'.

This project goes far beyond the usual expectations of the school system; it has sparked a sense of curiosity and joy that even resonates with seniors like me. After all, there is no age limit for opening oneself up to new awareness. We constantly see individuals from various fields striving for this kind of growth, and I believe the Art Foundation acts as a powerful catalyst, drawing such people together into a vast, inclusive flow of knowledge. Beyond the general anticipation with which schools and teachers usually embrace it, this initiative has sparked the curiosity of senior individuals like myself, proving genuinely captivating. The Art Foundation, to my mind, seems like a powerful current that beckons and draws all such individuals together.

The completion of three years of your five-year plan (2022-2027) is gratifying news. You sought opinions in anticipation of an interim evaluation, which is a pleasure for someone like me. This project is significantly expanding our cultural consciousness, quietly and effectively. Currently, within the educational system and outside of it, I see no other initiatives with such farsighted vision.

The project involves a three-phase training program for selected teachers in the relatively less-resourced districts of Bagalkot, Koppal, and Raichur (2023-2024), followed by Dharwad, Sirsi, and Shivamogga. The initiative aims to explore how education can be rendered more activity-oriented through various art forms including language, theatre, folklore, visual arts, and music. Appropriately, this training has been conducted by selecting individuals who are best suited to the specific cultural background of each region. The selection of 23 teachers per district to cultivate an atmosphere of this new perspective there is indeed experimental in the best sense. This approach represents a distinctly novel viewpoint when juxtaposed with the current school education system.

While the 'Nali-Kali' program is already in place in Karnataka, your project offers an even broader vision. It effectively stimulates greater interest among teachers, enhances their dedication to study, and instills enthusiasm for adopting expansive perspectives. There is every possibility that this will positively impact daily education. Above all, I feel the most crucial aspect is the highly enthusiastic environment that inspires teachers to engage deeply with learning.

It is noteworthy that the structure of these training programs has been designed with thoughtful intentionality and a high degree of creativity. This design itself is of utmost importance, and such achievements are only possible through the efforts of truly experienced individuals.

One thing I observed as much as possible is that these kinds of training sessions are conducted very meticulously. They prioritize time, avoid unnecessary deviations from the topic, make the most of the time available, keep formal elements to an absolute minimum, allow for plenty of discussion, and overall, maintain a certain kind of disciplined elegance.

When selecting the resource persons for these programs, a lot of thought is put into choosing individuals who are experts in their respective fields. The crucial factor in selection is often their positive responsiveness to school education and relevant background. I know number of the resource persons, involved in the present project, since many years. It is evident that the chosen individuals have a good understanding of local culture—including folk songs, drama, literature, and language—are already significantly involved in their areas of interest, are actively conducting various experiments, and have made provisions for a wider range of topics. Since this plan is intended to be achieved through art as a medium, such people are of more use. That is why this project is very interesting to someone like me.

By not limiting the sessions to just talks by resource persons but also conducting follow-up practical experiments, teachers who already spend time with children can grasp how practical these things are. Furthermore, community inclusion makes these activities more interesting. The idea of molding a classroom lesson into a 'newspaper' and discovering various possibilities within it—such as the 'Bimba, Pratibimba, Bahumukhi' projects created in Koppal and Bagalkot—which sought to spread the stipulated learning material in an attractive and expansive way, was a source of joy. The very notion of such an idea was fascinating. All of this is definitely something that would fill children with enthusiasm.

Equally captivating was the attempt to use the idea of a museum exhibit, using everyday objects like a watch, an ATM card, bangles, etc., to derive the benefits that come from such items. This inspires one to create more attractive activity-based learning using existing resources.

The preparation of eight booklets by the teachers in Shimoga, is really a very special activity. These can be of great help in learning with more interest. These will be close to the children's understanding and can help them learn happily. Inspired by this, thinking about motivating children in places like Koppal and Raichur to prepare such creations with their own ideas is a wonderful activity. Children preparing the material themselves can feel a sense of responsibility in them. Learning can become joyful instead of a burden.

The use of the shadow puppet experiment in Dharwad and Raichur felt interesting. The idea of incorporating locally and traditionally used techniques and shaping learning in a very entertaining way is

completely new. These kinds of our folk traditions are already on the verge of extinction. The thought of using them more practically like this is a good idea.

Thinking about using teachers who are already in schools, who respond to art, and who have various talents, in this new way will definitely create new possibilities, without a doubt. This can be a truly interesting and joyful learning experience. If teachers look to use these new possibilities in the existing mainstream school environment, more results can be expected. The art itself is something that attracts everyone.

### **At Interstate levels**

It is a matter of great joy that your organization has been organizing interstate-level programs since 2023-24 and is aspiring for further expansion. It is a wonderful task to strengthen relationships by keeping Karnataka at the center while including the resources of neighboring states, and simultaneously bringing the necessary cultural environment of those regions into the learning process. This is something that is very rare to see among us but is much needed.

In 2023 and 2024, you organized two such teacher training programs. You successfully executed these programs by involving teachers and resource persons from Kerala's **Kasaragod** and the border districts of **Dakshina Kannada and Udupi** in Manjeshwar, as well as those from **Belagavi and Sangli** districts. The fact that these were conducted involving 50 teachers is certainly noteworthy.

I believe this has been a great help in sharing mutual academic environments and different dimensions of learning. No matter how much such activities are encouraged, it is never enough. It is very rare for such initiatives to be undertaken by government organizations. You have made efforts for various possible activities through folk traditional arts, drama, music, and most importantly, through languages.

This type of initiative, which keeps art as the priority to enrich learning, is very helpful in bridging states and bringing different cultures closer together. I believe your organization has taken a giant leap in this regard. You have been the cause of a joyful and harmonious time by bringing together teachers, artists, and experts. It is heartening to hear about the good response from the people there. The hope that the **Art Foundation's** support will continue in the future speaks to the success of this program. In my opinion, this is a step your organization can be very proud of.

Yes, reflections very much come to view. These art trainings appear to have an all-encompassing (inclusive) perspective. Completeness is achieved by paying attention to both theoretical subjects and practical involvement. By embracing the various possibilities of art, learning does not become a burden but evolves into an elegant and enthusiastic activity.

To see the fruits of its efforts, the institution has been able to create a systematic network of these activities. Since artists, educationists, and teachers all learn together here, the possibilities of interdisciplinary learning have emerged naturally. Furthermore, communication across different regions has been beautifully facilitated here. In a way, this is a form of diverse cultural exchange. It would not be wrong to say that the institution has quietly started a movement of its own, as the impact of these activities is far-reaching.

You mentioned that the participating teachers have shown great enthusiasm. This was exactly what was expected. It is clear that these activities have made a significant impact on them. Their enthusiasm is evident in the fact that they haven't just treated this as something to complete during the training period, but have expressed a keen interest in continuing it further.

The teachers have eagerly asked about future possibilities, questioning, 'Can IFA (India Foundation for the Arts) support us in the future too? Furthermore, shouldn't more projects like these be implemented?' This is a sign of great promise. It is particularly surprising and impressive how this has generated high expectations regarding interstate involvement.

I personally feel there is no doubt that these types of activities have given rise to new expectations. It is only when we strive for something new that fresh possibilities begin to appear, along with the challenges and joys surrounding them. In that regard, the steps taken by the IFA institution have demonstrated entirely new possibilities in the learning process. I felt that our government institutions and systems should draw inspiration from such initiatives.

To date, in just three years, this organization has developed 18 projects involving teachers and 16 projects involving artists. Notably, it has implemented 9 projects in government-aided and non-profit schools located outside metro cities. It is a significant achievement to have opened up such vast horizons—experiencing innovation within the school curriculum while simultaneously absorbing the diverse regional and cultural hues beyond it.

Too often, we see people blindly focused solely on textbook learning, without turning even slightly toward the beautiful cultural examples existing right around them. This initiative has paved the way for a new kind of learning through such expansive perspectives.

By integrating diverse mediums—such as visual arts, theatrical processes, literature, language, mathematics, journalism, poetry, *kaudi* (traditional quilting), rural attire, folk dances, puppetry, and other folk arts—and by involving experts in these fields, you have created what I consider to be a staggering and monumental example of educational evolution.

IFA (India Foundation for the Arts) expects that trained teachers will become centers of creative activity within their school environments. It envisions that the work of discovering new possibilities through them will spread to others, thereby extending the reach of this innovation across various schools.

The 18 projects organized over the past three years have already begun to exert their influence in this manner.

This initiative is not merely an academic activity confined within the walls of a school; it aims to undertake a kind of coordinated effort that involves the surrounding society. Your objectives indicate that these projects are showing a path toward partnership by providing opportunities for those outside the school system to engage meaningfully based on their own needs.

I have observed that your organization functions with strictness, great discipline, and intense curiosity. You thoroughly study the ideas of those who respond to the annual calls for such projects and determine what can be done to bring them to fruition. These projects are not accepted easily; the organization holds a high purpose—to ensure that the funds invested are utilized creatively and effectively. This process has been functioning systematically and has left its clear mark over the last three years.

Out of the 18 proposals received from various parts of Karnataka in **2022-23**, 14 were deemed suitable during internal discussions. Subsequently, for the first time, a team of invited external expert judges was formed, and only ten proposals were finally retained. The inclusion of individuals such as the highly accomplished singer M.D. Pallavi, the expert artist Malavika Rajan (who explains concepts beautifully through demonstrations), the film personality Raju Hittalamani, and poet Kaladhar (who is also a teacher in Karnataka) in this team to conduct interviews and select projects reflects the institution's deep commitment and meticulousness.

In the Gulbarga region, the project to create picture books for the school curriculum—covering language and social subjects using the local Surapura style of miniature paintings—truly attracted me. I felt that such an initiative could be incredibly creative and helpful in introducing children to the artistic styles of their own environment. Similarly, other projects have successfully linked learning with local surroundings in an artistic way: In Guledagudda, the traditional art of saree weaving was incorporated into demonstrations to aid learning, where as in Chikkamagaluru, coffee cultivation was used as a backdrop, while in Badami, lessons were built around the local caves and inscriptions. In Dakshina Kannada, information about local birds and animals was included, in Uttara Kannada, the cultural dance of the Gauliga community was featured. All of such colourful efforts have the potential to transform the school environment into a place of beauty, effectively bridging education with our own local heritage and environment.

As a continuation of this process, proposals were invited from teachers for the year **2023-24**. Out of a total of 20 proposals received, and external expert jury consisting of artist A. M. Prakash, art teacher

Uday Ganvkar, and Malavika Rajanarayan went for a selection of only 6, after conducting interviews, which speaks of the high level of specific expectations maintained. Ramachandra Bhat (Bengaluru): In his project '*Nesara Banangalada Beragu*', integrated knowledge of the world around the sun with the school curriculum, spreading it across subjects like Science, Language, and History, while Ravi Devareddy's (Hesarooru, Gadag District) project focused on incorporating the local environment of the Kappatagudda hills. Ananda Kulali (Bailoor, Udupi District): Working with students of classes 6 and 7, his project enriched school lessons by incorporating the life stories of heroic women from that local environment. Very interestingly, to say, Jalajakshi K. D. (Dakshina Kannada District): Through her project at Kolacharu Higher Primary School, focused on the anatomy of male and female students—with a specific emphasis on the female body—and expanded the school lessons around this. Kalaburagi Project: Working with 8th-grade students and using the unique style of leather puppetry, an attempt was made to bring out a book titled '*Gombe Ramayana*' (Puppet Ramayana). At Koppal, involving Govt Higher Primary school students, Project included the learning of Urdu and Kannada languages. All of these activities show a great diversity of thought. These various activities, rooted in their own local cultural backgrounds, certainly stand as examples of the many possibilities that open up before us.

Again, in the year 2024-25, six projects of 15 months' period, were undertaken. In the Tumakuru district, we worked with high school children from Kadagatturu, focusing primarily on language skills such as voice modulation, pronunciation, reading, and writing.

In Sindhanur, Raichur, a project revolved around the 'Suggi' (harvest) celebrations. It engaged participants in understanding local food varieties and the folk traditions surrounding them. Similarly, in Kiresur, Hubballi taluk, a project called 'Aralekatte-Open Library' was organized under the trees for high school students. By inviting experts on various subjects, we reached children in an entertaining way in an open-air setting, while also spreading a love for reading books among the local community. At a school in Hangarki, near Garag (Dharwad taluk), a project titled '*Noolinallu Neladallu Deshaprema*' (Patriotism in Soil and Thread) was conducted. This included activities related to flag-making, reviving memories of the freedom struggle. In Kurtakoti, Gadag taluk, made the school children to explore surrounding environment and the peculiarities of birds' life style around the Magadi Bird Sanctuary.

These initiatives were significantly different from the subjects handled in the previous two years. I was receiving regular updates on the developments in Kiresur, which were also frequently reported in the newspapers. Many prominent figures from the region visited these sites.

By discovering these various dimensions of learning and presenting them attractively through art, these projects did more than just coordinating between schools, children, and teachers. They involved local citizens, interested individuals, and folk artists, creating a sense of collective duty and responsibility.

These activities have shown that learning should not be limited to teachers and students alone; the entire society must participate in some way.

You have also candidly shared that these activities were not 100% successful in every instance, but rather a process of learning and experience. The challenges faced—such as delays in establishing certain processes or the difficulty of adapting to new things—are experiences that everyone can relate to. While some showed success beyond expectations, others took slower steps, which is natural. This will certainly help in future endeavors. As you noted, focusing on the need for more guidance, increasing overall learning possibilities, connecting different districts, organizing mobile exhibitions, and concentrating on digital archives are all important steps that you have identified.

### **Beyond the Boundaries of School Education**

Connecting an artistic environment beyond the perimeter of school education with school learning—while maintaining its independent existence—is another highly attractive facet of your vision. This is a plan to expand learning by bringing in people from outside the academic sphere, coordinating them with children and teachers, and discovering a world of possibilities together. The fact that you have undertaken a total of 16 projects over the past three years and utilized a significant amount of approximately 32 Lakhs for this purpose shows the immense importance you give to these new possibilities. By incorporating diverse subjects like performing arts, history, storytelling, inscriptions, music, poetry, translation, and environmental studies, you have demonstrated a rich variety of engagement. Your discipline is reflected in how you openly invite proposals from interested individuals, select them, and accept them each time with high expectations. It is understood that out of 52 proposals received over these three years, after internal evaluation and review by panels including external experts, you accepted and worked on 5 projects each in the first two years, and 6 projects in the third year.

In the first year, you strove for various learning possibilities centered around the folk tradition of the 'Tingalumavana Habba' (Moon Uncle Festival) involving the children of the Senior Primary School in Kalakere village, Hassan district. This is a rare survival of our folklore. I too have seen this; various rituals of worshipping the moon in the moonlight are found throughout our land. These certainly work toward connecting us with nature. Another thing that made me happy was the development at the Senior Primary School in Yadavagiri, Mysuru, where the 'Heje Mela' art form was used to preserve the traditions of nomadic communities—a very hopeful sign. We must recognize the importance of such things that are on the verge of extinction. Your efforts show great diversity, from making the Khwaja Bande Nawaz Dargah in Kalaburagi a cultural center, to engaging with theater possibilities with children in Hosahundi, Mysuru, and linking the historical heritage of the Keladi Fort with the children of Honnesara school in Shimoga district.

In 2023-24, the projects showcased wonderful variety: incorporating the environment of Melukote through theater, integrating the life and writings of the legendary writer Poornachandra Tejaswi at Hiregouja school in Chikmagalur, including the rare folk art of 'Hase Chittara' in Mangalale, Shimoga, linking education with mango cultivation in Dakshina Kannada, and placing the historical importance of the Basarudu region in Udupi in the background of learning.

Similarly, in the third year (2024-25), you engaged children in studying the 'Heggappana Kunita' of the Gorava tradition in Alavandi, Koppal district. You brought the folk traditions of Manteswamy songs and stories to the forefront in Chikkahunasuru, Hunasuru Taluk. You included the art traditions of the Korama community in Shiggaon Taluk. Through the project "Hindustani Music Face-to-Face in Natural Rhythm" in Chittavadagi, Hosapete, you engaged children in identifying Hindustani music rhythms within natural, organic rhythms. You organized a program among the children of Malmaddi, Dharwad (Phedanagari), centered around the milk trade of the Gauuli community. In Maraluru, Gauribidanur Taluk, you worked on translating Telugu folk songs of the border region into Kannada. All of these have shown brand new possibilities.

I believe all these projects speak of bringing harmony to our social environment, somehow preserving vanishing traditions, and safeguarding Indian diversity by responding to the new. Some of these are very intriguing. They make one wonder, "Can a path be found this way?" It was a joy to see Hindustani music rhythms placed within the rhythms of nature. It reminded me of my own experiments at Akashvani (All India Radio), where I placed many of our folk rhythms alongside classical music rhythms. There is no doubt that such initiatives not only enrich our school learning environment but also help draw society toward it. Education is the responsibility of all of us from one platform or another; your organization has shown in a big way that it is also a journey of joyful partnership.

You have spoken about the challenges you faced. Managing teachers, the administrative board, the SDMC (School Development and Monitoring Committee), officials, and above all, the general public, speaks to the immense effort required; moreover, there are many instances where one's enthusiasm might be dampened.

Currently, in the government schools of Karnataka, there are many restrictions on external activities. In such a challenging atmosphere, it is heartening to see that you have taken a keen interest and involved yourself so deeply. Despite school exams and the natural environment/conditions, you have managed a great task.

You mentioned that whether it be external experts or teachers, they did not limit themselves to a fixed timeframe but kept this enthusiasm alive throughout the year. This itself is success. Success cannot be measured instantly or in inches. The children, for their part, have gained a completely new experience in this diverse artistic atmosphere, which will surely serve as a foundation for their future. Another

beautiful aspect of your project is that the public came forward with enthusiasm, feeling that they too have a stake in the school premises.

### **A New Step at the National Level...**

This is a new step toward realizing your ambition of reaching more and more schools by involving certain schools as ‘hubs’ at the national level. You mentioned that this new initiative, which began in 2017, was made possible through the support of the **TATA AIG Trusts**. With a broad scope covering Kashmir, Uttar Pradesh, Odisha, Madhya Pradesh, West Bengal, Maharashtra, Tamil Nadu, New Delhi, and Karnataka, you have implemented nine projects under the "Integrated Arts" (Kalanthargatha) lessons with a fresh perspective. After evaluating various proposals with a judging panel consisting of Nandini Manjrekar, Malavika Rajnarayan, M. Krishnegowda, Nanda Sharma, Uday Gaonkar, and Blaise Joseph, you finalized nine projects.

During 2022-23, Involving children from the Kiddy Kingdom Academy to study the various facets of their own historic city, Lucknow of Uttarpradesh, the ‘Jeevan Shiksha Pahal’ project for school children of Muskaan Institute, in Bhopal, which focused on the ‘DNT Children’s Lens’, documenting the cultural uniqueness, music, oral history, and language of the Pardhi and Kanjara tribal communities, involving 10th-grade students of Kalkeri Sangeet Vidyalaya, near Dharwad, in Karnataka, in studying the history and tradition of Indian musical instruments, specifically focusing on the instrument makers of Miraj.

The year 2023-24 marked with the (Bandipora, Kashmir): making 6th and 7th-grade students from the International Institute, in Bandipora, Kashmir, engage with the cultural environment and ethnic specialties of their region, engaging Students of grades 4-5, of Dehat Uttathan and Cultural Society at New Delhi, in the studies of the cultural specificities of their own surroundings, Mysuru (Arivu Education Trust): Students of grades 5-6 of Arivu Education Trust, participating in the ‘Malgudiyaallondu Mane Maadi’ project, centering their learning around the artistic creations of legendary writer R.K. Narayan and cartoonist R.K. Laxman, in Mysuru.

During 2024-25 Students of grades 3-8 at Bharatiya Vidya Niketan Gurukul, in Odisha, explored the arts of tribal communities like Koya, Paroja, and Gadaba through an art exhibition project, Students of grades 4-8 of Patel Thakur Memorial School, at Ratham, Madhya Pradesh, were made to study the Malwa regional culture and lifestyles (centered on the theme: *Malav Mati Gahan Gambhir...*), getting 10th-grade students engaged in an extensive study of the ‘Sky’ through various artistic media, at Ghashiara Vidyapith, Sonarpur, of West Bengal.

Your projects showcase a unique diversity. I was particularly pleased to see the focus on the hidden cultural nuances of tribal communities—especially activities like the Malwi-Hindi-English

dictionary and the study of instrument making in Miraj. You have also pointed out several shortcomings and challenges faced, which I believe is a natural part of such a journey. This kind of self-reflection and evaluation is certainly beneficial. You have also shared, with great joy, the significant success achieved by institutions like Kalkeri and Muskaan.

#### Art Journeys

Along with these extensive activities, a new initiation of 'Art Journeys' (Kala-yatre) has taken place. In 2023, these activities spread the message of 'Integrated Arts Education' through pre-travel tours in the taluks of Vijayanagara and Madhugiri districts, and similarly in 2024 across Bagalkot and Hassan districts. Typically, during these four-day tours, a total of 82 schools were reached in these districts each year. This initiative involved creating awareness among teachers regarding the uniqueness of this form of education and conducting practical demonstrations with the children. You also mentioned providing guidance to teachers on how to submit proposals for such projects.

You have shared your aspirations, noting that while you often found a supportive environment, you also encountered adverse reactions at times. For this to succeed, the cooperation and interest of teachers, the involvement of officials, and the support of SDMCs are essential. This is by no means a simple task; it is full of various challenges. You also mentioned the increased workload involved in contacting so many schools within a short four-days' window, where it was possible to visit nearly ten schools a day. It is evident that an organization with such high expectations has engaged itself on a very large scale.

#### **'Hejjegalu'**

'Hejjegalu' refers to the publications that reflect all these activities. I have observed some of them. These publications attempt to beautifully present the essence of the projects undertaken through pictures. There is no doubt that these will serve as a great inspiration to newcomers.

Attractive With their captivating covers and photographs scattered throughout, these booklets are truly soul-stirring. They have documented all the activities that took place there like a window to the past. I was filled with joy when a student, after seeing the art of Surapura, remarked: *'We never knew such an art form existed in Surapura; I love the lines and the deep colors in this painting'* The initiatives made the children around Guledagudda open up to the inner and outer realities of the weaving life there. In Kalaburagi, though locals were initially hesitant to open up to such things, they gradually realized it wasn't something foreign or adverse. Theatre artist Shivakka Kuravatti observed: *'I realized it's not that locals lack interest in art, but rather that art has vanished in the thick of the struggle for survival'* Meanwhile, Rahul Agarwal of Lakhnow noted: *'In recent days, cultural programs are being organized for children and youth to inform them about the cultural heritage of the places we live in at regional and*

*national levels; however, this is not being appreciated within the formal curriculum'* By utilizing the extensive work of organizations like **Muskan**, these 'footsteps' are capable of reaching all across India.

I believe you are bringing these to the notice of school education administrative boards everywhere. This is crucial because today's political climate is not opening its eyes to such sensitivities; therefore, those who are interested must make these achievements possible themselves.

### **Conferances**

In addition to this, with regional representation organizing three-day conferences is another extension of your overall programs. These activities, which involve teachers and artists throughout the year, aim to create a conducive environment, foster interdisciplinary exchange, share mutual opinions, and look toward greater possibilities. Two such programs have already taken place.

One was held in the Kalyana Karnataka region (*Connecting the Dots – Lessons from Art Education*), focusing primarily on the history of the Nizam rule and local cultural contributions. The other was held in the Coastal (Karavali) region (*UDAKA – Learnings from Arts Education*), covering traditions like Paad-dana, Yakshagana, and Naga-aradhana, as well as the artistic contributions of the Siddi, Gawli, Kunabi, Gonda, and Halakki communities. I participated in the conference held in Mangaluru. Key highlights I observed were the efficient use of time, deep theme-based open discussions, the participation of expert scholars, and the exchange of ideas in the direct presence of traditional arts. These are highly useful and can provide new perspectives not only for school education but for many interested individuals. It is noteworthy that these are conducted with a broad mindset, without unnecessary formalities, and strictly centered around the intended purpose. For this, I appreciate the organization's meticulous planning.

Similarly, the three-day South India-level conference held in Hyderabad titled '*Arts Education: Responding to Changing Landscapes*' is noteworthy. Your report highlights discussions on the necessity and importance of mutual cultural exchange, how to nurture art-integrated learning, and its relevance in a changing educational environment. The discussions were extensive, involving educationists, artists, teachers, and policymakers. Workshops, exhibitions, and interactions with successful practitioners were all integrated here. This opened doors for a large-scale gathering of people from diverse backgrounds.

Thanking you for giving me an opportunity to go through this strenuous activity based art tour.

Dr. Anand Patil  
Rtd. Station Doircetor,AIR  
Dhrwad(Karnataka)