Problem

Indian Performing Arts are
Losing Audiences

Solution

Creating
New Ideas
& Audiences

SARVAM
FOUNDATION

Culturally Chained. Shackle Free

A Renaissance of Indian Performing Arts

'The Arts community in India has waited for this phenomenon for a while now!'

- Prashant Nayak, Director of Milapfest, United Kingdom

What we do

Incubate new talents & Experience new collaborations

Incubation

Underprivileged Girl Child

Artistes

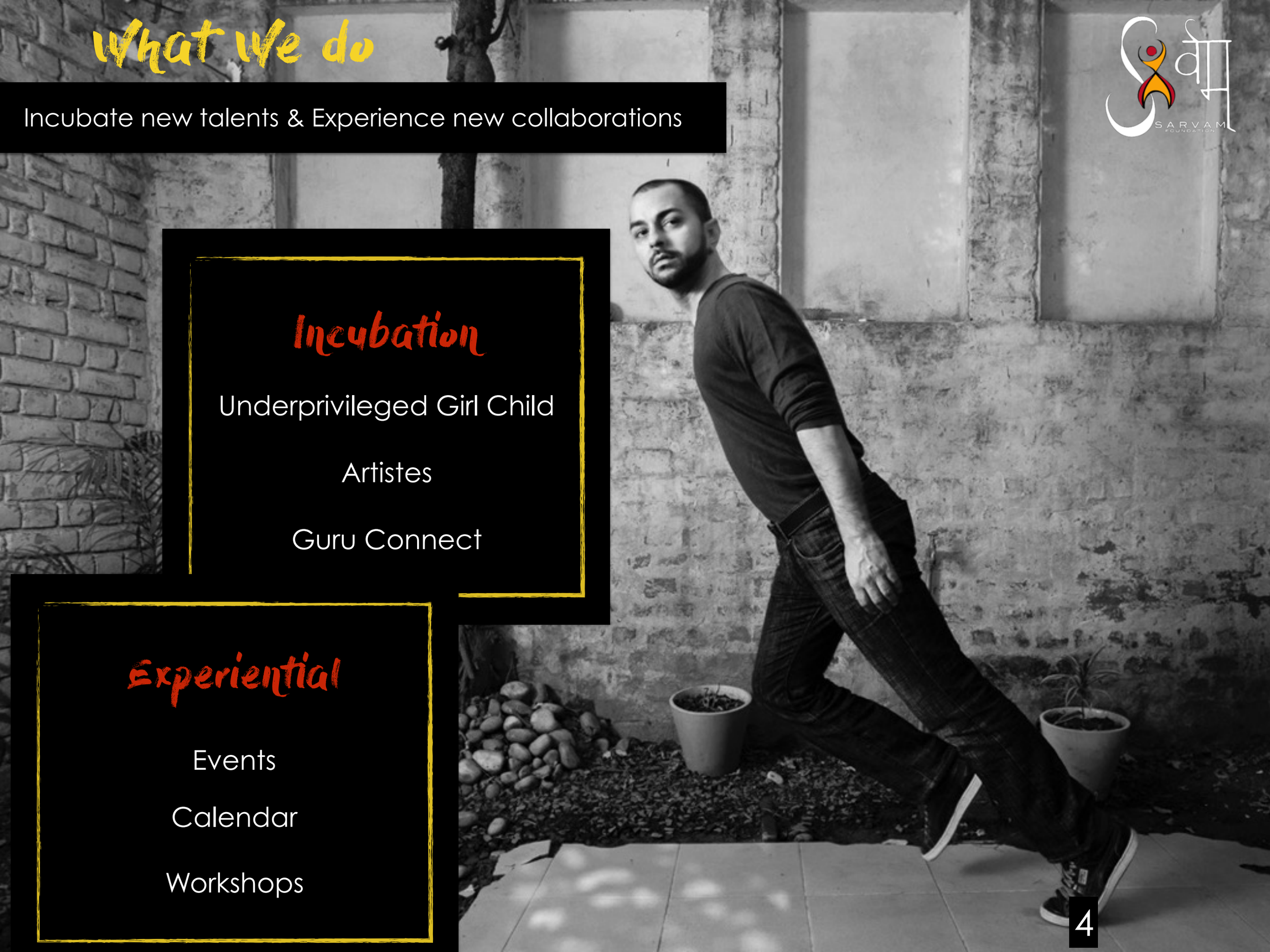
Guru Connect

Experiential

Events

Calendar

Workshops



Incubation

Underprivileged Girl Child

Making Art reach the Grassroots by Teaching
Life skills through Performing Arts & Yoga

SARVAM FOUNDATION

Increase in

Qualitative Impact on the Girl Child

- Self Confidence **120 %**
- Hygiene **70%**
- Discipline **80%**

Incubation

Underprivileged Girl Child
Success Story

Background

Nargis ,12 Years Old
from KishanGarh Slum Area
Training : 5 years

Achievement

Represented India for an
International Cultural Exchange
in Europe

Currently Representing Sarvam
at the World Culture Festival Delhi

"My Daughter has done something which no one in our community could do.
I have realised the value of a Daughter. " Zafar , Nargis Father

Incubation

Artistes

Creating
New Artistes & Technicians
in the field of Indian Performing Arts

Impact

200
New Artists

10
Arts
Organisers

10
Technicians

Incubation

Guru Connect

Connecting Potential Talents with the Right Maestros

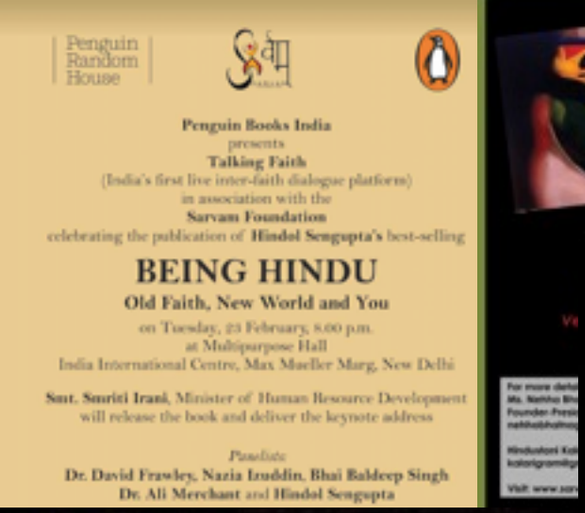
Gurus

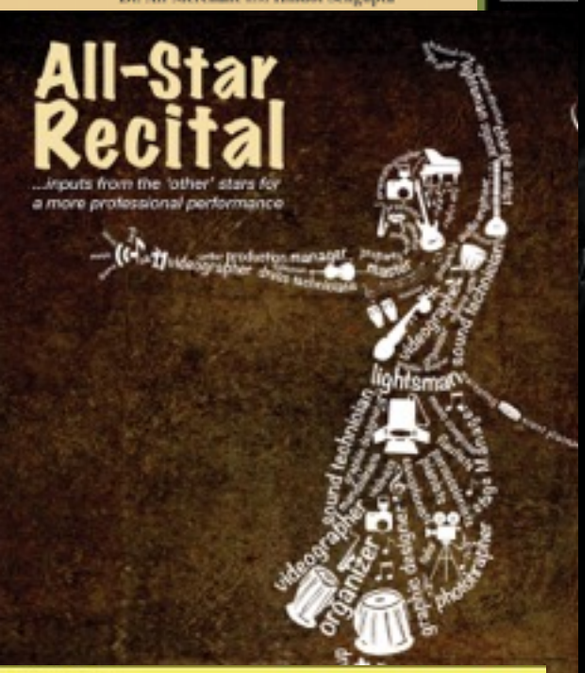
Rama Vaidyanathan
Bharatanatyam Exponent

Saroja Vaidyanathan
Padma Bhushan Awardee

Sadanam Balakrishnan
Kathakali Maestro

Swapna Sundari
Padma Bhushan Awardee





Experiential

Events

Number of Events : **18**

Artistes : **100 +**

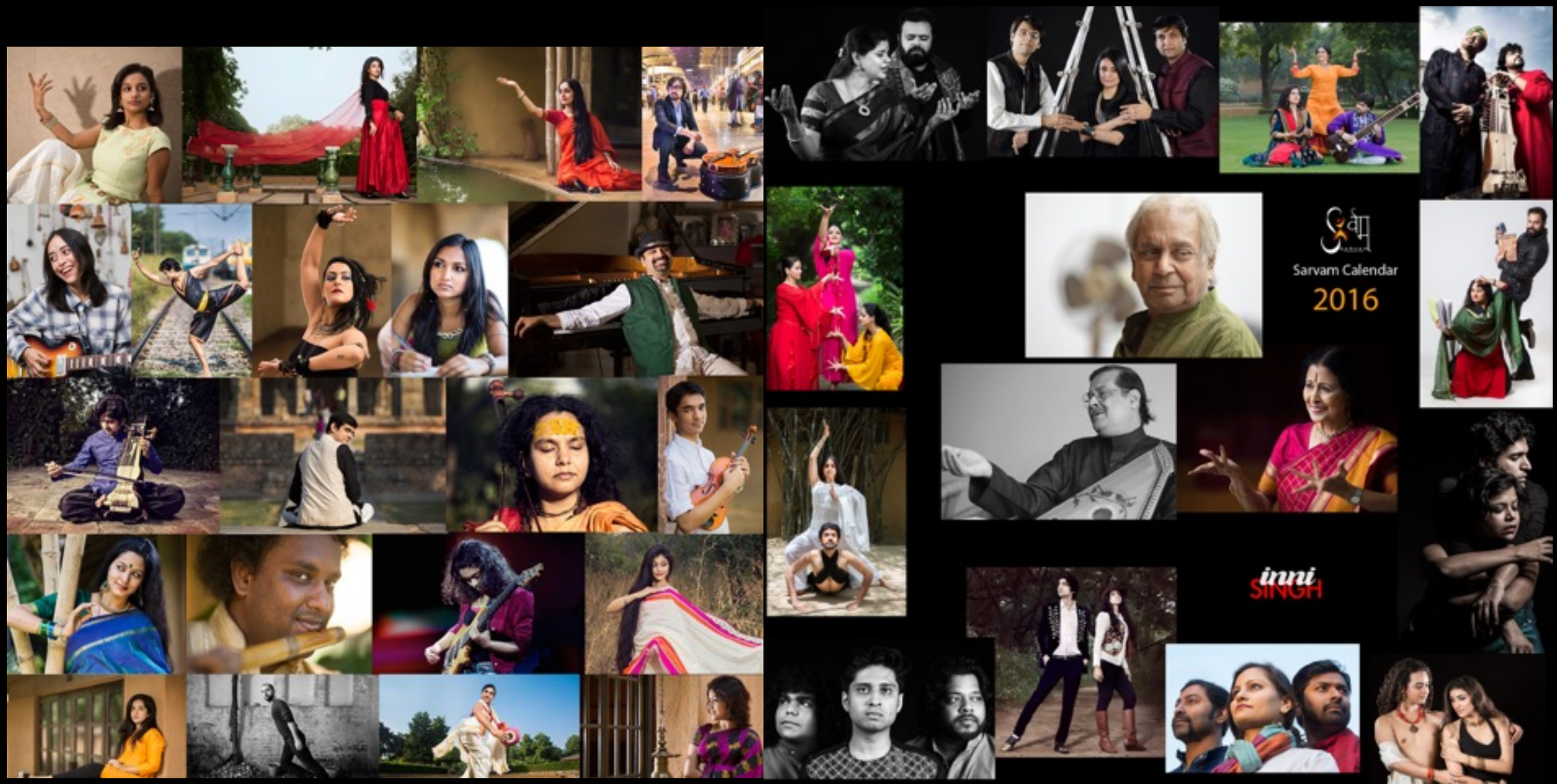
Number of Attendees : **10,000 +**

Online Viewership : **100,000 +**

Online Following : **20,000 +**

Experiential

Calendar



World's Largest Performing
Arts Calendar bringing together Legends & Star performers with a fresh perspective.

Experiential

Workshops

Creating engaging workshops using Classical dance as a starting point for varied dialogues.

Topics

Motivation through Arts

Classical Dance 101

Spiritual Healing

Our Founder

Nehha is the youngest arts Impressario in India. Based in Delhi,India, she started Sarvam Foundation almost four years ago at the age of 25 to unleash a wave of inspiration for the Classical arts of India.

Education : Masters in International Relations.

Bharatanatyam : International Performer & Empanelled Bharatanatyam artiste of the Indian Council For Cultural Relations. A senior disciple of Padma Bhushan awardee, Dr. Saroja Vaidyanathan & Guru Rama Vaidyanathan.

Speaker : Mentors and speaks at youth forums and conferences around the country including the TEDx circuit & SPIC MACAY

Nehha is a Curator & Organizer

TEDx TughlaqRd

x = independently organized TED event

Delhi's Largest Annual TEDx Event

Rama Vaidyanathan
(Bharatanatyam Maestro)

Vivek Jetley
(Founder, Urbana Health)

Dakshina Vaidyanathan
(International
Choreographer)

Ishi Khosla
Founder,
(Whole Foods India)

Advisors

Comes from a diverse resource pool of knowledge.

Inni Singh
(Performing arts
photographer

Raamish Siddiqui
(Author)

Kumkum Chaddha
Sr. Political Journalist,
(Hindustan Times)

Rishi Suri
Editor
(The Daily Milap)

Hindol Sengupta
(Editor-At-Large,
Fortune India Magazine)

Tune to the right notes

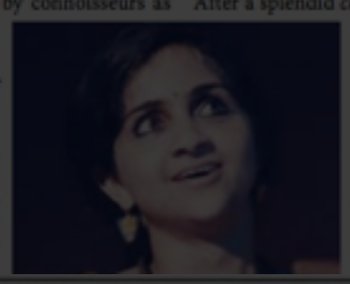
Musicologist KL PANDEY explains how five prominent ragas have been used in Hindi cinema, starting from the first sound film *Alam Ara*, which featured seven songs.
By UTPAL K BANERJEE

A raga, literally implying "hue" and "beauty", is the primary melodic staple of Indian classical music since the earliest [illegible] ly absent in the West. Raga is [illegible] colouring of the mind, mood and emotions metaphorically covering any feeling or passion — especially love, affection [illegible] interest, motivation, joy or [illegible] raga uses a series of five or more standard musical notes upon which a melody is constructed. How the notes are approached and rendered in musical phrases and how they convey the mood, are more important in identifying a raga than the notes themselves. Defined by connoisseurs as "tonal framework for composition and improvisation," ragas are separated from each other by scale, lines of ascent and descent, emphasised and subdued notes, intonation and melodic ornaments.

Full potential of classical ragas was realised in the highly developed Marathi drama — as *natya sangeet* — film song in that raga: *Chandan Sa Badan* (*Saraswatichandra*), *Chhupalo Yun Di* (*Mamta*), *Aapke Anurodh Se*... (*Anuro* *Savera Ka Suraj*...(*Ekbar Mooskura Do*), *Woh Kalpana*... (*Mrigtrishna*), *Man Re Kaahe*... (*Chitralekha*), *Ehsaan Tera*... (*Jung* *Huzoor Is Kadar*... (*Masoom*) and *Jaadu B* *Aankho Wali Suno*... (*Dastak*).

The relatively-rare pentatonic raga *Durga* lowed with *gaandhar* and *nishaad* absent, m prevalent in countries of south-east Asia. A a delightful interlude by Raja Prasanna on fl from the Benaras *gharana*, the videos includ *Aaja Hume Vandevan*... (*Amar Jyoti*), *Jadun* *Dwarkanath*... and *Naache Man Mora*... (*V* *Ariyan* [illegible] *Saawariyaa Paraa* [illegible] favourite of the rains, began very [illegible] Yusuf Khan on sarangi from Moradabad-[illegible] by KL Saigal (*Devdas*), *Dil Ka Kya Rang*... (*Mi* *Ghalib*), *Gori Tore Nain*... (*Main Suhagan h* and *Aji Rooth Kar Ab*... (*Aarzoo*).

The penultimate raga *Vageshwari* was a pla tive one, reminiscent of suffering and separati After a splendid [illegible] Khayal by Ujwal Na son of Kathak expon Urmila Nagar and groom by her, video vignettes incl ed: *Jaag Dard Ishq Jaa* (*Anarkali*), *Naa bole, N* *Bole, Naa bole Re*... (*Am* *Dagara Chalata Chha* *Bichhua*... (*Anuradha*), *Jao Nandalala*... (*Rango* and *Chhanke Payal Mitu* (*Maya Ma* finale was w



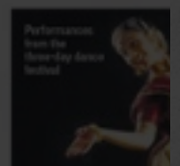
Danseuses perform in each others' language

An Odissi dancer executing a complex varnam, the centrepiece of a Bharatanatyam dance recital reflects the contemporary cross-currents in classical dance. So also is the interplay of Kathak with Odissi or Bharatanatyam with [illegible]

Dancing to break traditions

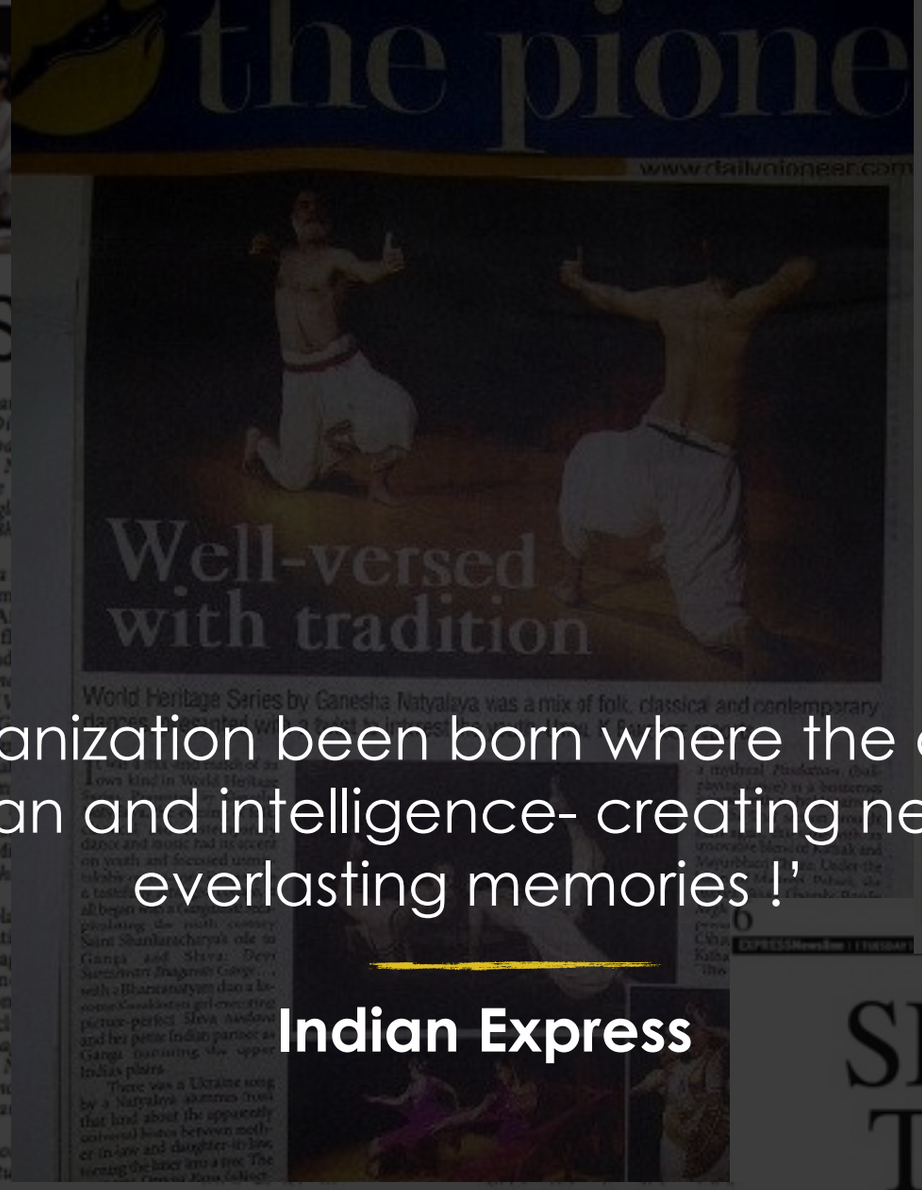
Rhema Mukti Baxter

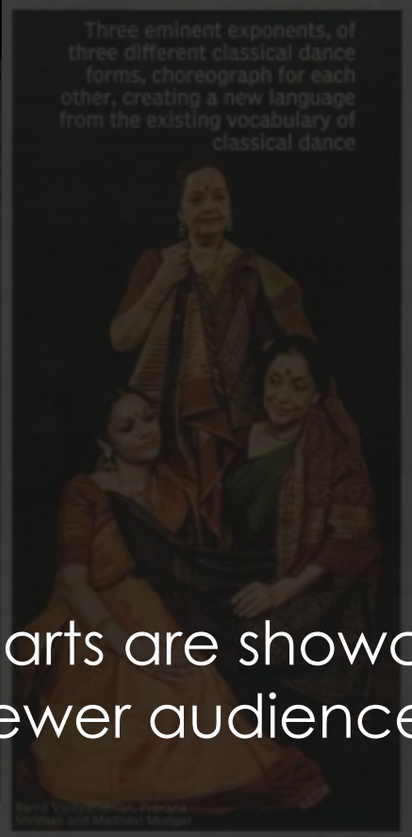
From the world of classical dance comes a festival featuring three versatile productions. The 11-year-running performances of *Purkaya: The Body of Another* festival, spread over three days, promises to set many trends in the field of classical dance — owing to its refreshing takes on tradition. The path-breaking festival, which reinterprets dance forms, literally enters the body of another art form in a Sarvam Foundation, which contained and independent spatial experience. Both fluid and yet choreographed — each word within a fixated piece," Rama Vaidyanathan, another participant, says. "My production, *Chitravati*, where I adapt my dance to miniature paintings, has been a truly eye-opening experience for me."



CATCH IT LIVE

WHAT: Purkaya — The Body of Another	WHEN: January 14-16	NEAREST METRO STATION: Jawaharlal Nehru Stadium on the Violet Line	
WHERE: Main Auditorium, India Habitat Centre,	TIMINGS: 7pm — 8pm		





' Rarely has an organization been born where the arts are showcased with such grace, elan and intelligence- creating newer audiences and everlasting memories !'

Indian Express

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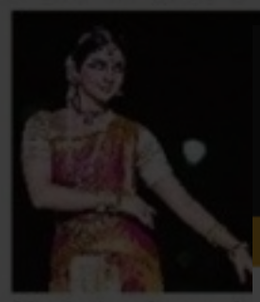

देवी स्तुति की मुद्रा में नृत्यांगना [illegible] भटनागर।

शिकागो यूनिवर्सिटी से इंटरनेशनल रिलेशनशिप में एमबीए करने के बाद कई कंपनियों के ऑफर आए लेकिन इंटरनेशनल स्तर पर लोगों को आपस में जोड़ने के लिए कला से बेहतर कुछ नहीं लगा। इसी के चलते इस क्षेत्र को अपनाया और 31 देशों की यात्रा कर शास्त्रीय नृत्य के माध्यम से लोगों को जोड़ने का कार्य किया है। यह बात स्पिक मैके संस्था की ओर से नगर में प्रस्तुति देने आईं अंतरराष्ट्रीय भरतनाट्यम नृत्यांगना व पद्मभूषण सरोजा वैद्यनाथन की शिष्या नेहा भटनागर ने पत्रिका से चर्चा के दौरान कही।

उन्होंने बताया कि उनके परि में उनके अलावा कला के क्षेत्र कोई भी नहीं है। इसलिए उन्हें से ही प्रशासनिक क्षेत्र में जाने प्रेरणा मिलती रही ले[illegible] उम्र से शास्त्रीय संगी[illegible] कही और आगे च[illegible] बाद उसे के माध्य[illegible]

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THE TIMES OF INDIA

CITY

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Research on ragas strikes a chord

Amin Ali | TNN | Aug 17, 2014, 11.39 AM IST

A- A+

NEW DELHI: From classics like Alam Ara and Madhuri, released in 1932, to recent offering like Kick, Bollywood melodies, intentionally or unintentionally, have been based on ragas. These combinations of classical music notes have defined composition through the ages. While

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'Partnering with Sarvam Foundation has been a strategic tie-up for our company and it's ever evolving educational aims. Nehha brings to her work a class that is unparalleled and extremely informative while being entertaining.'

- Gaurav Jhunjhnuwala, Director, S. Chand Group

Ways to Join

1) Corpus Investment
2) Project Support
3) Payroll Giving
4) Event Sponsorship
5) Engagement Program
6) Cause Related Marketing
7) Donation Box in Office
8) Pledging
9) Corporate Matching
10) Earmarked Investment
11) Support our costs
12) Donation in kind

Benefits in Return

80G Tax Benefit

Online & Offline Acknowledgements

Intangible Benefit of Creating Performing Arts History

SARVAM FOUNDATION

Welcome to the Renaissance

nehhabhatnagar

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