In 2000 I held an American Institute of Indian Studies senior fellowship in performing and creative arts. Because I was affiliated with Margi, the nodal institution for the preparation of the application for the UNESCO designation, I received an invitation to attend the ‘brainstorming’ gathering of Kutiyattam performers, scholars, administrators, and aficionados. It was like being at your own wedding. People with whom I had individual relationships were suddenly all in the same room. At that time there was little congeniality among the Kutiyattam organizations. Writing in the Spring 1996 edition of *Asian Theatre Journal*, the American academician, Bruce Sullivan, accurately observed that the primary institutions: Kerala Kalamandalam; Ammannur Chachu Chakyar Madhom; and Margi seemed to be “competing” institutions (Sullivan 1996:29).

After the designation in 2001 three events, partially sponsored by UNESCO/Japan Funds-in-Trust, stand out in my mind. In November 2004 Margi conducted a Nangiar Kuttu Festival (Nangiar Kuttu is a solo female form, a sub-genre of Kutiyattam). Women from all the major institutions and Usha Nangiar, at that time an independent artist, participated.

Second is the International Seminar on Kutiyattam and Asian Theater Traditions held in January 2006. The ‘international fraternity’ of Indian and foreign performers/scholars gathered in Thiruvananthapuram to participate in two days of sessions that balanced theory and practice. I had the honor of serving as conference coordinator.

The third is the revival of 12 days of Nangiar Kuttu held in conjunction with the annual festival at Sreekrishna Swamy Temple in Ambalapuzha. In September 2006 artists who practiced the old style of Nangiar Kuttu joined trained artists. Some were from traditional performing families (nangiars); the majority from other caste backgrounds. Nangiar Kuttu during the Ambalapuzha festival has continued ever since.

There were several other occasions when artists from multiple institutions united. Though not funded by UNESCO/Japan Funds-In Trust, they evidenced the networking mandated by UNESCO.

In November/December 2005 Central Sangeet Natak Akademi sponsored an *Ascharyachoodamani* Mahotsav in Thiruvananthapuram. Various institutions/families presented portions of the prologue, seven acts, and epilogue of the play, *The Wondrous Crest Jewel*. Over the years there were other instances of multi-institution events that I was not able to witness.

Returning to Kerala in November 2010 after an 18-month absence, I sense that the numerous partners in the Kutiyattam union have drifted apart. I don’t suggest that collegiality has completely broken down. However, K. K. Gopalakrishnan, recently appointed as the Director of the Sangeet Natak Akademi Regional Kutiyattam Center in Thiruvananthapuram, has his work cut out for him. He must act as a marriage counselor to reopen the channels of communication. ☺