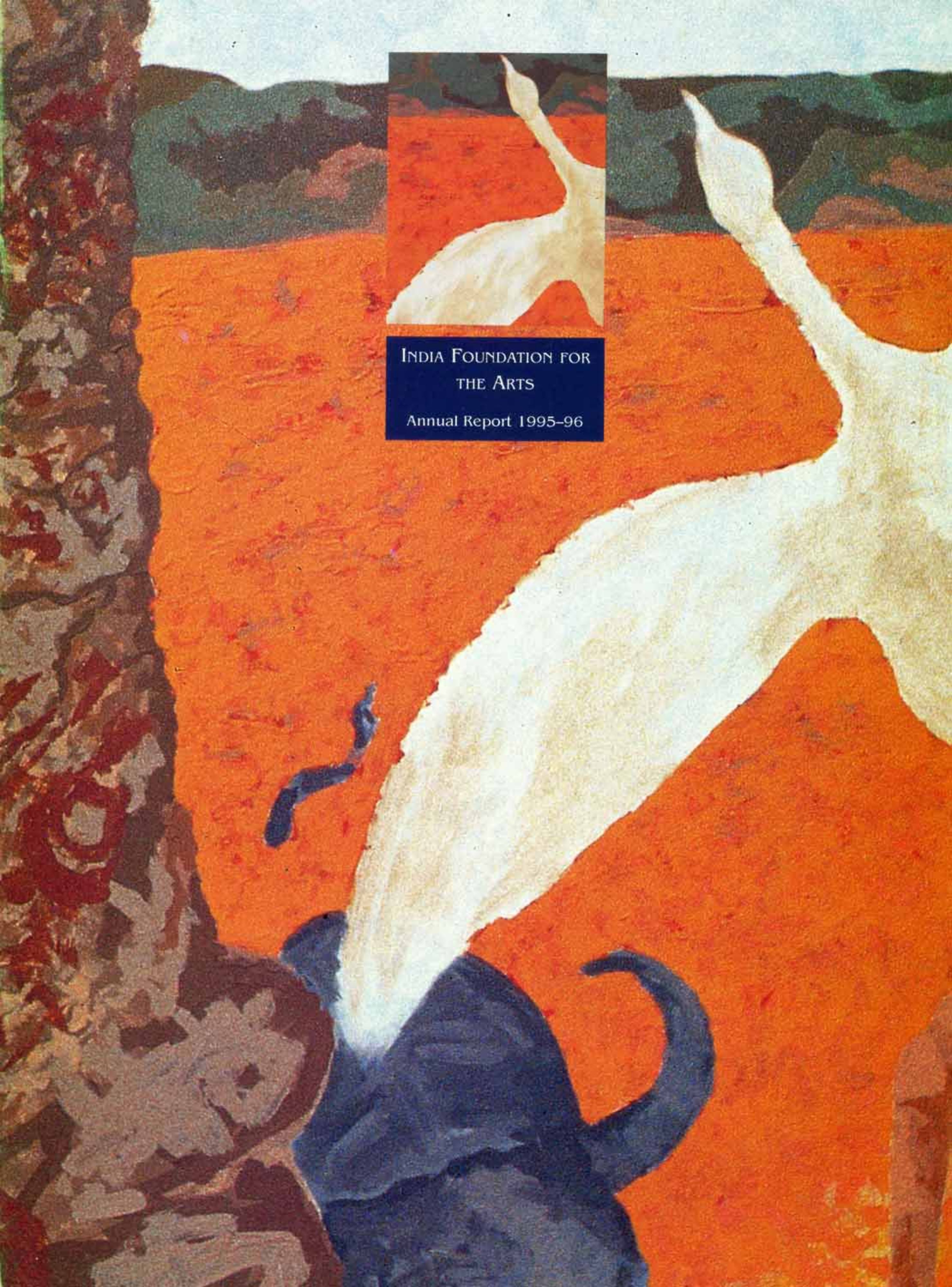




INDIA FOUNDATION FOR
THE ARTS

Annual Report 1995-96





Kamaleen





India Foundation for the Arts

Annual Report
April 1995 – March 1996

Courtesy

Deutsche Bank 

Bangalore Branch

INTRODUCTION

India Foundation for the Arts (IFA) is an independent, professionally managed, national philanthropic institution. IFA is independent because it is not promoted or controlled by any particular business house or government body; national, because its charter allows it to assist artistic endeavours anywhere in the country; professional, because it works with clearly defined objectives and properly instituted systems for identifying, monitoring and evaluating projects; and philanthropic, because no concern extraneous to the needs and interests of the arts, influences its grant-making policies and programmes.

IFA was established in 1993 to address the need for greater diversity of funding avenues and approaches in the arts. Although the government and the corporate sector have contributed to the establishment of arts institutions and the development of the infrastructure and the forums for artistic events and presentations, both focus more closely on the visible in the arts world, giving less attention to underlying creative processes, constraints and innovation.

Mission

IFA seeks to fill perceived gaps in arts philanthropy, providing focussed, consistent and strategic assistance based on an informed understanding of the arts field. With a strong sense of direction, and with professional expertise and management, we hope to make a lasting contribution in neglected areas of the arts.

It is also an important part of IFA's mission to enhance the effectiveness of other initiatives and institutions promoting the arts. We aim to serve as a clearing-house to bridge the gap between the arts groups and the donor community, as an advisory body to assist arts patrons to use funds productively, and as a professional intermediary carrying out well conceived and efficiently monitored grant programmes on behalf of our funding partners.

Management

IFA believes that philanthropy is a complex activity needing expert and professional attention. This concern is reflected in our board culture, staff composition and management style. Constituted on a national basis, IFA's Board of Trustees functions as the primary instrument of institutional vision, growth, reflection, sustenance and transition. As a matter of policy, the trustees are closely involved in determining IFA's broad management policies and programme goals, and bring to their work considerable experience and expertise in industry, finance, public affairs, law, communications, arts and humanities.

Programme staff have been drawn from different cultural environments and artistic disciplines, and are given considerable autonomy to develop grant-making strategies and initiatives. They



Hanuman fighting with Ravana.
Kalighat painting, c.1860-70
Collection: R. P. Gupta, Calcutta.
*Dr. Tapati Guha Thakurta,
Centre for Studies in Social
Sciences, Calcutta*

are encouraged to reach out to individuals and institutions deserving support, and respond flexibly to unfolding needs, changing perceptions and new influences in the field.

Programmes

Under the rubric of arts research and documentation, IFA is currently supporting ten projects in different disciplinary areas across the country. During the year, programme staff refined the conceptual framework and developed communication materials for a programme to assist collaborations in the arts, and achieved greater clarity with regard to IFA's possible role in the more complex and intractable field of arts education.

In partnership with the Indian Institute of Management, Bangalore, IFA is developing an elective arts course for MBA students, and strategies and plans to strengthen the management practices of arts institutions.

Rationale

IFA's programme themes respond, on the one hand, to felt needs, providing assistance in areas where the level of current interest or activity is greater than the funding available to advance it. This is reflected in our commitment to assisting serious arts scholarship, documentation and archival initiatives, and preparatory research towards important exhibitions, publications, films, productions and workshops.

We believe, on the other hand, that it is equally important to anticipate and help set in motion new thoughts and processes. Our arts education programme is a case in point. It is now widely acknowledged that the arts, when given a central role in the educational curriculum, have a positive influence on the development of self-expression, creativity, self-discipline and intellectual skills in young learners, apart from fostering appreciation and respect for cultural diversity.

From our initial surveys in south and west India, however, we have concluded that developed thinking, policies and programmes relating to arts education are conspicuously absent in the educational sector, although interest in the subject is not entirely lacking. In that context, IFA envisages playing a dual role: on the one hand, actively helping some identified individuals and organisations to shape and strengthen proposals for consideration under our grant programme; on the other hand, acting as a resource and mediator, disseminating information on the role of the arts in education, stimulating further discussions in the field, networking concerned individuals and organisations and in other ways helping to advocate the inclusion of the arts in school and college curricula.



**Movement workshop at Attakkalari.
Attakkalari Public Charitable Trust
for Contemporary Performing Arts,
Alwaye, Kerala**

Approach to Grant Making

For the present, IFA has chosen to announce its core programmes through press releases and a widely disseminated Request for Proposals (RFP). The RFP process attracts a large number of applications from all parts of the country. Its advantage lies in enabling IFA to create a level playing field, cast its net wide to support catalytic and pioneering projects on a nationwide basis and build an important repository of information on institutions, artistic and scholarly activity, and current thinking and concerns across India.

By adopting a thematic rather than a sectoral approach to grant making, IFA ensures that it does not become associated in the public imagination with having a narrow interest in certain forms of artistic expression. Our grant making can encompass the painted, the crafted, the written, the performed, the filmed and the broadcasted; both the traditional and the modern.

We hope that supporting endeavours that address vital needs and issues cutting across the arts will also help to break down increasingly artificial barriers between the arts, and encourage artists to see themselves as part of a wider community with shared concerns. Our arts collaboration programme is specifically intended to support projects that cross disciplines, genres, styles or languages in the arts, bringing together individuals and groups to advance a common artistic goal, help address one another's interests, or enrich arts practice more generally.

Funding Base

IFA's initial development has been sustained by major grants from The Ford Foundation and The Rockefeller Foundation, which have helped to establish an endowment and underwrite operating and programme costs. The Sir Ratan Tata Trust has made a generous contribution to cover a portion of IFA's programme costs for three years. Seed grants have also been made by VST Industries Limited, ABC Limited, Bhoruka Public Welfare Trust and Indian Bank. We are extremely grateful to our donors for demonstrating their early faith in IFA's mission and relevance.

Our trustees recognise that major funding will need to be mobilised from diverse corporate sources before IFA is in a position to make a valuable contribution to the arts on a national scale. Requests for donations to our endowment fund are currently pending with some 20 eminent business houses in India. Confident that the business community will respond to our appeal, IFA is moving forward to implement the programme goals for the coming year with a sense of purpose.

Anmol Vellani
Executive Director
September 1996

PROGRAMME DEVELOPMENTS

IFA programme staff laid the ground for its three grant initiatives in a phased and systematic manner, benefiting from internal discussion and debate, and from individuals and organisations from whom we have invited advice, opinion and critique.

Arts Research and Documentation

This programme aims to enhance the funding available for research on the arts, which is accorded low priority within university departments and research institutions devoted to the liberal arts, humanities and social sciences.

Well-informed, theorised reflection on the arts helps artists to situate their work within a larger framework of historical movements and current practices. We therefore seek to foster wider perspectives and interpretations in the arts, while attempting to be rooted in the current and critical concerns of arts practitioners.

The historical record is important both to the discourse on the arts and in the construction of artistic identity. Artists often turn to the past for inspiration and new direction for their work. IFA gives due consideration to the need to strengthen documentation efforts and archival resources, laying emphasis on initiatives that are placed in the public domain, and which are committed to sharing resources and learning with other similar endeavours.

A reliance on oral methods of working among Indian arts groups is partly responsible for the weak historical record of creative processes. Requests from artists to fund documentation of ongoing endeavours, or research that inspires fresh projects, are also given consideration.

In January 1995, IFA's Request for Proposals for this programme was sent to some 3,000 individuals and institutions, with a request that it be disseminated more widely in their respective regions. A press release was also issued. In response, IFA received 270 proposals from various parts of the country, which clearly established the need for constructive arts funding.

IFA staff followed a multipronged process of evaluation intended to be rigorous, open and transparent, and arrived at a final decision following intensive discussions, site visits, personal meetings with applicants and external evaluations by experts in the field.

In January 1996, over Rs. 30 Lakh was committed to ten projects detailed later in this report. Reflecting both cultural and national diversity, these grants support significant research and development work in the fields of classical music, contemporary dance, cinema, folk arts and crafts, museum studies and popular visual art respectively. The grants are variously expected to result in the development of reference archives; strengthening of training resources and methodologies in the performing arts; educational

books and outreach programmes; and films and scholarly publications.

IFA staff prepared a document capturing the learning acquired from their experience of coordinating the first round of the arts research and documentation programme. This helped in the development of the guidelines for the next programme in arts collaboration.

Arts Collaboration

The arts collaboration programme strives to build on the strength of India's cultural diversity, increasingly under threat from the influential discourses of cultural nationalism and regional identity. Whereas the former encourages the homogenisation of cultural sources, denying the specificities of artistic identity and experience, the latter encourages the localisation of artistic impulses and activity, denying what Indians share in common. Our programme fosters creative convergences that explore shared concerns while recognising and respecting differences, in an effort to stimulate developments in several areas of the arts.

The programme is also intended to encourage interdisciplinary approaches to arts practice and teaching. Available assistance, which tends to go out to individual artists and institutions under the independent categories of painting, music, dance, theatre and literature, does not provide opportunities to people interested in penetrating the boundaries of different art forms.

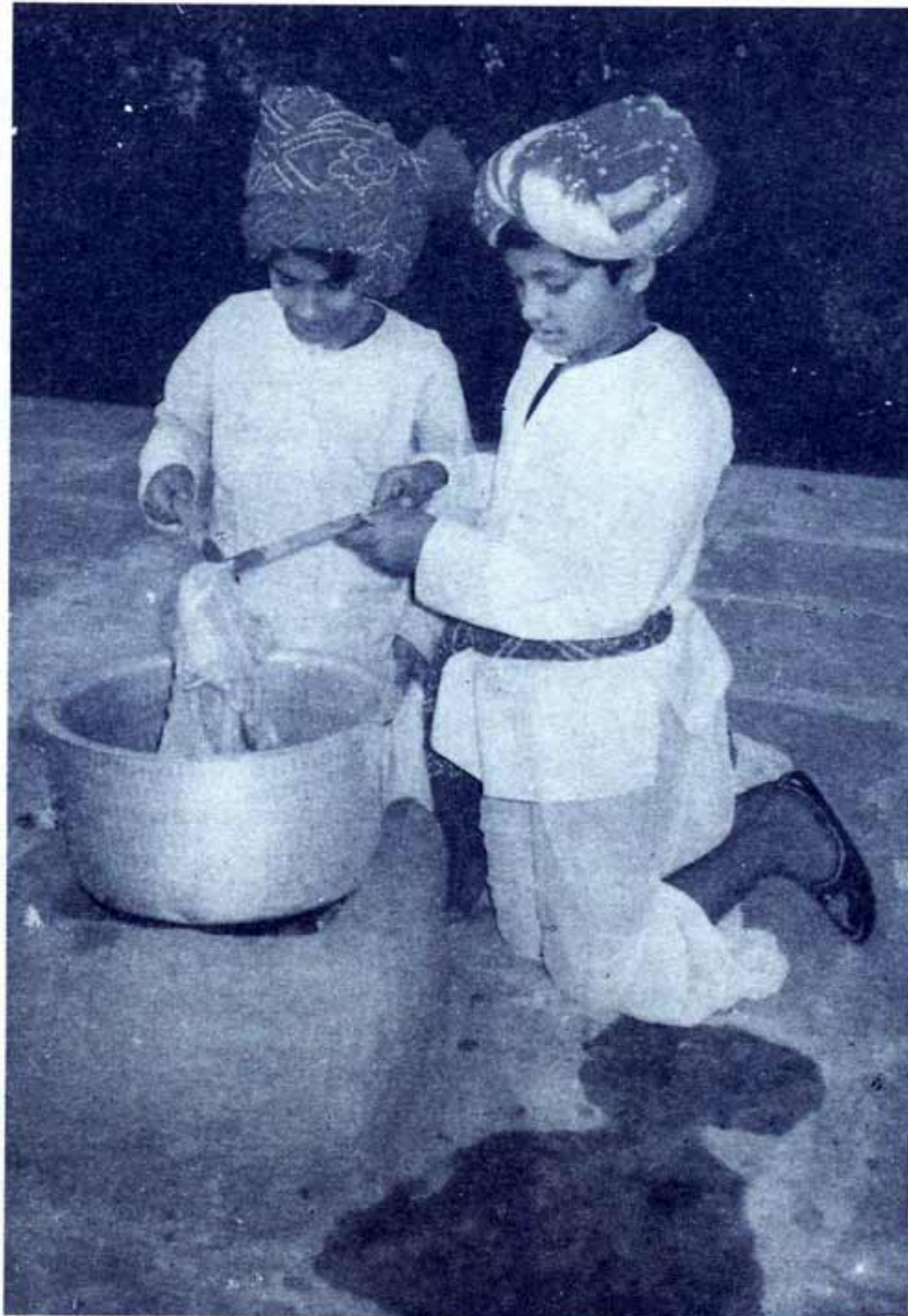
Cutting across disciplines, genres, styles and languages in the arts, collaborations may be proposed between individuals or between groups, or between an individual and a group, with the objective of facilitating the creation of new work or adaptations; exchange of training methods, resources, skills or practices in the arts; the strengthening of art forms in specific areas, such as their support systems, presentation techniques or reach; or the emergence of new trends and connections in the arts.

During this year, IFA staff worked on the conceptual framework and communication material for the programme. This was shared with the trustees and select individuals for responses. The final version of announcement requesting applications under the programme was distributed to about 5,000 individuals and institutions in May 1996.

Proposals will be evaluated with the assistance of an advisory panel comprising people with cross-disciplinary experience or interests, and grant awards will be announced in December 1996.

Arts Education

IFA is convinced that the arts can arrest the routine and rote usually associated with most school or college environments, and reinforce the quest for life-long learning.



Students dressed as Jaipur artisans actually working on tie and dye and block printing.
Creative Learning for Change, New Delhi

The arts, beyond their intrinsic value, cultivate learning and assist in the building of multiple forms of literacy. They spur the imagination, develop reasoning and reflection, provide for a greater dexterity of expression and hone communication skills. IFA believes that the arts will bring attention to bear not only on what subjects students learn, but how they are learnt.

Base surveys point to the disquieting fact that scant attention has been paid to the role the arts can play to revitalise life in the classroom. IFA will therefore campaign to focus attention on the important place of the arts in the lives of young learners in schools, colleges and their surrounding communities.

Given that the arts are an entitlement for all, IFA will focus on underprivileged sections of society where resources for educational enhancement are minimal, while equally partnering mainstream educational institutions.

Preliminary discussions indicate that IFA will need to assist developments in this field not only by making grants, but also by serving as a resource. As a grant-making agency, IFA will review applications received in response to a widely circulated Request for Proposals, and also reach out to some identified individuals and organisations, helping them shape and strengthen proposals for submission under the grant programme.

In its role as a resource and mediator, IFA will strive to develop long-term, mutually learning relationships with those challenged to place the arts within education. This role is flexible enough to encompass discussion and partnership with Boards of Education and educational institutions; the creation of opportunities that will place arts resource persons in school and college campuses on a regular basis; mobilising other donors to support work in arts education; and encouraging small localised initiatives to pool resources, share experiences and develop a common constituency.

Towards this end, programme staff have initiated discussions with the Goa Board of Secondary and Higher Education to partner them in revitalising the teaching and study of theatre as a subject on their school curriculum. Initial discussions have been held with individuals and organisations in Karnataka, Tamil Nadu and Andhra Pradesh to help track the Goa Board's experience and initiate measures to lobby effectively with their own respective Boards of Education to include theatre (and the other arts) on the school curriculum. Discussions are also underway with NGOs in several parts of the country, willing to begin thinking through and shaping specific arts education projects.

In the pipeline is the preparation of a document on the arts and education. IFA intends that the document, a compilation of representative thinking on the subject, will provoke discussion and further debate among artists, educationists and NGOs.



"Madan-bhasma". Artist unknown.
Chromolithograph, c. 1880-90,
Collection: R. P. Gupta, Calcutta.
Dr. Tapati Guha Thakurta,
Centre for Studies in Social
Sciences, Calcutta

Arts and Management

IFA is giving serious attention to the development of arts management expertise in India, and has been in discussion with the Indian Institute of Management, Bangalore (IIMB) to determine how the two institutions could collaborate in mutually beneficial ways.

IFA convened a meeting of theatre groups in Pachmadi, Madhya Pradesh, in January 1996, which included a special session on arts management, and which focused on the problems and challenges confronting the different theatre groups. It was decided that rather than create a separate administrative structure within theatre organisations, it would be better to help enhance the skills of existing group members in such areas as financial, personnel and time management, strategic planning and media relations.

Staff from IFA and IIMB have made field visits to observe how three theatre groups manage themselves and respond to local constraints and challenges. A short pilot course is now being developed for members of selected theatre groups. IFA staff would monitor the impact of this course on the functioning of the groups. Based on the results, the course would be strengthened before it is thrown open to a wider group of arts organisations.

In turn, IFA staff is assisting in the development of an elective arts course titled 'Tracking Creative Boundaries' for IIMB students. Our role is to help develop the course content and the teaching methodology, and reading and video materials. The course emphasises interactive sessions with artists and critics, with the objective not only to enhance arts appreciation among the students, but also to overcome the absence of discourse on values in the curriculum. We are hopeful that 'Tracking Creative Boundaries' will help management students to experience and appreciate ambivalence, cultural diversity and alternative forms of creativity and innovation.

IFA as a Resource

IFA has begun to play an expanding role as a resource for individuals, institutions, networks and independent projects. In addition to the IIMB, our advice has been sought by the Department of World Culture, University of California, to help identify artists for their Asian Pacific Performance Exchange programme; by fact-finding missions from the European Community and Japan seeking information on the status of arts and philanthropy in India; by the Asia Society, New York, in connection with their South Asian Music Festival; and by Arts International, New York, seeking to update their directory on arts festivals. IFA staff have also helped to plan and coordinate the general meetings and workshops of the Archives Resource

Community, a network of multimedia archives specialising in the living expressive culture of the Indian subcontinent.

Programme staff have been encouraged to be proactive in offering IFA's services to help shape ideas, policies and programmes for other institutions and agencies. For example, we have been working with the Max Mueller Bhavan, Bangalore, to help formulate its funding policies to enhance modern dance awareness, training and infrastructure in the city.

With the objective of serving as an arts information resource in the longer term, IFA has begun acquiring data on art institutions, individuals, international festivals, bookshops, vernacular magazines etc. Information acquired on the grant initiatives and fellowship programmes of other institutions has been disseminated to persons and groups to whom it may be of interest.



Jyro-scape. Choreographed and
directed by P. Jayachandran, Artistic
Director, Attakkalari

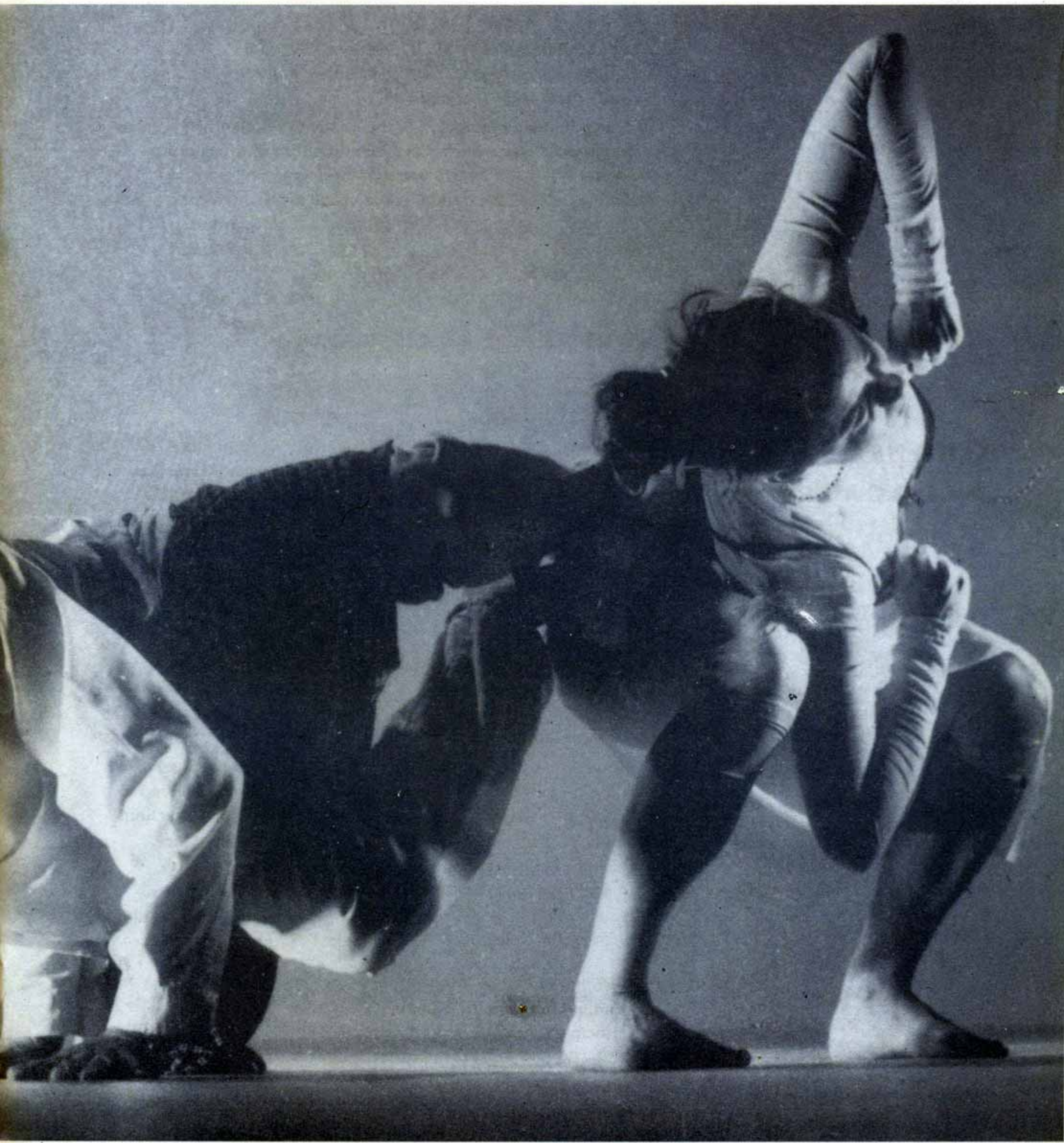


Photo by [unreadable] for [unreadable] magazine. The woman is [unreadable] and the [unreadable] is [unreadable].

GRANT ALLOCATIONS

Centre for Studies in Social Sciences, Calcutta
Principal Investigator : Dr. Tapati Guha Thakurta
Rs. 3,00,000 for two years

Study and documentation of the relatively little-known popular and commercial visual art of Calcutta at the turn of the century. The project will result in an illustrated monograph interpreting selected material of the period, and a visual archive covering prints produced by indigenous presses and circulated in journals; anonymous oil and tempera paintings on mythological themes; illustrations, cover designs and advertisements in books and journals; calendars, almanacs and book illustrations; and photographs in private collections. The archive is expected to open up new avenues for research in history and cultural studies.

Shuddhabrata Sengupta, New Delhi
Rs. 4,72,000 for two years

Research and documentation of the history and practice of cinematography in India, throwing fresh light on visual aesthetics, and a craft within the Indian film industry that has received little attention and specialised study. The project is expected to result in a series of articles for film magazines and journals, and a possible book on Indian cinematography. Transcripts of interviews, audio recordings and photographs will be deposited at different film teaching and archival institutions.

Attakkalari Public Charitable Trust for
Contemporary Performing Arts, Alwaye, Kerala
Principal Investigator : P. Jayachandran
Rs. 5,00,000 for two years

Research and documentation of the educational practices within the performing art traditions of Kerala. The study will lead to the development of a teaching methodology for a proposed school for the performing arts, with a specific focus on modern dance. The project will also result in a collection of audio and video recordings of interviews, selected training sessions and performances, and a computerised information bank on traditional educational practices in the performing arts.

Indian National Trust for Art and
Cultural Heritage, New Delhi
Principal Investigator : O.P. Agrawal
Rs. 4,96,000 for two years

Survey and documentation of the problems and needs of Indian museums of art and archaeology. INTACH's subsidiary, the Advanced Centre for Conservation Research and Training, Lucknow, will examine the current status of museums with respect to exhibition, preservation, documentation, training,



C.P.Rele, Bombay, is involved in the development of a new analysis of the evolution and structure of ragas in Hindustani classical music based on movements (*pravahas*) and their interplay

dissemination, visitor services, and utilisation of budgets and space. A published report will outline nationwide strategies to enhance the functioning of museums, with the objective of stimulating positive action and policy changes at the highest level.

C.P.Rele, Bombay

Rs. 1,36,000 for one year and six months

The development of a new analysis of the evolution and structure of ragas in Hindustani classical music based on movements (pravahas) and their interplay. The aim is to enhance the understanding and elucidation of the ragas, enable the development of new compositions in different ragas, and encourage a reevaluation of distortions and anomalies that have crept into their formation and execution. The ensuing publication in Hindi and Marathi is expected to facilitate the teaching of raga sangeet at music institutions and university departments.

Sriram Parasuram, Madras

Rs. 1,05,000 for one year

An interdisciplinary study and documentation of five significant compositions of Muttusvami Diksitar, one of the three main saint-composers in the South Indian classical music tradition. The study will result in an archive of audio and visual records, information and analyses, and contribute fresh theoretical perspectives to ethnomusicology, music theory and cultural anthropology.

Creative Learning for Change, New Delhi

Rs. 2,69,000 for one year and six months

The development of a manual / activity book to sensitise students to the myriad crafts traditions of India and the corresponding social environments, and help to enhance their appreciation of crafts and craftspersons. The manual is expected to motivate creativity in students, apart from providing them with a practical learning experience. It is intended for use in educational institutions run by central and state governments, and national NGOs.

Institute for Social and Economic Change, Bangalore

Principal Investigator : Dr. Smriti Srinivas

Rs. 3,14,000 for two years

Study of the many levels of Karaga, a traditional ritual practice, viewed as a social performance. Performed in Bangalore city and its environs by the Tigala (a backward caste), it is part of the community's ritualistic obeisance to Draupadi, consort of the five Pandavas in the Mahabharata. The published outcome is expected to contribute to studies that probe the intersections



Jyro-scape. Choreographed and directed by P. Jayachandran, Artistic Director, Attakkalari



A ritual on the eighth day of the
Karaga, Dharamaraya Temple,
Bangalore.

*Dr. Smriti Srinivas,
Institute for Social and Economic
Change, Bangalore*

between cultural anthropology and performance studies, and material collected will help establish an archive on ritual and performance.

Sameera Jain, New Delhi

Rs. 2,00,000 for one year and six months

Preparatory research towards the development of a concept and treatment for a film on the lifestyle and present social circumstances of the craftspersons of Shahjahanabad. The study will document—through interviews, video and photography—personal histories, religio-spiritual foundations of crafts traditions, and the changing cultural ethos of the area arising from the pressures of unplanned urbanisation.

Netpac (India), New Delhi

Rs. 2,73,000 for one year

Assessment, documentation and cataloguing of an existing collection of photographs, magazines, books and videos pertaining to Indian and Asian cinema. The project is expected to enhance the information services and dissemination capabilities of the only library and archive of its kind in North India, as well as strengthen its recent position as a film centre within a wider Asian network.

REPORT ON FINANCES

India Foundation for the Arts was registered as a public charitable trust on September 21, 1993. IFA is also registered under section 12A of the Income-Tax Act, 1961.

Contributions to IFA qualify for exemption under section 80G of the Income-Tax Act, 1961.

IFA's corpus fund has grown substantially during the year. We adopt a balanced approach to the management of our endowment to minimise risk and ensure a regular income, while protecting capital growth. The operating and programme expenses have been met from grants and interest income.

The statement of accounts for the year 1995-96, certified by the Chartered Accountants (Independent Public Accountants), was adopted at the meeting of the Board of Trustees on August 11, 1996.

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

We have audited the attached Balance Sheet of India Foundation for the Arts as at March 31, 1996 and Income Statement for the year ending March 31, 1996 and report that we have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purpose of our Audit and that in our opinion and to the best of our information and according to the explanations given to us, the said accounts, read alongwith the significant accounting policies give a true and fair view :

- (i) In case of the Balance Sheet, of the state of affairs of the Foundation as at March 31, 1996, and
- (ii) In case of the Income Statement, of the surplus of income for the said year.

Place: Bangalore
Dated: 23 May, 1996

Thakur, Vaidyanath Aiyar & Co
Chartered Accountants

Significant Accounting Policies and Notes on the Accounts

1. Expenditure and Income are recognised on accrual basis.
- 2.(a) Grants to the extent utilised for revenue purposes are taken as income.
(b) Grants utilised for acquiring assets are transferred to the corresponding capital asset fund.
3. Fixed Assets are stated at cost. Depreciation is not considered in view of the provisions of the Income-Tax Act, 1961, and because these have been funded out of grants.

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 1996

PARTICULARS	As at 31.3.96 (Rs.)	As at 31.3.95 (Rs.)
SOURCES OF FUNDS		
CORPUS FUND:		
<i>Opening balance</i>	1,000	
<i>Additions during the year</i>	3,47,60,000	
	3,47,61,000	1,000
CAPITAL ASSET FUND:		
<i>Opening balance</i>	6,80,850	
<i>Additions during the year</i>	7,30,414	
	14,11,264	6,80,850
GRANTS UNUTILISED / RECEIVED IN ADVANCE	39,68,609	
CURRENT LIABILITIES	2,82,147	12,89,933
	4,04,23,020	19,71,783
APPLICATION OF FUNDS		
FIXED ASSETS AT COST	14,11,264	6,80,850
CURRENT ASSETS	3,89,97,459	8,09,672
ACCUMULATED DEFICIT/ (SURPLUS)		4,81,261
<i>Opening balance</i>	4,81,261	
<i>Less : Surplus for the year</i>	(4,66,964)	
	14,297	
	4,04,23,020	19,71,783

INCOME AND EXPENDITURE STATEMENT FOR THE FINANCIAL YEAR 1995-96

	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
INCOME		
<i>Grants / Donations</i>	39,68,609	11,00,000
<i>Project Consultancy Fee</i>		12,97,222
<i>Interest Received</i>	13,44,224	110
<i>Interest Accrued</i>	4,41,412	
	57,54,245	23,97,332
EXPENDITURE		
<i>Operating Expenses</i>	28,99,698	16,78,499
<i>Board Meeting Expenses</i>	2,40,801	3,60,948
<i>Travel Costs</i>	2,16,618	1,90,776
<i>Grant Programmes</i>	11,99,750	
<i>Fixed Assets Acquired</i>	7,30,414	6,48,370
	52,87,281	28,78,593
<i>Surplus / (Deficit) of Income over Expenditure</i>	4,66,964	(4,81,261)

Board of Trustees

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Chairman
Abid Hussain, *Civil Service, Public Affairs, Delhi*
Aparna Sen, *Market Research, Calcutta*
Chitra Visweswaran, *Classical Dance, Madras*
Gieve Patel, *Fine Arts, Literature, Bombay*
Gulammohammed Sheikh, *Fine Arts, Literature, Barod*
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R.K.P.Shankardass, *Law, Delhi*
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N.Ramasubramanian
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*Design: Courtesy Naveen Kishore, The Seagull Foundation for the Arts
Printed at Laurens & Co., Calcutta*

*Cover: A detail from Water Tank at Nargol: Boy Bathing Buffaloes.
Reproduced courtesy the painter, Gieve Patel
Sketches by Kamallesh*



Kamlesh





I F A

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