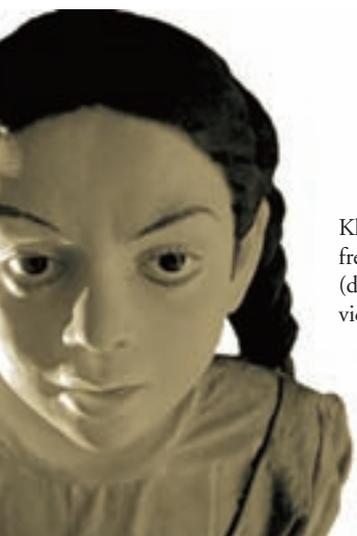


**INDIA FOUNDATION  
FOR THE ARTS**

**ANNUAL REPORT 2004-05**







Khoj International Artists Association offers an annual residency programme for fresh fine arts graduates. Rajesh Ram's fibre glass and mixed media installation (details on pages 1-3 and 23, and in process on page 4) and Malvika Mankotia's video, sound and mixed media installation in process (page 7) at the 2005 residency.



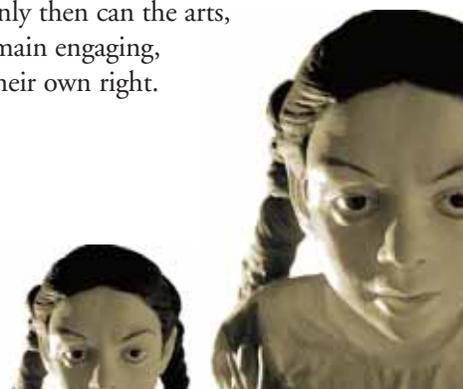
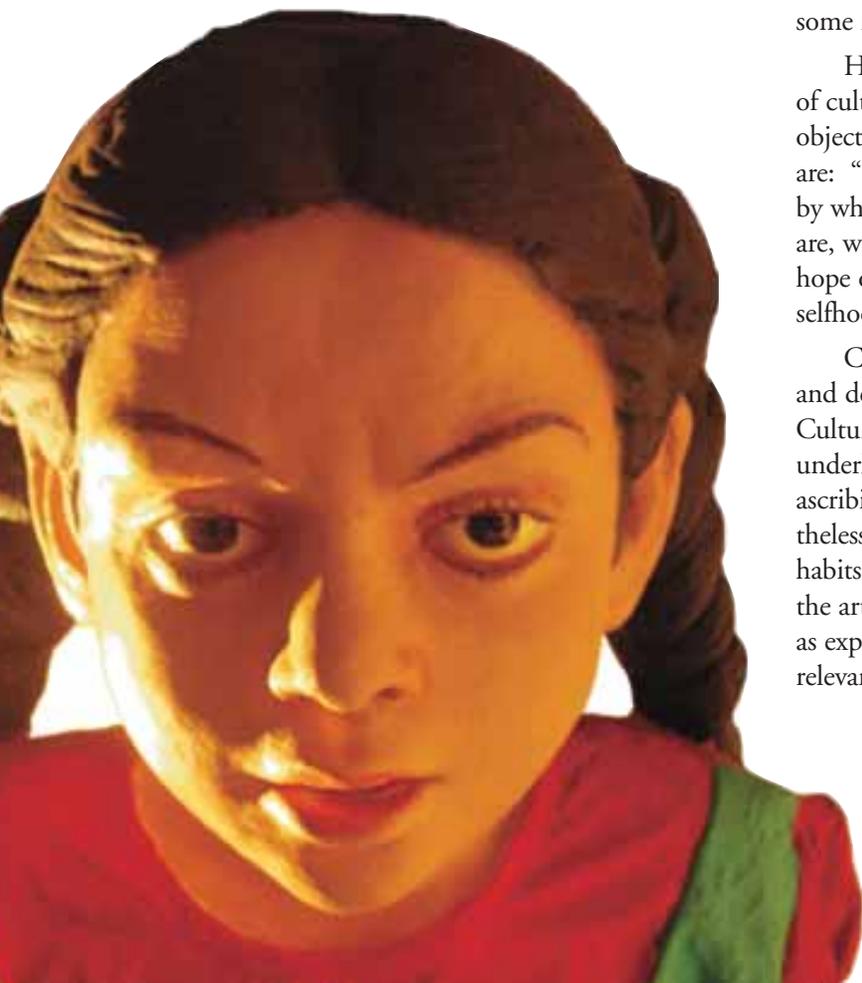
## INTRODUCTION

### *New directions in our grant making*

Poet and critic, Ranjit Hoskote, writing in *The Hindu* in the aftermath of the tsunami of December 2004, pointed out that it is inevitable at such a time for most of our attention to be focused on the utilities that are urgently needed. “Is this the moment to shed tears over a shattered temple or a drenched cabinet of manuscripts, a submerged rain-forest or a missing sculpture, some readers may well ask.”

He went on to argue, however, that the loss of cultural heritage is not just about the loss of objects, but also weakens our sense of who we are: “...if these critical elements of our lifeworld, by which we construct our conception of who we are, were to be washed away, drowned beyond hope of recollection, what would remain of our selfhood?” asked Mr Hoskote.

Culture, then, is more than material treasures, and deeper than just recreation or entertainment. Culture is the sum of who we are, a pattern that underlies our emotional responses, our way of ascribing value to things in the world. It is nevertheless important to keep interrogating cultural habits, to keep the question of *what* is of value in the arts perpetually alive. Only then can the arts, as expressions of culture, remain engaging, relevant and significant in their own right.



At IFA we have kept the category 'art' as flexible and inclusive as possible, while seeking to establish a sense of autonomy for this field. Lately we have begun to sharpen our focus on the inspirations and energies of the artist. To engage directly with the concerns of the artist is to be in touch with the vital questions about identity and value that the arts are ultimately best equipped to deal with.

This new emphasis has taken the form of two new programmes, which were announced in July 2005. One will support artists to extend their practice in different ways and the other will provide funding for the development of innovative new performances.

Four grants in 2004-05 also point to our growing interest in projects that generate income for individuals, initiatives and institutions in the arts. One grant is supporting a literary magazine to maximise the potential of its website to serve as an educational resource and as an avenue for revenue generation; another is enabling certain forms of music in the Punjab to be marketed, thereby providing an additional source of income for the performers; the third is helping a music institution to use its teaching methodology to offer short-term courses for a wide cross-section of people and undertake other fundraising activities; and the fourth is helping to create marketing and fundraising capabilities for a theatre quarterly, which will enable the journal to become self-supporting over time.

I would like to express IFA's gratitude to three trustees who have retired from the Board: Mr M Lakshminarayanan, as chair of our Finance Committee, helped to shape our investment strategies; Ms Shanta Gokhale's perspectives have left a strong imprint on the present direction of our grant making; and Ms Aparna Sen's market research expertise has benefited IFA on various occasions. We are also thankful to Mr Mani Narayanswami, who earlier served as IFA's Chairperson, for agreeing to rejoin the Board during the year.

Anmol Vellani  
Executive Director  
November 2005





“It has been something of an epiphany to realise that while each of the artists transmits a unique aesthetic, they are bound by deeper links of artistic purpose . . . Each possesses a desire to make a difference, an ambition to push the boundaries, to try and make a dent in the self contained, often self-satisfied art world.”

Rohini Devasher, critic.  
Khoj artists’ residency, 2005.

## ARTS RESEARCH AND DOCUMENTATION

### *Filling gaps in research on the arts*

“In general I find a great deal of resistance, amongst people who run archives and libraries, to the idea of an individual conducting research without institutional backing. This might explain the general shortcomings of critical culture in our country,” says Jagan Shah, who has received a grant from IFA to research the history of the Indian People’s Theatre Association (IPTA). Jagan has charted out an unusual research agenda: he is adopting the structure of a filmic narrative to compose IPTA’s history. At the same time, he sees his work as located squarely within critical studies on Indian theatre, and says that the project’s successes and failures will be indicators of “the general problems of Indian theatre culture”.

Jagan’s comments bring to the fore two related concerns that have animated our recent grant making. We are now less inclined than in the past to support individual projects that are not linked to a specific context of research or practice. Since they are conceived in a vacuum, it is also difficult to know by which yardsticks to judge the outcomes of such work. Dissemination of the work is another problem, since the resulting manuscript, for instance, may not readily fit any publisher’s lists.

Nevertheless, we are anxious to continue supporting independent researchers because, as Jagan has remarked, ignoring them only impoverishes research contexts. Substantial research into the arts in India remains to be done, so the importance of encouraging both independent and institutionalised research cannot be overemphasised.

Our support of the individual under this programme has come to take different forms,



and it has enabled us to provide assistance for projects that challenge conventional ideas about what constitutes research and documentation. For instance, many IFA-funded films articulate a critical perspective on their subjects—which have ranged from shadow puppetry and temple oracles to studio photography and women potters—but are also animated by the necessarily personal and distinctive approach of the artist.

Filmmaker Lalit Vachani, for instance, who is completing his film on the street theatre group Jana Natya Manch (JANAM), is not just interested in documenting their work but also in exploring how a sense of camaraderie animates their ideologically-driven theatre. These day-to-day interactions will perhaps enrich the film in a way that a dispassionate focus on just the group's work could never do.

We have also been funding individuals working on exciting projects that may have academic significance but are by their very nature located outside academia, like those undertaken by Moushumi Bhowmik and Jagan Shah. In the best instances, such projects combine the rigour of scholarly research with perspectives derived from arts practice, resulting in outcomes that are valuable for both domains.

Moushumi Bhowmik, a singer who is researching *biraha*, the songs of separation in the folk music of eastern India, often finds herself involved in a musical give and take with the musicians she is researching. She sees herself primarily as a “listener who documents”. Moushumi's documentation of the folk music of the region will be an important contribution to the field, but as interesting is how her own repertoire is enriched through her encounters with her subjects. This intertwining of interests is evident during public presentations of her work, where Moushumi describes and reflects

on the music of the region and, at the same time, performs aspects of it—a fascinating instance of research and practice coming together.

With large-scale documentation projects, however, we have found that funding institutions rather than individuals makes more sense, since only institutions are equipped to house and disseminate documented materials. Two ongoing grants demonstrate how such documentation can be effectively combined with research interests.

Samiran Boruah of the Assam Museum, currently on a second grant to complete his photo-documentation of the illustrated manuscripts of Assam, is also attempting a historical reconstruction of this tradition, which shows some affinity with the tenth century Tantric Buddhist tradition of Pala Bengal as well as Mughal miniature painting but may have origins independent of both. Samiran is also developing a computer database of photographs of the illustrated manuscripts, which will be housed at the Museum.

Partners in Urban Knowledge, Action and Research (PUKAR) is also developing a database as part of its IFA-supported project to document literature in nine different languages spoken in Mumbai as well as generate translations between these languages. PUKAR's project also includes organising multilingual presentations on different literatures in Mumbai, generating translations of different vernacular texts in workshop settings and putting together manuscripts of selected translations for publication. At the same time, principal investigator Abhay Sardesai is interested in theorising about issues like the life of vernacular literatures in the city, and intends to write an extended essay on the theme of cosmopolitanism, using the idea of translation as a peg.



## ARTS COLLABORATION

### *Advancing artistic search and innovation*

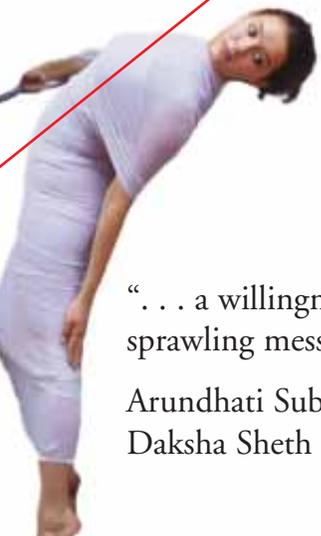
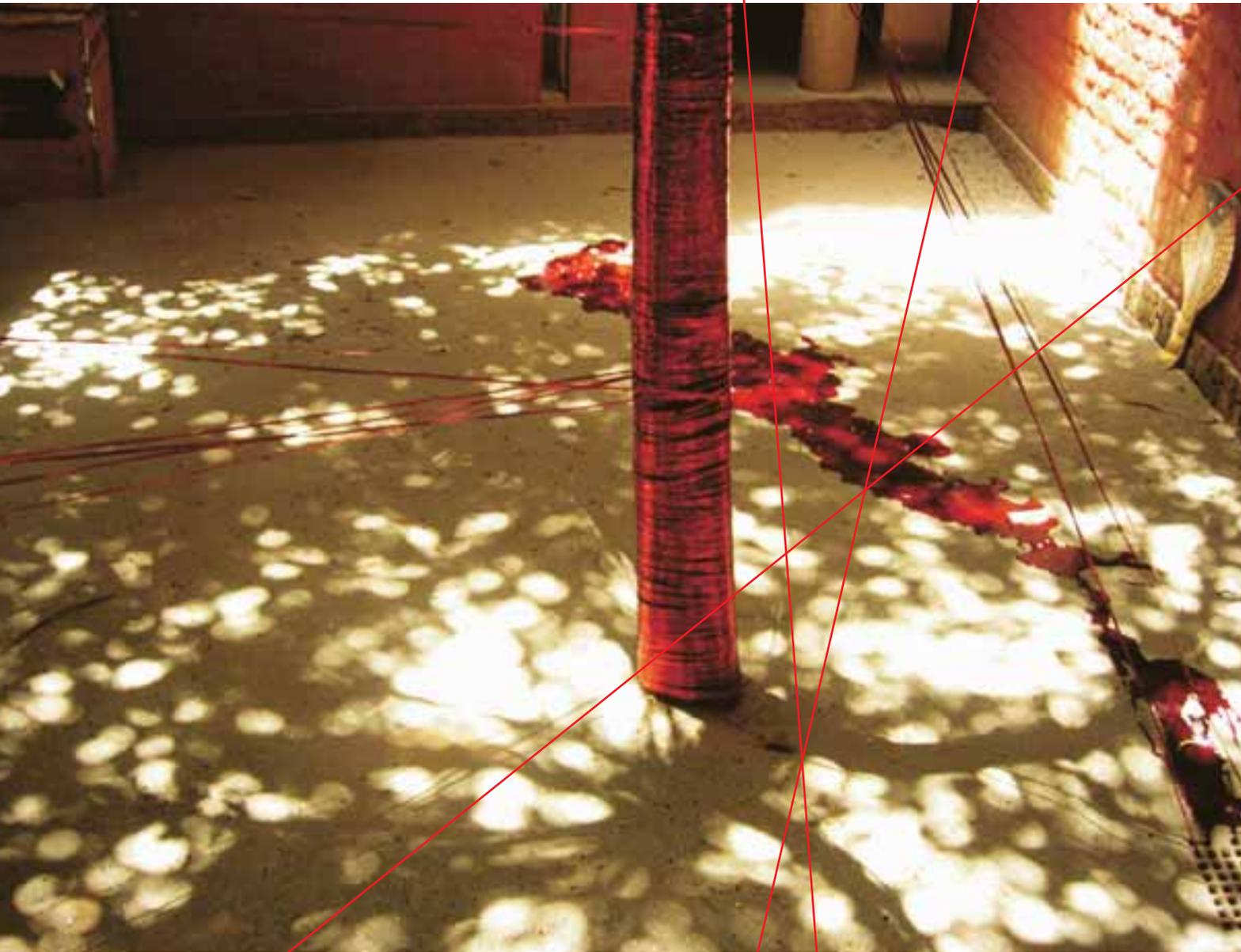
IFA made five grants for collaborative projects during the year, which are exploring inter-connections between seemingly unrelated fields—art history and ritual performance, filmmaking and theatre production, and radically different idioms of contemporary dance, for example. However, support for collaborative work will now be available under a new, broader programme called Extending Arts Practice, which will also accommodate many other types of projects of interest to the practicing artist. The new programme was announced in July 2005.

The arts collaboration programme enabled contact and exchange among artists to a significant degree. In some cases, it has helped to sustain existing collaborations, as in the case of the Pondicherry-based theatre group, Adishakti, which has been able to further its intensely process-based style of working with our support. In other cases, new collaborations have been initiated and nurtured, like the one located in Bastar between visual artist Navjot Altaf from Mumbai and sculptors Rajkumar, Shantibai, Gessuram and Raituram. All collaborators here have seen their engagement with each other's practices as central to their artistic partnership and to the works, including sculptures, paintings and children's playhouses, that have emerged from it.

In many instances, artists have come together primarily for the purpose of creating a work of art, whether this be a film or a theatre performance, an installation or a set of translations. Even while such projects have not always been driven by the need to engage with one another's perspectives or positions, their outcomes have often been valuable in their own right. Finally, we have funded artists to come together to share skills and techniques. Here again, while collaborators may not have forged long-term affiliations, genuine exchange has taken place, for instance, between ceramic artists in rural West Bengal or between exponents of folk and contemporary theatre in Andhra Pradesh.

The programme has faced many challenges and obstacles, however. Applications were often informed by an individual artist's creative vision rather than an interest in shared practice. Or, because grants were available, two or more individuals would decide to work together, although their artistic biographies did not suggest any commitment to collaborative practice. And since expedient, hastily forged partnerships can be fragile, insurmountable tensions and conflicts often surfaced between artists who were supported to 'collaborate' under this programme. Applicants were also inclined to emphasise outcomes rather than process, and to see the grants as supporting 'turnkey' initiatives unrelated to their primary or everyday concerns as artists. Another difficulty was that the programme could not accommodate artists who—because they simultaneously inhabited different forms of knowledge and practice—produced work that was multidisciplinary in its own right.

Recast as Extending Arts Practice, the programme will now support artists to extend, build on, sharpen or critique their existing work—objectives that they might choose to pursue through collaboration or any other modality. The programme will emphasise innovation and experimentation in the arts, and support artists who show a capacity for expansion in their work, and whose practice demonstrates a commitment to artistic search and reinvention.



“. . . a willingness to get its hands soiled, to value the sprawling messy process over the immaculate minor product.”

Arundhati Subramaniam, in *The Hindu* (8 May 2005) on Daksha Sheth Dance Company's *Postcards from God*.



## THEATRE DEVELOPMENT

### *Building management capacity in theatre*

Koothu-p-pattarai (KPP), a theatre group in Chennai, has been receiving support from IFA since March 2003 to build capacity in such areas as management, promotion, fundraising, income generation and audience development.

Unfortunately, in the second year of its grant, KPP's progress was stalled, partly because actors and staff did not have a settled working space for most of the year. The new permanent space that KPP had identified for its administrative and artistic work needed modifications and additions to suit the group's requirements, which took many months to accomplish. As a result, the group was unable to meet its revenue generation target or further enhance the actors' capabilities or organise the planned performance tour and theatre festival. And while the Board's functioning improved somewhat, it was not able to help KPP surmount the problems it confronted on multiple fronts.

The good news is that KPP has taken steps to overcome its problems. The Board has formed Committees, each giving close attention to a specific aspect of KPP's work. With the departure of an earlier generation of actors, communication between trustees, actors and administrative staff has improved considerably. The question that remains, however, is whether these positive developments will translate into improved performance in such areas as promotion and marketing, fundraising, financial management and policy formulation.

Apart from helping theatre groups to enhance their capacity for organisational growth and development, the theatre development programme has been concerned to strengthen theatre documentation and publication in India. This goal has been addressed mainly by supporting the theatre publica-

tion programme of the Seagull Foundation for the Arts (Seagull). Our second grant to Seagull underwrote the production costs of the Seagull Theatre Quarterly (STQ), which gives priority to the voice of theatre practitioners, focusing on their creative processes and theatre practices.

STQ has been experimenting with content in recent times, but no survey has been conducted to check how well the journal's adventurous approach has gone down with subscribers or whether it has attracted more readers. What is clear is that subscriptions for STQ have not grown, nor have other sources of income for the journal, and it is difficult to see how it can survive without further subsidy or endowment support.

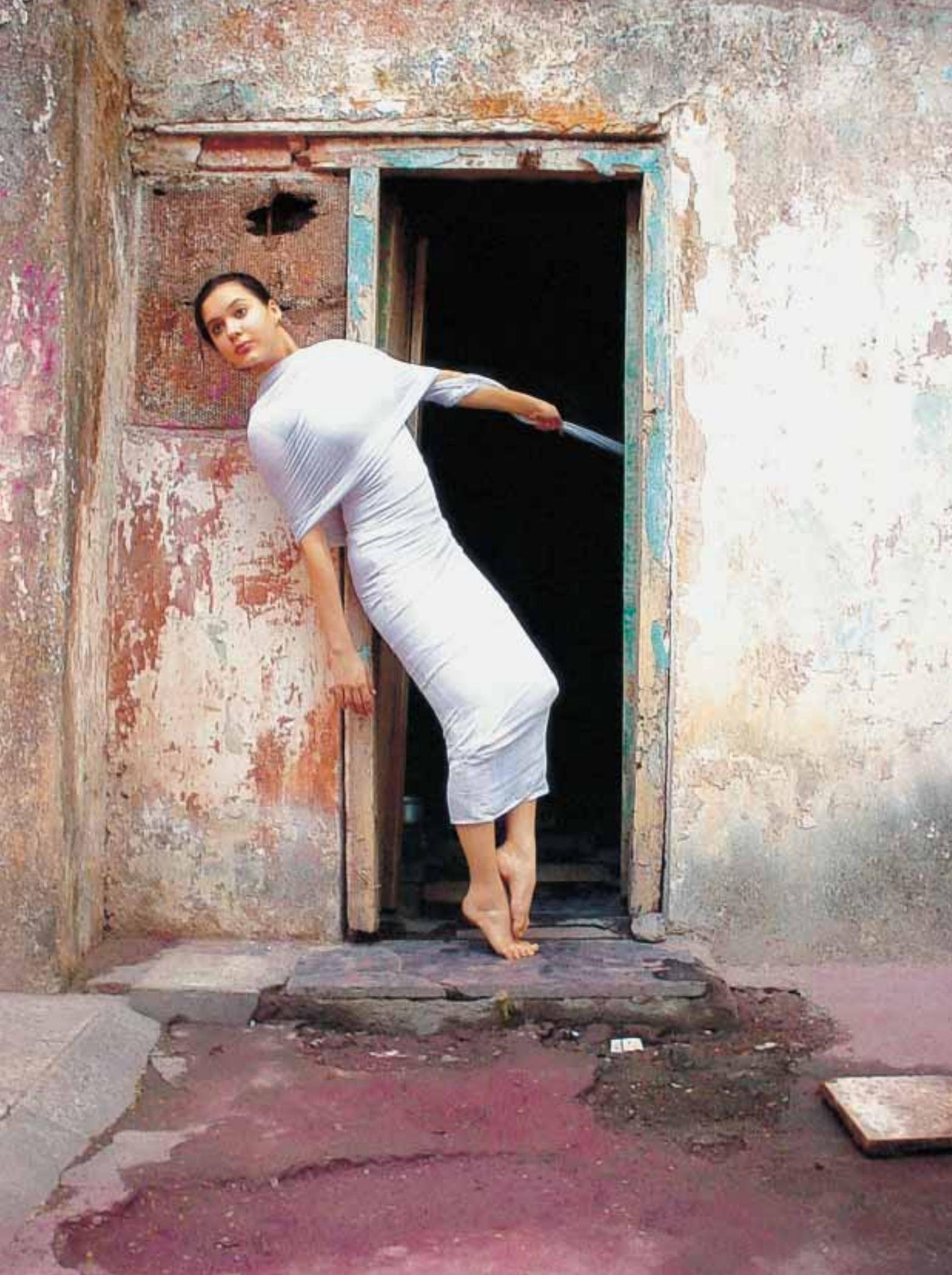
To save costs, STQ has hitherto been edited, designed and produced by the same team that produces Seagull's books. They have been responsible also for subscriber relations and for promoting the journal. And it is because too few people have been performing too many tasks that sufficient attention has not been given to marketing and distribution; to expanding the base of subscribers and developing other strategies to mobilise resources; and to putting in place a proper network to generate content and a mechanism for feedback from readers.

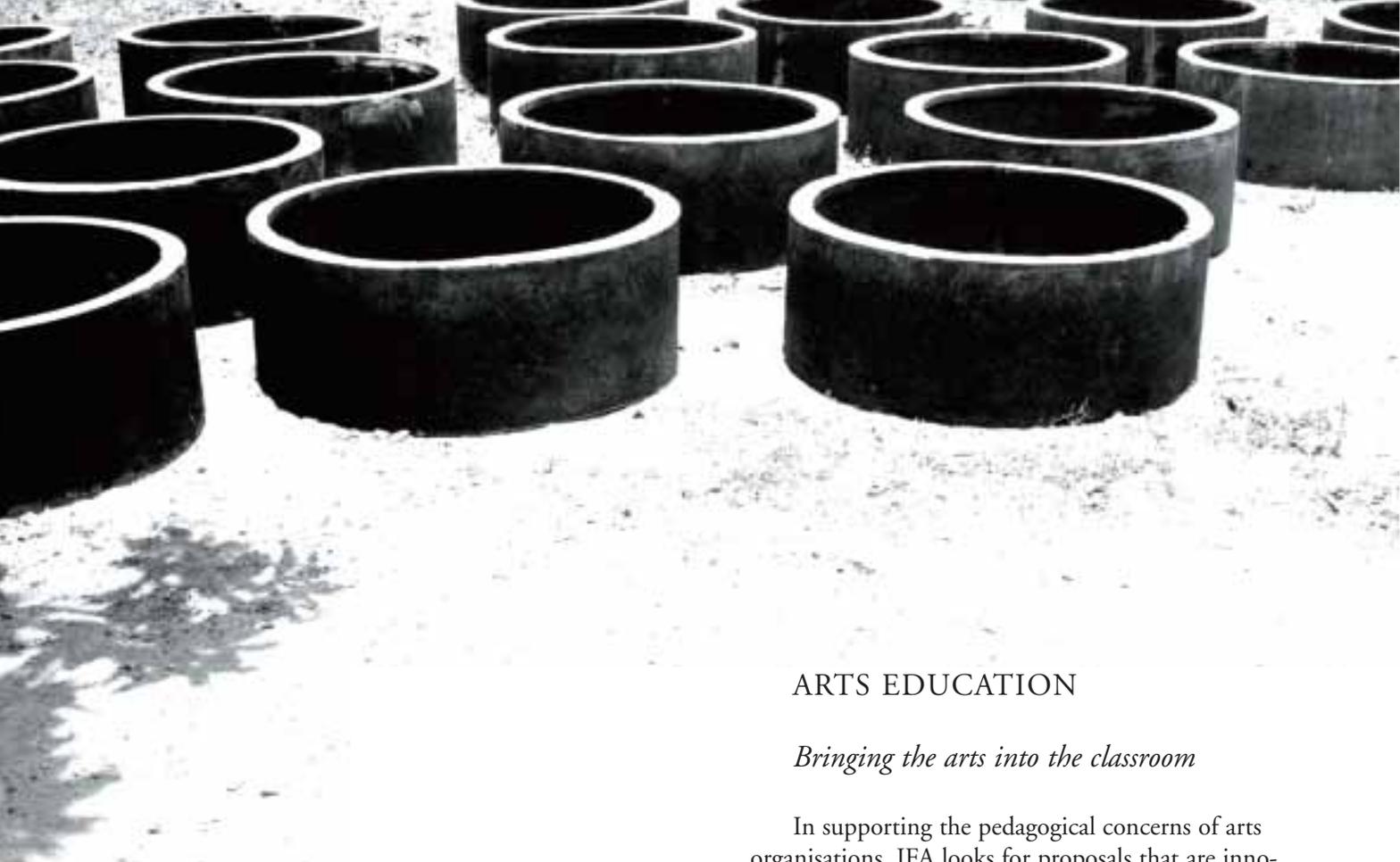
Seagull now proposes to set STQ on a new and different course. An independent, full-time editorial and production team will be recruited and regional representatives appointed to cover day-to-day theatre practice across India. A business plan has also been developed to increase subscriptions, pursue other avenues for raising funds for the journal, and generate a corpus fund dedicated to supporting STQ.

Based on these plans, IFA made a final grant to Seagull in March 2005, which provides partial support for the production of STQ and for the creation of marketing and fundraising capabilities that would enable the journal to become self-supporting over time.

Publicity stills for Daksha Sheth Dance Company's *Postcards from God* (2005), which deals with the Mumbai riots of 1993 and makes a plea for communal understanding and tolerance. Photography by Devissaro.







Installation (2005) in Kopaweda, Chhattisgarh, by fine artists Navjot Altaf, Rajkumar, Shantibai, Gessuram and Raituram, local children and the community. Photograph by Navjot Altaf.



## ARTS EDUCATION

### *Bringing the arts into the classroom*

In supporting the pedagogical concerns of arts organisations, IFA looks for proposals that are innovative and address perceived needs. What we also consider is whether such organisations are able to imagine how their arts education programmes can be sustained, extended and made self-sufficient.

These concerns informed our discussions with the Chennai-based Carnatic music research and education institution, Brhaddhvani, which approached us to support its pioneering music teaching programme. Brhaddhvani was encouraged to look at this programme as an asset that could be used to generate revenue in several ways, and thereby envisage a future of greater self-reliance. As a result, the grant that we eventually made is not only providing Brhaddhvani with the support that they requested, but also enabling the institution to offer short-term music education courses for different groups of people and helping it to build promotional and fundraising capacity.

Not all valuable educational initiatives in the arts, however, are capable of paying their way, even in the long term. IFA is supporting the arts collective Khoj to run three editions of a residency programme for fresh graduates of fine arts schools, recognising that a residency of this nature will always need to be subsidised. Nonetheless we hope



that our support will have a demonstration effect and convince other funders about the value of a programme that is filling critical lacunae in fine arts education in the country.

We also continue to make grants that reflect our interest in linking extracurricular activities with classroom teaching. Our recent grant to Trista Madan is an example. Trista is offering a series of theme-based museum education workshops for middle-school children in eight schools in Kolkata. While a number of schools in the city habitually take their students for museum visits, no attempt is made to link the visit to the school curriculum. History, as it is taught in the classroom, becomes an exclusively textual exercise and does not excite the student beyond the necessity to learn in order to pass school examinations.

Another grant which similarly sought to enliven the extracurricular space was earlier made to Nilina Deb Lal, who conducted a series of workshops with the objective of connecting middle school children in Kolkata with the larger context of the city's built heritage along the river Hoogly. Nilina adopted an interdisciplinary approach, exploring how history, geography, civics, environment studies and the physical sciences, taught as separate subjects in schools, can come together to provide a more nuanced understanding of built form. Nilina's project was extremely well received by teachers, parents and students. She hopes to set up a centre to continue offering such workshops on a regular basis.

With our support, Bangalore-based dance institution Attakkalari has successfully offered classes in modern dance to students in ten schools in the city. This initiative has thrown up chal-

lenges of its own, since it implies creating pedagogy for a discipline often taught in informal ways. The advantage of teaching dance on the basis of a curriculum and syllabus is that long-term relationships with educational institutions are more easily established, enabling Attakkalari to consider making its Dance in Education Programme a permanent feature of its work.

Generating reference material for arts education is part of the emphasis of this programme. Last year, IFA decided to help develop and then support a project to track and publish critical writing on art in Indian languages. In January 2005, we invited Dilip Chitre, Tapati Guha Thakurta, Prabodh Parikh and R Nandakumar to a day-long meeting to discuss the possibility of compiling selected writings on the visual arts in Marathi, Bengali, Gujarati and Malayalam. The four scholars have agreed to work with research assistants to produce four separate compilations—one in each language—of selected pieces, covering the period roughly between 1900 and 1940. IFA will convene a meeting at a later date to discuss the findings before deciding on translation and publication strategies.

The Japan Foundation has extended partial support towards our proposal to connect groups in Southeast Asia and India that have been enriching arts pedagogy in different ways. In the past year, IFA developed a plan for a series of workshops in the visual arts, heritage education, theatre and contemporary dance that will address shared concerns and forge substantial ties between 14 participating arts organisations. It is our hope that this project will generate a regional network of artists and educationists working with the arts in a range of pedagogical contexts.



“Farmers in Maharashtra laugh twice a year. Once during the harvest and then during Tamasha.”

Sandesh  
Bhandare

## GRANT ALLOCATIONS

### *Arts Collaboration*

#### **Shubhalakshmi Shukla, Pune** **Rs 1,00,000 over six months**

An art historian will work closely with a performing arts group in central Kerala to identify indigenous documentation methodologies and translate Malayalam folklore into English. The project will enable the performance group to study the implications of the caste system for the future of ritual performance and better understand its own historical legacy.

#### **Soudhamini, Chennai** **Rs 5,00,000 over six months**

A filmmaker and a theatre group will work towards translating the latter’s theatre production, *Brhannala*, into a film. The film is envisaged as a new piece of work that will explore the differences intrinsic to the two mediums—theatre and cinema—in relation to ideas of space and time that are central to the production. While members of the theatre group will





Sandesh Bhandare's photographic documentation of the Tamasha, a folk theatre form in Maharashtra. See also the following two pages.

act in the film, the absence of a shared physical space between performer and audience that characterises cinema, will lead to a re-imagining of their roles as actors.

**Nakula Somana, Bangalore**  
**Rs 1,00,000 over six months**

Two dancers will explore the intersections and differences between the contrasting movement idioms of contemporary dance and film dance. They will focus on movement ideas, classroom techniques and the exchange of skills to facilitate new work. The collaborative process will be documented and shared in workshops with the dancers of a film dance company in Kerala and in other teaching contexts.

**Collective Research Initiatives Trust, Mumbai**  
**Rs 50,000 over three months**

An interdisciplinary workshop that will bring together artists and scholars to further exchanges

on Mumbai's industrial history and the Mill Lands in particular. This exploratory workshop will help to give shape to a series of Industrial Museum Workshops, each led by a practitioner from a particular discipline, which will generate material and discussion on the Mill Lands, resulting eventually in the setting up of an Industrial Museum Archive.

**Taran Khan, Aligarh**  
**Rs 1,00,000 over six months**

A writer and a filmmaker will together explore the manifestation of Sufi thought in the lives of mofussil communities in Awadh and the Punjab. Imagined as a travelogue, the project will enable the granddaughter and grandfather pair to approach Sufism through the filter of their different perspectives on contemporary Islam. The project will lead to the creation of written texts, audio recordings and still photographs that will together form the basis of a video film.

## *Arts Education*

### **Brhaddhvani, Chennai**

**Rs 25,63,500 over three years**

A three-year music education programme that uses technology creatively to simplify the teaching and learning of Carnatic music. This teaching methodology will also be used to offer short-term music courses for a wide cross-section of people, and promotional and fundraising activities will be undertaken to ensure the sustainability of the programme in the future.

### **Khoj International Artists Association, New Delhi**

**Rs 6,66,000 over three years**

Three annual editions of a residency programme for fresh graduates in the visual arts from across the country. Five young artists

will spend four weeks with an art critic each year in order to explore their creativity in an unfettered way, seek advice and feedback from senior artists, and engage with the work of their peers.

### **Trista Madan, Kolkata**

**Rs 2,64,000 over one year**

Theme-based museum education workshops for students in eight schools in Kolkata, which will integrate museum visits with the teaching of history in the classroom. Educational packages and multimedia presentations will be developed to support the workshops. History will be animated through museum artefacts, sensitising students to the rare archaeological and art objects in the Museum's collection and drive home the educational potential of the Indian Museum to schools in Kolkata.





### *Arts Research and Documentation*

**Gurvinder Singh, New Delhi**

**Rs 4,83,000 over two years**

Audio documentation of the *kissas* and *sufiyana qalams* of the Punjab. The recordings will be marketed using an innovative two-pronged strategy comprising direct sales in the rural market and online sales, thereby providing an additional source of income for the performers and expanding the audience for their music.

### *Theatre Development*

**The Seagull Foundation for the Arts, Kolkata**

**Rs 41,25,000 over five years**

Publication of a redesigned theatre quarterly and the creation of marketing and fundraising capabilities that will enable the journal to become self-supporting over time.

### *Special Grants*

**Vasudha Thozhur, Vadodara**

**Rs 4,76,000 over eighteen months**

A series of workshops for women survivors of the communal riots in Gujarat in 2002. Building on the artist's recent attempts to integrate art, research and activism, the workshops will be a model for how the arts might engage intimately with social concerns.

**The Biblio Charitable Trust, New Delhi**

**Rs 5,48,000 over two years**

Digitisation of the archive of a literary magazine, which will maximise the potential of its website to serve as an educational resource and as an avenue for revenue generation. Marketing initiatives will target universities and institutions in India and abroad, making the magazine self-reliant in the longer term.



## FUNDRAISING AND PROMOTION

### *Attracting resources for the arts*

While we are proud of our record of grant making, there is much more that we could do with a wider base of support for our work. We could extend assistance to a larger number of deserving projects, underwrite more ambitious initiatives, and even enter new areas of grant making. We could address systemic problems that impede growth in the field. And we could sustain pioneering and catalytic projects for longer periods.

IFA established the Institution Development Unit (IDU) in the year 2000, realising that promotion and fundraising needed independent, specialised and professional attention.

The IDU is dedicated to achieving three key goals:

- Building IFA into a brand name dedicated to enriching the arts in India;
- Raising funds from foundations and trusts, corporations and individuals;
- Developing partnerships with corporations to assist, showcase and disseminate the work of our grantees.

Since corporate philanthropy in India has traditionally focused on developing infrastructure to address basic needs or providing relief from various forms of adversity, IFA realised that it needed to provide companies with a strong business reason for supporting the arts. Based on this recognition, IFA developed a corporate partnership strategy, which links activities in the arts with the brand values, product profile and target audience of companies.

During 2004-2005, IFA drew on corporate sponsorships for several fundraising events. We presented Motley's plays 'Ismat Apa ke Naam' and 'Dear Liar', directed by Mr Naseeruddin Shah, in Delhi and also premiered the group's 'Katha Collage' in Bangalore. Two popular musicians from Kolkata, Kabir Suman and Anjan Dutt, were also invited to perform in Bangalore. Box-office receipts have been used solely to support IFA's grant programmes.

We are very grateful to the Sir Ratan Tata Trust for making a grant of Rs 1.25 crore to create a draw-down fund for grant making at IFA in 2001-02. IFA can draw from the fund amounts equal to what it raises from Indian corporations, trusts and citizens, non-resident Indians and people of Indian origin. Based on what we raised from Indian sources in the previous year, we were able to draw down Rs 19.45 lakh from the fund to underwrite grants in 2004-05.

Children's playhouse in Kopaweda, Chhattisgarh, installed in 2005 by fine artists Navjot Altaf, Rajkumar, Shantibai, Gessuram and Raituram with the help of local children and the community. Photograph by Navjot Altaf.



We have also begun to earn income by offering consultancy services, using our own resources, skills and networks. In 2004-05, IFA conceptualised and organised a study tour for architecture students and faculty from the University of New South Wales, enabling them to visit the Kamla Raheja Vidyanidhi Institute for Architecture and Environment Studies in Mumbai and The Kiskinda Trust in Anegundi, Hampi.

A foundation needs to be widely known and recognised if its work is to attract broad-based support. The IDU has ensured that IFA and its grantees have been regularly profiled in the general media and, with the aim of reaching out to diverse audiences, also in business publications and women's magazines, for example. IFA's attractive and informative website, annual reports, brochure and PowerPoint presentations have also been designed to address different constituencies. In addition, we organise public presentations by our grantees and use the opportunity provided by our many fund-raising events to communicate the nature and importance of our work to the general public.





Kalai Foundation creates a platform for shadow puppetry in Tamil Nadu and Pondicherry in 2004. Still from video footage by R. V. Ramani. See also page 24.

## SUPPORT IFA. SUPPORT THE ARTS.

### *Securing your interest in the arts*

IFA provides a flexible channel for extending support to the arts in India. Because of the inclusiveness of our grant making and the breadth of our constituency, we are well placed to match the different interests of donors with the needs of the arts community.

Through IFA, individuals and organisations can dedicate funds to strengthen the arts in India in many different ways. You could:

- Assist an arts sector (for instance, the crafts, architecture or the performing arts);
- Address an issue of concern to you (such as arts management or heritage conservation);
- Support the arts in a particular region in India;



- Fund an existing grant programme (arts research and documentation, extending arts practice, new performance, arts education or special grants);
- Support projects selected for grants in any year;
- Provide assistance for disseminating the results of various projects;
- Support institutional development at IFA (strengthen promotional work or fundraising capacity, for example); or
- Make a contribution to our corpus fund.

Donations to IFA are managed by experienced professionals under the guidance of the Board's Finance Committee. The use of funds is monitored and evaluated closely. IFA maintains transparency in fund management at all points in time. Regular reports, both financial and narrative, enable donors to keep track of the purpose for which their contributions have been used and to what effect.

*Donations to IFA qualify for exemption under Section 80G of the Income Tax Act.*

## REPORT ON FINANCES

### Auditor's Report to the Members of the Board of Trustees of India Foundation for the Arts

We have audited the attached Statement of Financial Position of INDIA FOUNDATION FOR THE ARTS as at 31st March, 2005, and the relative Income Statement for the year ended on that date, both of which we have signed under reference to this report. These financial statements are the responsibility of the management. Our responsibility is to express an opinion on these Financial Statements based on our audit.

We conducted our audit in accordance with the Auditing Standards generally accepted in India. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the Financial Statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the Financial Statements. An audit also includes assessing the accounting principles used and significant estimates made by the management, as well as evaluating the overall Financial Statement presentation. We believe that our audit provides a reasonable basis for our opinion.

We further report that:

- (i) We have obtained all the information and explanations, which to the best of our knowledge and belief, were necessary for the purposes of our audit.
- (ii) In our opinion, proper books of account have been kept by the Foundation so far as appears from our examination of those books.
- (iii) The Statement of Financial Position and Statement of Income & Expenditure dealt with by this report are in agreement with the books of account.
- (iv) In our opinion, the Statement of Financial Position and the Statement of Income & Expenditure dealt with by this report have been prepared in all material respects in compliance with the applicable Accounting Standards.
- (v) In our opinion and to the best of our information and according to the explanations given to us, the Statement of Financial Position and the Statement of Income & Expenditure together with the notes thereon and attached thereto, give in the prescribed manner, the information required by the law, also give a true and fair view in conformity with the accounting principles generally accepted in India:
  - (a) In the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2005; and
  - (b) In the case of the Income & Expenditure Statement, of the excess of Income over Expenditure for the year ended on that date.

Place: New Delhi  
Dated : July 11, 2005

for Thakur, Vaidyanath Aiyar & Co.  
Chartered Accountants

(V. Rajaraman)  
Partner

**STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2005**

PARTICULARS	As at 31-03-2005 (Rs)	As at 31-03-2004 (Rs)
<b><u>SOURCES OF FUNDS</u></b>		
<b>CORPUS FUND</b>		
Opening balance	9,05,77,900	
Add: Contribution/Transfer during the year	10,00,000	9,15,77,900
		9,05,77,900
<b>SIR RATAN TATA TRUST CORPUS FUND</b>		
Opening balance	59,13,562	
Add: Income for the year	4,48,930	
	63,62,492	
Less: Expenditure for the year	4,00,000	59,62,492
		59,13,562
<b>THEATRE DEVELOPMENT FUND (TDF)</b>		
Opening balance	3,13,81,496	
Add: Income for the year	19,78,678	
	3,33,60,174	
Less: Expenditure for the year	52,78,043	
Less: Transfer to Performing Arts Fund	2,80,82,131	0
		3,13,81,496
<b>PERFORMING ARTS FUND</b>		
Transferred as above	2,80,82,131	
<b>SIR RATAN TATA TRUST DRAW-DOWN FUND FOR GRANTMAKING</b>		
Opening balance	78,98,262	
Add: Income for the year	79,727	
	79,77,989	
Less: Transferred to Draw-down commitment	19,45,000	60,32,989
		78,98,262
<b>INSTITUTION DEVELOPMENT AND ARTS EDUCATION GRANT</b>		
Opening balance	66,56,971	
Add: Income for the year	2,58,138	
	69,15,109	
Less: Expenditure for the year	44,10,993	25,04,116
		66,56,971
<b>UNUTILISED GRANTS</b>		
Opening balance of SRTT Draw-down Fund grant commitment	11,63,297	
Less: Transferred to Accumulated Surplus	2,03,500	
Add: SRTT Draw-down Fund grant commitment 2004-2005	19,45,000	
Less: Grant disbursement	23,88,850	5,15,947
		11,63,297
<b>CAPITAL ASSET FUND</b>		
	33,54,011	31,77,340
<b>ACCUMULATED SURPLUS</b>		
	82,21,631	88,37,784
<b>TOTAL</b>	<b>14,62,51,217</b>	<b>15,56,06,612</b>
<b><u>APPLICATION OF FUNDS</u></b>		
<b>FIXED ASSETS (AT COST)</b>		
	33,54,011	31,77,340
<b>INVESTMENTS (AT COST)</b>		
	13,83,81,835	14,73,77,840
<b>CURRENT ASSETS (NET)</b>		
Current assets	45,47,033	
Less: Current liabilities	31,662	45,15,371
		50,51,432
<b>TOTAL</b>	<b>14,62,51,217</b>	<b>15,56,06,612</b>

Significant Accounting Policies and Notes Annexed

## INCOME STATEMENT FOR THE PERIOD APRIL 1, 2004 TO MARCH 31, 2005

PARTICULARS	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
<b>INCOME</b>		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	1,24,77,886	68,65,190
DONATIONS	30,96,744	24,02,867
INTEREST ON INVESTMENTS	81,39,540	1,29,92,615
MISCELLANEOUS INCOME	6,112	1,12,570
<b>TOTAL</b>	<b>2,37,20,282</b>	<b>2,23,73,242</b>
<b>EXPENDITURE</b>		
GRANTS UNDER CORE PROGRAMMES		
Arts research and documentation	31,45,896	48,06,700
Arts collaboration	16,00,000	5,97,500
Arts education	27,05,350	21,17,856
Special grants	5,24,000	-
	79,75,246	75,22,056
Less: Expenditure met out of TDF funds	2,47,450	4,74,300
	77,27,796	70,47,756
THEATRE DEVELOPMENT PROGRAMME		
Grants for theatre development and core programmes	43,72,450	4,74,300
Management expenses	9,05,593	7,18,022
INSTITUTION DEVELOPMENT AND ARTS EDUCATION COSTS		
Institution development expenses	15,18,385	15,48,505
Arts education management costs	4,51,258	4,17,507
OTHER PROGRAMMES	1,65,848	75,155
	1,51,41,330	1,02,81,245
Less: Expenditure met out of own funds	26,63,444	34,16,055
	1,24,77,886	68,65,190
EXPENDITURE MET OUT OF OWN FUNDS	26,63,444	34,16,055
OPERATING EXPENSES	49,56,876	48,61,949
BOARD OF TRUSTEES AND COMMITTEE MEETING EXPENSES	4,47,648	3,63,511
FUNDRAISING, PROMOTIONAL AND WORKSHOP EXPENSES	27,34,445	13,65,399
FIXED ASSETS ACQUIRED	2,59,635	4,32,662
<b>TOTAL</b>	<b>2,35,39,934</b>	<b>1,73,04,766</b>
<b>SURPLUS OF INCOME OVER EXPENDITURE</b>	<b>1,80,348</b>	<b>50,68,476</b>

## INCOME APPROPRIATION STATEMENT FOR THE PERIOD APRIL 1, 2004 TO MARCH 31, 2005

ACCUMULATED SURPLUS: Opening balance	88,37,783	70,69,307
Add: Transfer from unutilised grant	2,03,500	-
Add: Surplus for the year	1,80,348	50,68,476
	92,21,631	1,21,37,783
Less: Amount transferred to corpus fund	10,00,000	33,00,000
ACCUMULATED SURPLUS: Closing balance	<b>82,21,631</b>	<b>88,37,783</b>

Significant Accounting Policies and Notes to the Accounts

### A. Accounting Policies

1. Expenditure and Income are recognised on accrual basis.
2. (a) Grants to the extent utilised for revenue purposes are taken as income.  
(b) Assets acquired are treated as expenditure as these are met out of the current year's income and the assets so acquired are shown notionally as fixed assets at cost by contra credit to a Capital Asset Fund.  
(c) Since the entire cost of fixed assets is met out of revenue, no further depreciation is charged.  
(d) Assets disposed off or written off are deleted both from the gross fixed asset and the corresponding fund account.
3. Income from investment of dedicated grant funds is credited to the respective grant funds.
4. (a) Investments are shown at cost. The diminution in the value of investments, if any, is intended to be accounted for at the time of disposal, since in the normal course, the investments are intended to be held on a long-term basis.  
(b) Premium paid and discount earned on investment of securities are apportioned over the term of such securities and adjusted in the interest income account.  
(c) Income from mutual funds (growth schemes) are accounted for at the time of redemption. If such investments are shifted from one fund to another, the income realised thereon is accounted for in proportion to the time the investment was held by the respective funds.
5. Retirement benefits to officers and staff in the form of superannuation and gratuity are funded by means of policies taken with the Life Insurance Corporation of India. Leave encashment is provided by means of actual payment when leave is encashed.

### B. Notes

1. The grant received from the Ford Foundation towards the Theatre Development Fund was fully utilised during the year. The unutilised interest earned on the investment of the grant funds has now been transferred to the Performing Arts Fund.
2. Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the fund having surplus investments.
3. Miscellaneous income includes Rs 880/- as refund of unutilised grant.
4. Donations include Rs 22,12,700/- being funds raised through Indian sources for which IFA can draw down an equal amount in the next financial year from the Sir Ratan Tata Trust Draw-down Fund.
5. During the last year, a sum of Rs 2,03,500/- was inadvertently shown as utilised from 'own sources' instead of from the SRTT Draw-down Fund. The same has been corrected during the year.
6. Previous years' figures have been regrouped where necessary.

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## STAFF

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George Jose  
PROGRAMME EXECUTIVE

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PROGRAMME EXECUTIVE

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Joyce Gonsalves  
INFORMATION OFFICER

Aparna Kolar  
PROGRAMME ASSOCIATE (From October 1, 2004)

Srimatha  
PROGRAMME ASSOCIATE (From October 1, 2004)

N Anitha Bai  
FRONT OFFICE ASSISTANT (From May 13, 2004)

*We acknowledge with gratitude the support of*

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Sir Ratan Tata Trust

The Rockefeller Foundation

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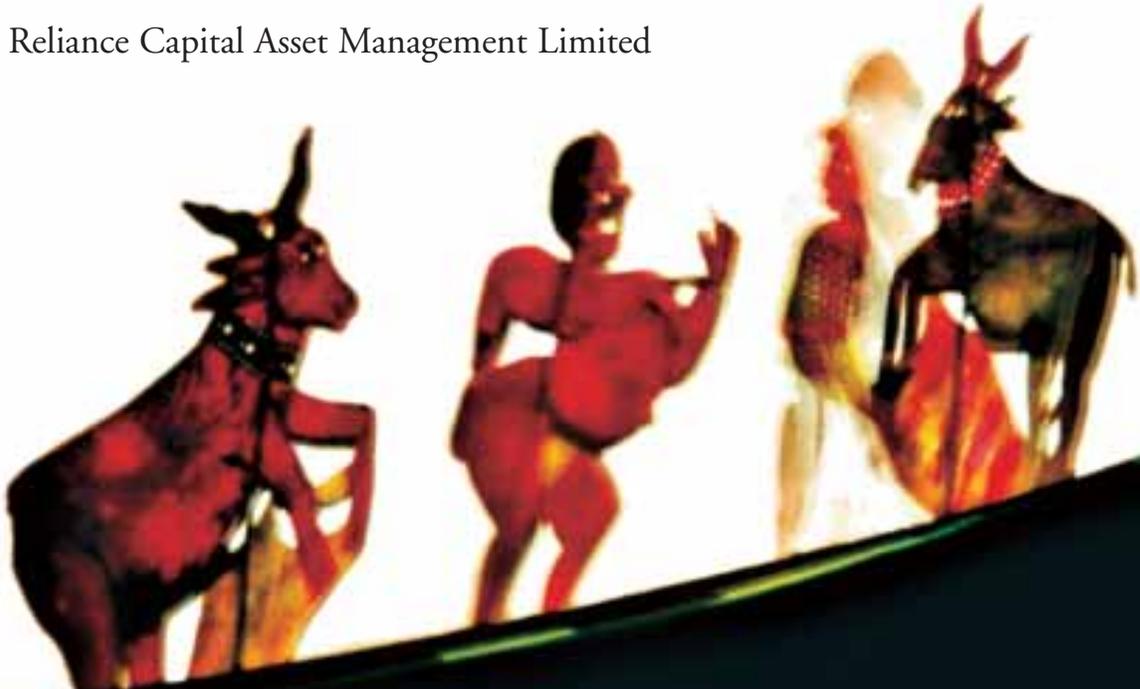
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VISUALS: Courtesy IFA grantees.

COVER: Art workshop (2005) initiated by children in Kopaweda, Chhattisgarh, and conducted by artists Navjot Altaf, Rajkumar, Shantibai, Gessuram and Raituram, Photograph by Navjot Altaf.

ENDPAPERS: Sandesh Bhandare's photographic documentation of the Tamasha.

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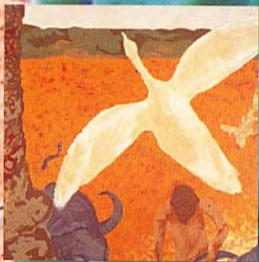
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