

**India Foundation for
the Arts**
Annual Report 1997-98





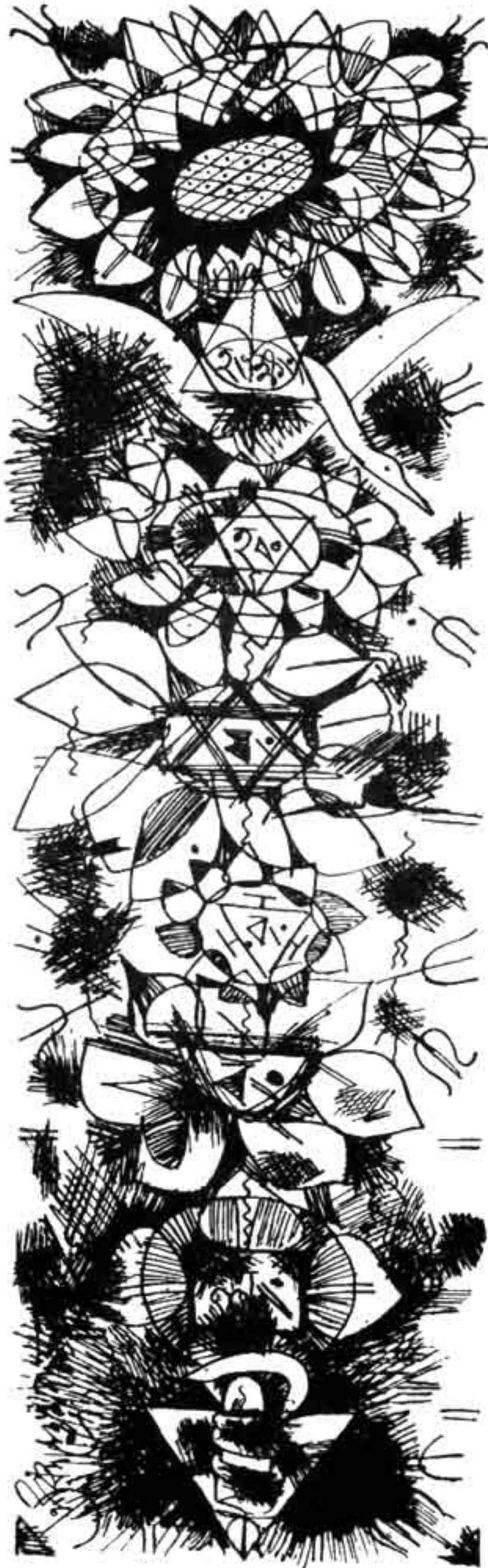
**India Foundation
for the Arts**

Annual Report
April 1997–March 1998

Courtesy

Deutsche Bank 

Bangalore Branch



The Seagull Foundation for the Arts, Calcutta: Research towards a travelling exhibition on the late artist Nirode Mazumdar. Mazumdar's drawings above and on page 3

Introduction

India Foundation for the Arts (IFA) completed three years of grantmaking in 1997-98, fulfilling its mandate to introduce new approaches to arts funding, provide sustenance to creativity, collaborative activity and critical reflection, and help vitalise and enrich varied art forms and endeavours across the country.

IFA has now committed over Rs. 2.4 crore to 34 projects. Our grants have supported theoretical investigations at one end and grass-roots activity at the other, and reached individuals and institutions in major cities as well as small towns. Spread across ten states, our grantees work in disciplines as diverse as performance studies and art history, sociology and anthropology, conservation and architecture, cinema and photography, folk performance and material culture, painting and sculpture, and music, dance and theatre.

The inclusiveness of IFA's grantmaking has been made possible by our novel funding methods and practices. Our grant programmes are thematic in nature and do not give priority to specific arts sectors. A wide definition of research and documentation, as indeed of the role and objectives of collaborative activity, has also enabled IFA's assistance to encompass a catholic range of projects. Our programme themes, moreover, focus on areas where the need for assistance far exceeds available funding on the one hand, while creating space to explore unconventional or untried processes, connections and alliances in the arts on the other.

The Development of Programmes

During 1997-98, IFA made 14 grants for research and documentation projects relating

to the visual and performing arts, architecture and material culture, and cinema and photography. Grant objectives, far-reaching in many cases, include developing heritage conservation strategies, introducing new courses in media and performing arts institutions, expanding avenues for income generation among craftspeople, and films, exhibitions and publications. In addition, a major grant was awarded to strengthen a theatre communications and publication programme, and supplemental assistance provided for the second stage of an artistic collaboration leading to a bilingual dance-theatre production.

In partnership with IFA, the Indian Institute of Management, Bangalore (IIMB) repeated the elective course, *Tracking Creative Boundaries*, in 1997. Programme staff helped to identify guest faculty and strengthen course content and methodology. Artists who were invited to present their autobiographies or take workshops, engaged the students on questions of cultural value, identity and difference, and introduced them to the building blocks of creativity in visual design and the performing arts. In turn, IIMB staff assisted IFA to define the contours of a management workshop for theatre groups, which will be held in July 1998.

It was a year that found programme staff playing multiple roles on behalf of IFA and its grantees. To advance the arts education programme, for example, staff gave attention to advocating the wider inclusion of the arts in everyday school life at conferences and meetings organised by NGOs and the government. They also served to catalyse and mediate discussions among key persons from public institutions and the government in Goa towards enhancing the study of theatre in schools. This prompted the government to grant eligibility to the Kala Academy, the state's cultural centre,

to teach theatre in Goan schools, create teaching posts for theatre, and allocate funds for related costs. In the coming year, IFA's support for this initiative will facilitate the Kala Academy's School of Drama to strengthen and evaluate the teaching and practice of theatre in the schools.

Grants under the arts collaboration programme, awarded in the previous year, were monitored closely. Some of the projects, not unexpectedly, were troubled by contention over issues of leadership, cultural difference, ownership and equity, and programme staff were called upon to function in various capacities – as motivators, intermediaries, arbitrators, crisis managers and sympathetic critics, for instance – in order to ease the stresses and strains of the partnerships, help settle differences and explore a viable way forward. IFA called for fresh proposals under this programme in February 1998.



The Role of Trustees

The Board, during its meeting in August 1997, acknowledged the need to take greater advantage of the talent and expertise of the trustees to enrich our grant programmes. The trustees resolved to give more attention to discussing IFA's grantmaking philosophy and programme content. They offered to participate in grant-related meetings and workshops in different cities, and serve as resource persons for grantees. Various measures were also suggested to strengthen communication among Board members, and between the trustees and staff.

The Board's discussion of its own role led to the formation of a Programme Committee to review programme priorities and investigate the needs and issues in the different fields of the arts. The Committee called a two-day meeting in March 1998 to broaden the discussion on arts education. Programme strategies recommended by participants for IFA's consideration included, for instance, assisting the development of teaching materials and information resources for arts education; strengthening professional arts schools; introducing arts curricula into mainstream education; and organising conferences and disseminating reports on the subject. A discussion paper is now under preparation, which will outline IFA's areas of interest in the field.

The Board decided to have its meetings in different cities to facilitate interaction with grantees and wider exchanges with the arts and business communities. At the last Board meeting for the year, held in New Delhi, three grantees were invited to make presentations on their research and documentation projects. The trustees welcomed the opportunity to begin a dialogue with grant recipients, and become better acquainted with their work. In the coming year, IFA hopes to arrange more

meetings or provide assistance to enable grantees to exchange ideas and experiences, and bring their work to the notice of a wider public.

Mobilising Resources

We would like to record our gratitude to the Sir Ratan Tata Trust for making a generous endowment grant of Rs. 50 lakh to IFA in recognition of our "meaningful contribution to the preservation and growth of arts endeavour in the country." It is a matter of some concern, however, that other Indian donors and corporations – whose support is vital to our ability to make a lasting impact on arts development at the national level – have been slow to appreciate IFA's relevance and achievements, and the significance of arts philanthropy in general.

Support for the arts, as IFA's grants are beginning to demonstrate, can serve to improve the quality of education, increase opportunities for income generation among disadvantaged groups, enhance and redeploy inherited skills and knowledge, and restore the vital cultural and economic role of traditional occupations and expressive forms in local communities.

The Board would like to thank Mr. Vasant Chowdhury, who completed his term as trustee in August 1997, for his services to IFA. He will be remembered in particular for inspiring the Board to review its role and style of functioning. Mr. Francis Wacziarg filled the vacancy on the Board in February 1998. He brings to IFA his deep interest and expertise in the crafts and heritage conservation, and we look forward to working him.

Anmol Vellani
Executive Director
September 1998

Programme Developments

Arts Research and Documentation

IFA awarded 14 new research and documentation grants during the year. Nearly Rs. 45 lakh were committed in support of projects covering a wide range of disciplines, including architecture, dance, music, mural and miniature paintings, contemporary art, traditional sculpture, crafts, photography and cinema. The projects are variously expected to advance heritage conservation strategies and goals; expand markets for the crafts; enhance curricula in media schools and performing arts institutions; and result in films, exhibitions and sourcebooks. (See *Grant Allocations* for a description of these grants.)

The proposals identified for assistance were among 396 applications received in response to our second Request for Proposals (RFP). The RFP had been revised to discourage the submission of proposals unrelated to the framework of the programme. It carried an enlarged description of the programme and mentioned the various types of projects that may be considered for funding.

The scope of the programme had also been expanded to encompass assistance for videos on arts subjects and collaborative or interdisciplinary research proposals.

Despite these changes, it was disappointing to note that one in every five submissions fell outside the parameters of the programme. In addition, more than half the applications had to be set aside because they were incomplete in significant respects, failed to conform to application guidelines, or had been rejected in the first round. Many proposals revealed an absence of a research perspective, clear arts objective or relevant expertise. A few were in



Prakash Garud, Dharwad: Introducing innovations in shadow puppetry in collaboration with traditional leather puppeteers, folk musicians and contemporary theatre artists

arts a limited instrumental role, the RFP clarified that projects lacking a clear arts objective would not qualify for consideration.

Our aim is to announce grant awards by November 1998, since project work is often scheduled during the winter season, when artistic activity is at its peak. Other plans for the coming year include collating readings on the subject of collaboration and continuing dialogue with various individuals and groups whose ideas and activities may qualify for support under the programme.

Earlier grantees will be assisted to define their plans to disseminate project results, since IFA offers supplementary support for the purpose. Some of them, though, expect to tap other sources to underwrite exhibitions, performance tours and the like, and have instead shown interest in seeking further assistance from IFA to pursue new lines of inquiry thrown up by their experience and activities under the first grant.

At the meeting of the Board of Trustees in August 1997, the arts collaboration programme was discussed in light of feedback received from artists. A frequent complaint was that only a limited number of artists were interested in working in a collaborative mode, and IFA was not doing enough to support those who preferred to work independently. The trustees acknowledged, however, that artists could avail of fellowships offered by the government and independent bodies. Besides, a grant programme to nurture individual talent, unlike a programme to promote collaboration in the arts, would not be practical unless restricted to one or two arts sectors. The result would be the same: Some artists would feel excluded, although for different reasons.

Secondly, people appeared uncertain about how to respond to a programme that offered so

much scope and flexibility. The Board considered whether IFA should identify urgent issues and develop funding priorities in the different arts sectors for inclusion in future RFPs. The Programme Committee was requested to take up this matter for further discussion.

Arts Education

During the year, programme staff furthered discussion toward enhancing the study of theatre in the schools of Goa, an experience that underscored IFA's role as an effective catalyst and mediator.

In May 1997, the state's Chief Minister, Mr. Pratapsingh Rane, was briefed on IFA's interest and involvement in arts education. Programme staff, at the Chief Minister's behest, continued dialogue with key persons in public institutions and the government, which culminated in their coming together for a momentous meeting in November at the Kala Academy, the state's cultural centre.

The government took a number of historic decisions at that meeting. The three-year diploma awarded by the School of Drama, Kala Academy, was recognised as granting eligibility to teach theatre in Goan schools. The government agreed to create three posts for theatre teachers in three 'School Complexes' (roughly 5 to 6 schools in each) in largely rural talukas by May 1998. Funds were allocated towards honoraria and theatre-related costs in the selected schools, and the School of Drama encouraged to develop a proposal seeking a grant from IFA to help them oversee and ensure timely and effective implementation of the project.

Later discussions with the faculty of the School of Drama centred on the need to develop its curriculum to train students to teach theatre in schools, and to monitor and enhance its



Biren Das Sharma, Calcutta: Research towards an annotation of hitherto undisclosed material pertaining to Indian cinema

teaching and practice in the selected 'School Complexes'.

The government and IFA together suggested, and the School readily agreed, that a locally based advisory panel be appointed for the project at the very outset. The panel would assist in the formulation of the proposal to IFA, provide feedback when the project got underway, and help attract wider support from the local arts-interested public. Given that the project may need to be showcased to advocate the role that the arts can play in education, the school intends to put in place mechanisms for documentation and self-evaluation, which should also ensure a carefully planned growth.

Working in close collaboration, the Secretary (Education), Government of Goa, the Chairman of the Goa Board of Secondary and Higher Secondary Education (GBSHSE), the Director of Education, the Member Secretary of the Kala Academy and the Director, School of Drama, instituted far-reaching measures. By June 1998, for instance, schools in Goa will also be able to offer optional courses in the visual arts, music and dance. The GBSHSE activated its Board of Studies for Arts Education and initiated preliminary discussions on whether the arts – in order to be taken seriously, even as possible career options – should be introduced as subjects for the Board examinations.

Despite the positive developments in Goa, IFA staff believe that negotiating terms for the arts in education may not be as easy elsewhere. Side by side with building contacts with government, therefore, programme staff have been working towards developing grants for small but catalytic arts-centred projects in learning contexts, to enhance appreciation among the authorities and the public of the centrality of the arts to education.

IFA has been keen to take advantage of every opportunity to advocate the importance of the arts in education. Programme staff accepted an invitation to speak on the arts and their role in education at a three-day conference in Bangalore organised by Aastha, an NGO concerned with encouraging innovative educational practices. Teachers, school administrators and representatives of NGOs working in education from Karnataka, Kerala, Tamil Nadu, Andhra Pradesh and Maharashtra attended the conference.

IFA was also accorded observer status at a meeting in New Delhi, called by the Department of Education, Ministry of Human Resource Development, to discuss a report of the task force on education and other key issues. Programme staff interacted with representatives from several state government Departments and Boards of Education at the meeting, and explained IFA's interest in advocating the wider inclusion of the arts in everyday school life. In early 1998, the Council for the Indian School Certificate Examinations sought our help towards the introduction of theatre on their curriculum.

The Board's Programme Committee called a two-day meeting in March 1998 to broaden the discussion on arts education. The meeting, attended by teachers, educationists and artists from different parts of the country, opened out immense possibilities for our programme.

Participants identified three broad directions to pursue: One, IFA should support the creation of textual and audio-visual materials and strengthen the information resources for arts education. Two, we should help develop the infrastructure for arts education, supporting independent initiatives in learning contexts, strengthening pedagogy in professional arts schools and teacher-training colleges, and facil-

itating the introduction of arts curricula in schools and colleges. Thirdly, with an emphasis on building consensus and advocacy, we should organise conferences and symposia, network with government agencies responsible for the arts and education, and disseminate reports and findings on arts education.

Trustees later urged staff to prepare a programme paper inspired by the ideas thrown up at the meeting. The paper, outlining IFA's areas of grant interest in the field, could be used by interested persons and institutions as a guideline to apply for grants.

Theatre Development

Last year, IFA established a Theatre Development Fund (TDF) to assist selected groups to become influential centres of theatrical research and experimentation in their region, develop managerial expertise, and advance their efforts to interact and collaborate in mutually beneficial ways.

Since the TDF is also intended to be used to strengthen theatre communications across linguistic regions, IFA made a major grant to The Seagull Foundation for the Arts to help sustain and consolidate their theatre documentation and publication programme.

The second annual meeting of the network of theatre groups was held in Jammu in March 1998. Much of the discussion centred on critique and evaluation. Each group was expected to provide a frank and constructive assessment of the theatrical vision, approaches and practices of one other group in the network. In their critiques, however, the theatre directors rarely went beyond comments on specific productions, revealing a lack of serious engagement with one another's work.

The theatre network also came under scrutiny. The participants acknowledged that they



Ankanam, Chavakkad, Kerala, one of the groups in the theatre network, performing A Thousand Rivers

had not taken full advantage of the opportunities for exchange and collaboration that the network offered. Theatrical interactions among the groups had been limited to exchanging skills and techniques. None had considered it meaningful to reach out to their counterparts for creative inspiration, or engage them in a mutual exploration of personal visions, interrogating the premises and principles of their respective theatrical practices. The groups had also demonstrated a weak sense of responsibility to the theatre network as a whole. Joint projects had not moved beyond the drawing board as the constituents of the network had failed to take the necessary preparatory steps in a timely fashion.

Against that background, the groups decided to postpone earlier plans to establish a mediating organisation to coordinate the activities of the theatre network until the value and feasibility of such an initiative became more apparent to all concerned. There was unanimity among participants, however, that the annual meetings, which served as an important forum for the exchange of ideas and discussion of common problems, should continue. In Jammu, for example, the theatre groups had a productive dialogue on income generation, audience building and children's theatre.

The annual meetings also provide the theatre directors with an opportunity to solicit feedback to their artistic work from their peers. Local hosts Natrang showed excerpts from their productions, including their work with children, while groups from Madhya Pradesh, West Bengal and Kerala presented works-in-progress for discussion and analysis.

One project of the network that has made little headway is an ambitious intercultural theatrical experiment based on the theme of displacement and loss of identity. To reactivate

this project, it was decided that the directors would cede responsibility for it to their actors. The theme was introduced to the actors present in Jammu, who were asked to develop it in their own way. They would collect stories, poems and articles on the subject, discuss their own ideas about dislocation and develop improvisations in preparation for a five-day workshop in Madhya Pradesh in June 1998. The workshop coordinator would help the actors structure their ideas and improvisations into a preliminary performance script. Should the actors' meeting prove fruitful, a month-long workshop would be scheduled later to develop a full-scale production.

It was noted that the plan to hold a theatre festival showcasing the work of the groups in the network, first mooted in 1994, had not been realised. The groups agreed to pursue the more modest objective of presenting short plays and conducting workshops for young audiences at the next annual meeting in Bangalore.

Also discussed was the proposed management development workshop for theatre groups in the network. This initiative, on which IFA has been working for two years in partnership with the Indian Institute of Management, Bangalore (IIMB), has faced two major challenges. The first was to overcome a deep distrust of management training among the theatre leaders, who felt that it would somehow dehumanise arts groups like their own. The second was to ensure that the workshop would address issues and problems that the disparate theatre groups had in common.

To address these challenges, the theatre directors were encouraged to participate in the planning process. A special meeting was called in Bangalore in September 1996 to discuss the structure and content of the workshop, fol-

lowed by further discussions at the annual meeting in Calcutta in March 1997.

In Jammu, the theatre directors agreed that the workshop, to be held in July 1998, should bring together three members from each group (comprising the director, an administrator and an actor) to engage collectively with the qualitative issues of shared vision, strategic intent, leadership and mission. The central focus would be on helping the theatre groups to define themselves in their own settings, rely on the strength of their own experience to manage themselves better, and chart a future that they viewed as worthy of fulfillment.

Arts Course for Management Students

IIMB offered the elective course, Tracking Creative Boundaries (TCB), designed and executed in partnership with IFA, for a second time in 1997. The course introduces management students to lives and processes in the arts, with the aim of enhancing appreciation of cultural diversity and alternative sources and forms of creativity.

Several meetings between IFA staff, IIMB faculty and potential guest contributors preceded the course. The purpose of these meetings was to take a critical look at the experience of the previous year and explore a viable way ahead. Although judging from student response, the course had got off to a good start in the previous year, it was noted that attention needed to be given to exploring the interface between the arts and management and establishing a dialogue among the artists themselves. It was also necessary to integrate readings and autobiographies, strengthen evaluation procedures and explicitly factor personality building into the body of the course.

These discussions resulted in three substantive changes in the course. The first was the

introduction of an artist in residence.

Workshops on drawing, improvisation and design were also incorporated into the course. Finally, last year's system of evaluation, which relied on the student's diary and output in any area of the arts, was found to be excessively open-ended. This year, by contrast, students were evaluated on the basis of their performance in the three workshops and an end-term examination, which required them to respond to the screening of a film and the reading of a fairy tale.

Despite the apparent success and popularity of the course, staff from IFA and the IIMB identified many challenges that remained to be addressed. Given the large number of students interested in registering for TCB, there was a need to introduce a screening procedure. One option was to hold a personal growth workshop combined with arts pedagogy before the commencement of the course. This may serve not only to identify the students who were in tune with the concerns of the course, but also prepare them for a dialogue with the arts community. There was also a need to link the various sessions organically, integrate readings and sessions, and relate creativity in the arts to the concerns of management in more concrete ways.

Grants in Progress

IFA's grants in 1996-97 supported collaborations between, for example, urban and tribal visual artists, rural craftspersons and theatre workers, traditional performers and modern actors, and contemporary dancers from different regions.

The projects brought to the fore a rich range of questions and perspectives on arts practice and collaboration. While the creation of new work was the main goal of most projects, developing an inclusive work culture and process, and reconciling differences among collaborators, posed a serious challenge in some cases.

By and large, the artists confronted differences – in education, class, caste, gender, culture and language – resourcefully, but at times found that the blurring of those boundaries in the workspace was itself unsettling. Inevitably, therefore, personalities clashed, relationships were strained, and vulnerabilities surfaced. Recourse to outside intervention and mediation was sometimes necessary to keep artistic tensions at a manageable level and lines of communication open.

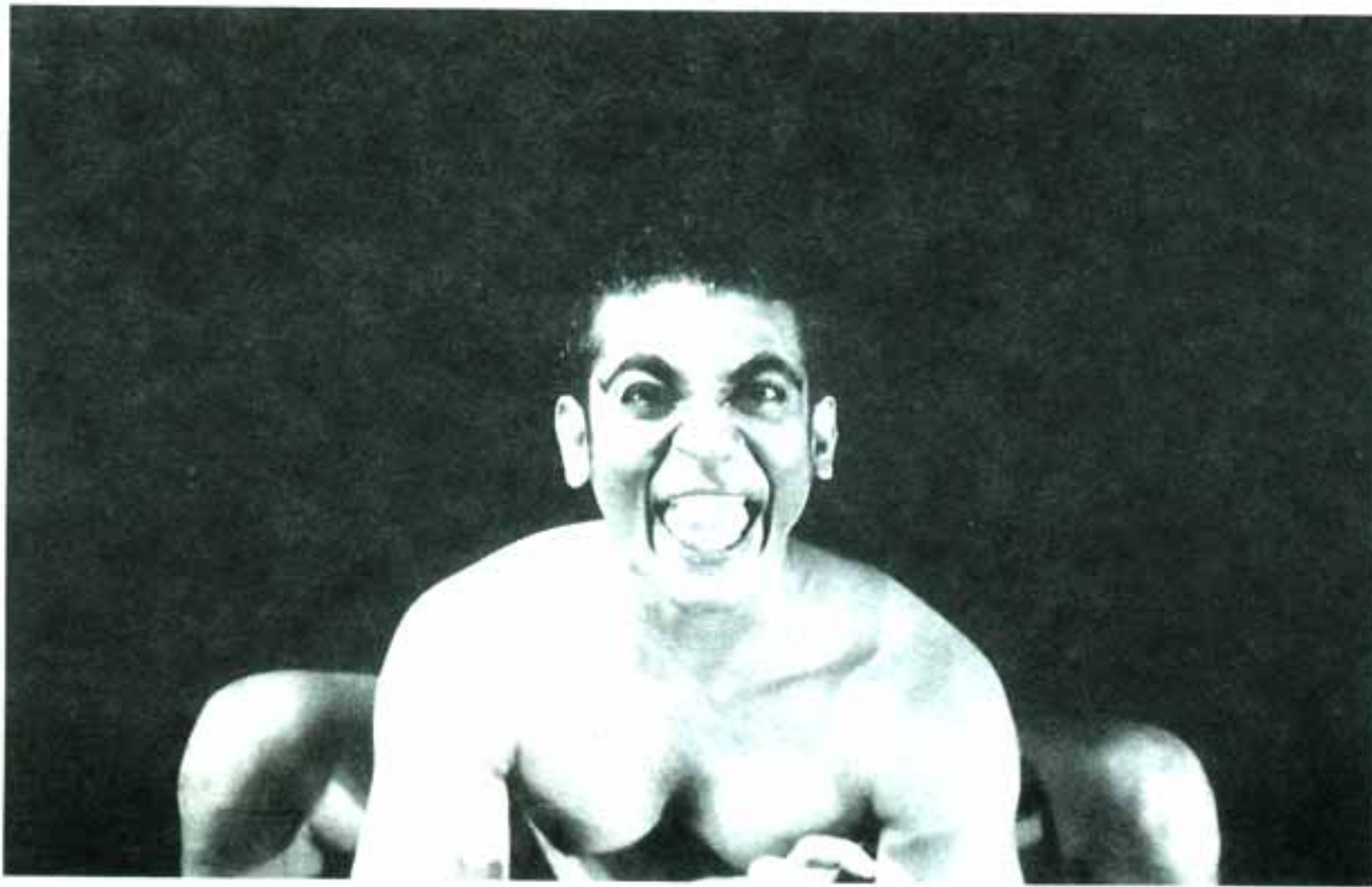
Nor was the question of leadership, always contentious in artistic partnerships, easily resolved. Those with some experience of working collaboratively, guided activities with a seasoned hand, while others struggled to adjust to the personalities or work ethic of their project partners. Some grantees preferred not to impose their will on the collective, in order to foster a sense of common ownership or just to cope with resistance to their leadership.

"The experience (of collaborating)," one grantee wrote, "was both challenging and destabilising, energising and draining, educative and chastening" – an observation that her

counterparts would probably endorse. Personal and artistic growth was palpable, as individuals found themselves shedding biases and cherished perspectives, complementing one another in surprising ways, and turning disagreements and insecurities into a source of strength and innovation.

Three contemporary dancers who came together from different cities to choreograph individual and group pieces, used their personal biographies and experiences as a starting point, and found themselves challenged to generate themes and movement expression that were equally real to all of them. Eventually it was their daily tensions and conflicts that provided an important common ground, shaping and entering their creative work in fascinating ways. Compelled to verbalise their respective premises and approaches in dance, the collaborators believe that they have taken the first step towards making dance a discursive art in India.

In Pondicherry, a theatre director, working with actors from the contemporary and classical stage in Kerala, developed two solo performances based on episodes from the Mahabharata. One production demonstrated how effectively the techniques of Koodiyattam could be applied in modern theatre. In the other work, which was intended to enhance the accessibility of Nangiar Koothu, the director had to use gentle strategies to persuade the traditional performer to create anew, instead of relying on set pieces from her repertoire. She was encouraged, for instance, to use space more meaningfully than is usual in her style. The innovative use of traditional rhythmic accompaniment also had a liberating influence on the performer, and raised new questions



*Adishakti Laboratory for Theatre Art Research,
Pondicherry: Vinay Kumar in Brhannala, a production
resulting from a collaboration between a theatre director, a
contemporary actor, and an exponent of Nangiar Koothu*

about the role of music in theatre which the artists plan to address collaboratively in the near future.

In Kondegaon, Madhya Pradesh, an urban artist and local artisans developed large wood sculptures that probed parallel practices in image making. For the visual artist from Mumbai, the collaboration was meaningful to her search for alternatives to the excessive individualism and commercialism of urban art. Equally, the project liberated the woodcarvers and metal workers from meeting market demands to reflect on the processes and quality of their work. The craftspeople felt that the experience had changed their ways of seeing, extended their pictorial imagination, and made them disciplined and responsible in their approach to work. They had also begun to seek inspiration from more diverse sources. The pri-

mal, totem-like sculptures produced by the urban artist, for example, galvanised a female woodcarver to make new wooden *khambas* that narrated her altered perception of sexuality within a patriarchal family.

In central India, toymakers, theatre artists and children converged for a series of workshops 'to give new meanings to the old faces of Malwa toys.' Participants were facilitated to understand and explore the relationship of traditional toys to social customs, narratives, story telling and play making. By involving the wider community in their activities, the project team has created more space and opportunities for the arts in largely conservative towns.

A project in north Karnataka was similar in forging an alliance between leather puppeteers, theatre workers and children. Here, however, the collaborative team was more specifically



concerned to popularise shadow puppetry among young audiences. To widen their artistic horizons, and create new puppets and shadow plays, the project team invited outside designers, visual artists and musicians to work with them. While integrating the project into day to day education at a pre-school centre, the possibility of sharing collaborative activities and outcomes with wider school networks in the state was also explored.

A performance scholar, collaborated with a theatre group in Chennai toward a bilingual production on the history of the devadasi. The performance provides a meeting point for different sensibilities. While the Prologue and Act I have been created by modern urban artists, Act 2 has been developed from within the structure of Therukoothu, a Tamil folk theatre form. The original boundaries of the collabora-

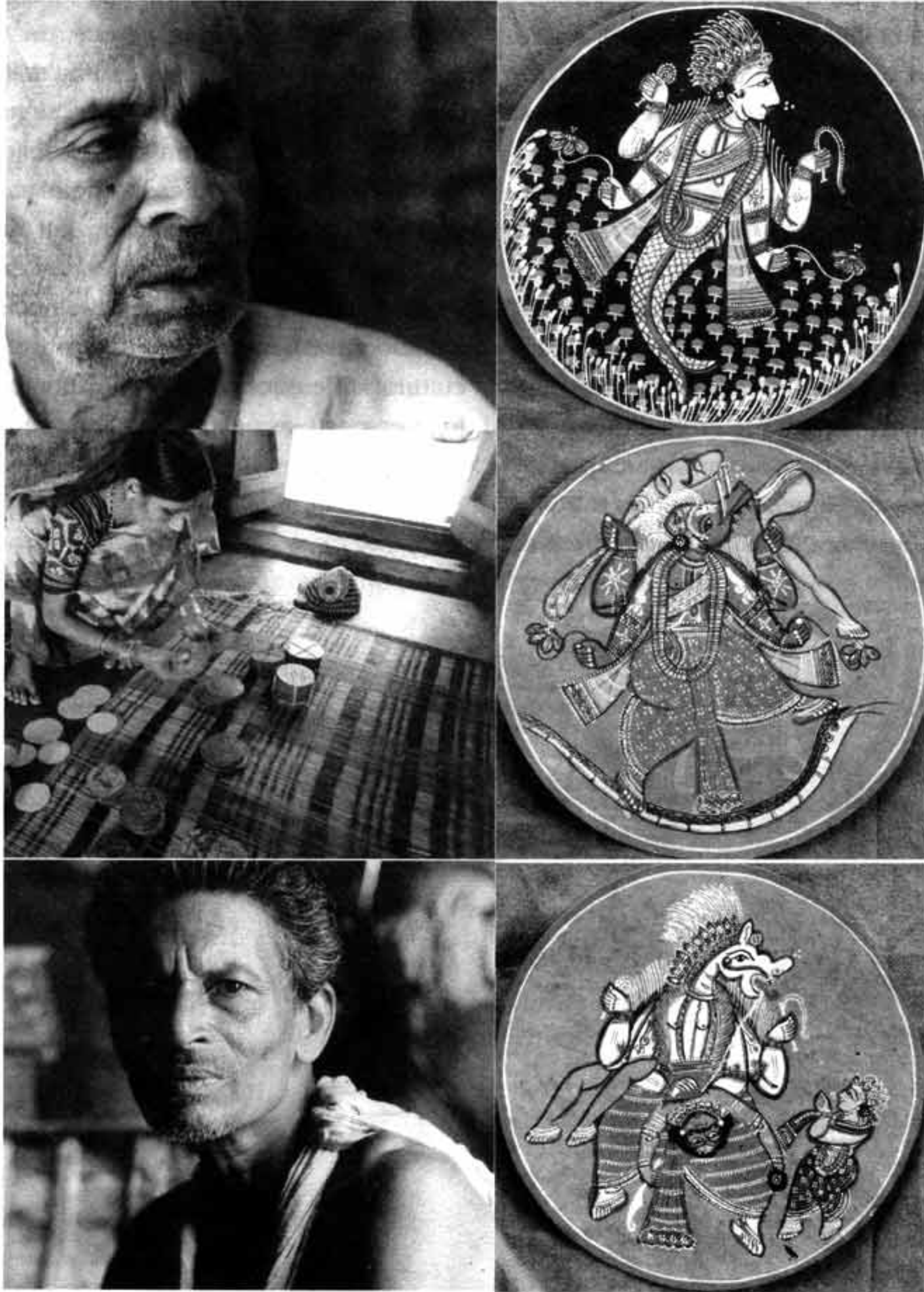
tion were thus widened to admit folk artists, who scripted the act and assisted the urban actors to visualise it in the idiom of Therukoothu.

Transcending existing genres, the vision of the work – as the grantee remarked – emerged from “the place of the hyphen, which was the place of possibility, but also... of dislocation, instability, distress, duress... the place from which things could conceivably fall apart.”

While the artistic interaction was often marked by disquiet and turbulence, it was genuinely collaborative nonetheless, in that irreducible cultural differences were confronted, contrasting perspectives accommodated, and personal visions relocated.



Navjot Altaf, Mumbai: Development of sculptural works with craftspersons in Kondegaon, Madhya Pradesh



Vasudha Joshi, Calcutta: Study and documentation of Ganjifa, an indigenous card game, and the artists who paint the cards in various parts of the country

Grant Allocations

Arts Research and Documentation

The Keystone Foundation, Pondicherry

Principal Investigator: Anil Pandey

Rs. 1,73,980 over six months

Research and documentation of the almost extinct pottery traditions of the women of the Kota community in the Nilgiris, now kept alive in some hamlets only in yearly and secret ritual. The study will focus on the myth and lore that surround the tradition, and, with the help of experienced potters and ceramists, is expected to revitalise the occupation and markets for the Kota women.

Vasudha Joshi, Calcutta

Rs. 3,69,000 over eighteen months

Study and documentation of Ganjifa, an indigenous card game, and the artists who paint the cards in various parts of the country, viewing the practice more as a threatened lifestyle and less as a handicraft. The research is expected to result in publications intended to introduce children to the game and its culture, booklets to help NGOs popularise and market Ganjifa card games, and material for use in multimedia.

Sabeena Gadihoke, New Delhi

Rs. 2,60,000 over eighteen months

A feminist study of women photographers in the country, uncovering their role and importance in the field and investigating the distinct way they approach their work. The study will facilitate the formulation of a media course centred on women and photography; form part of the investigator's dissertation on women and technology; and feed into an eventual film. Photographs and other related material

acquired during the study will be placed with a Delhi-based women's media organisation and a school of communications.

Jayasri Banerjee, Burdwan, West Bengal

Rs. 2,15,000 over one year

Study and documentation of the threatened musical traditions of the Adivasi communities of Junglemahal in West Bengal. The project is expected to put younger members of the community in touch with their music again and create avenues for income generation for instrument makers. It will also contribute to the investigator's ongoing work in government literacy programmes in the area.

Pooja Kaul, New Delhi

Rs. 3,75,000 over eighteen months

Preparatory research towards a documentary film on the Ragamala tradition. Apart from the historical, aesthetic and socio-cultural contexts of the Ragamala tradition, the study will explore how the conventions of the Ragamala can themselves inform the stylistics of representing the tradition on film. Two short video studies will be developed, suggesting contrasting treatment strategies for the proposed film.

Biren Das Sharma, Calcutta

Rs. 2,19,000 over two years

Research towards an annotation of hitherto undisclosed material pertaining to Indian cinema, including government records, parliamentary debates, memoranda submitted by trade bodies, and reports of film inquiry committees. Given the dearth of primary source material and the little annotation covering such a wide range of material, the project will highlight the

hidden discourses influential in the making of Indian cinema.

*The Seagull Foundation for the Arts,
Calcutta
Principal Investigator: Anjum Katyal
Rs. 4,17,000 over one year*



Preparatory research towards a travelling exhibition on the life and work of Nirode Mazumdar, considered by many to be an important and unfairly ignored figure in modern Indian painting. The study will also result in catalogues and publications for use in galleries and art schools, and the marketing of an audio-visual package.

*Centre for Deccan Studies, Hyderabad
Principal Investigator: V.K. Bawa
Rs. 5,00,000 over two years*

Research into the architectural styles of the underdocumented Deccan region, with a focus on the built heritage of the Qutb Shahi period. Base maps of the Golconda Fort area, and a monograph on the evolution of architectural

styles within it, will be prepared. The study is expected to help leverage support towards the development of the area as a heritage zone.

*Pankaj Rishi Kumar, Mumbai
Rs. 4,50,000 over one year*

Completion of Kumar Talkies, a documentary film highlighting the relationship between the crisis facing the small town of Kalpi in Uttar Pradesh and the decline of its oldest surviving cinema theatre. The film will explore the impact of the products of the Mumbai film industry and popular culture on the town's social and economic life, collective imagination and identity.

*T. Pankajaksha, Bangalore
Rs. 1,85,000 over two years*

Research towards a sourcebook in Kannada on important sculptural traditions in south India. With the aim of enhancing the skills, knowledge and creativity of traditional sculptors, the sourcebook will comprise an introduction to the Shilpashastra; line drawings highlighting the aesthetic features and stylistic differences of various schools of sculpture; and explanatory notes and photographs.

*Pallabi Chakravorty, Philadelphia
Rs. 1,00,000 over one year*

Field research for a doctoral dissertation on identity formation among women dancers in contemporary India. The focus will be on women exponents of Kathak who are contesting the elitism, patriarchy and nationalism of the 'classical' idiom. The study is expected to contribute to visual and cultural anthropology through the analysis of the representation of dance in mass media and public festivals.

Indian National Trust for Art and Cultural Heritage, New Delhi

*Principal Investigator: Anupam Sah
Rs. 5,00,000 over two years*

Survey and documentation of mural paintings in temples, palaces, dwellings and caves in Orissa. INTACH's subsidiary, the Orissa Art Conservation Centre, Bhubaneswar, will undertake technical studies, scientific analyses and visual documentation of the paintings..The research team also expects to work with traditional painters, enhancing and applying their knowledge and skills to advance conservation goals.

*Kashinath Barik, Baripada, Orissa
Rs. 4,50,000 over eighteen months*



Research towards the development of curricula, teaching aids and reference materials for Mayurbhanj Chhau. Teachers, dancers, musicians and designers will come together for practical sessions to help systematise the various expressive components of this dance form. The study is expected to enhance the teaching of Mayurbhanj Chhau in existing schools and departments in Orissa.

Himanshu Burte, Mumbai

Rs. 2,64,000 over eighteen months

Research towards the development of a theoretical basis for designing public places for art in India. The study will compare and contrast the integrative character of indigenous public places with the isolating experience of newer public spaces in urban settings. The ensuing report will be placed in several architectural forums and schools, and result in a series of monographs or an illustrated book.

Arts Collaboration

Avanthi Meduri, Chicago

Rs. 3,60,000 over one year

Artistic interaction between a performance scholar and a theatre group towards the completion of a bilingual production based on the history of the devadasi and her dance. The production will examine what was lost, preserved and concealed when a local cultural practice – known as *sadir* or *dasi attam* – was reconfigured as Bharatanatyam under the impact of colonialism and nationalism.

Theatre Development

*The Seagull Foundation for the Arts,
Calcutta*

Rs. 55,00,000 over three years

The production and promotion of a national theatre quarterly, and research towards theatre reference works. Seagull plans to evaluate the journal in terms of its content, reach and scope, strengthen its subscription base, and bring out an annual issue in Bengali. The publication of theatre books, including plays on the women's movement and issues, will be expedited.

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.

A generous grant from the Sir Ratan Tata Trust during the current year has enhanced IFA's Corpus Fund.

IFA's investments in the bonds of public sector undertakings and public financial institutions ensure minimum risk, conserve capital, yield reasonable return compared to market standards while providing regular income. The unutilised portion of the Theatre Development Fund has also been invested in permissible securities and the interest income is credited to the grant. Expenditure on grants has grown during the current year.

The statement of accounts for the year 1997-98, certified by Chartered Accountants, was adopted at the meeting of the Board of Trustees on August 23, 1998. An abridged version of the annual accounts follows.

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

We have audited the attached Statement of Financial Position of India Foundation for the Arts as at March 31, 1998 and The Income Statement for the year ending March 31, 1998 and report that we have obtained all the information and explanation 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 explanation given to us, the said accounts give a true and fair view:

- (i) In case of the Statement of Financial Position, the state of affairs of the Foundation as at March 31, 1998; and
- (ii) In case of the Income Statement, of the excess of Income over Expenditure for the year on that date.

Place: Bangalore
Date: June 18, 1998

Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants

Significant Accounting Policies and Notes to 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. Interest on investment of dedicated grant funds are credited to the respective grant funds.
4. Fixed Assets are stated at cost.
5. Previous years' figures have been regrouped where necessary.

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 1998

PARTICULARS	As at 31.03.98 (Rs.)	As at 31.03.97 (Rs.)
SOURCES OF FUNDS		
CORPUS FUND	3,47,61,000	3,47,61,000
SIR RATAN TATA TRUST - CORPUS FUND	50,00,000	
<i>Add: Interest earned during the year</i>	1,18,219	—
CAPITAL ASSET FUND		
<i>Opening balance</i>	17,02,878	
<i>Additions during the year</i>	7,44,670	17,02,878
THEATRE DEVELOPMENT FUND	2,62,46,985	2,52,04,726
GRANTS UNUTILISED/RECEIVED IN ADVANCE	12,62,267	43,67,000
CURRENT LIABILITIES	1,48,675	10,956
ACCUMULATED SURPLUS		
<i>Opening balance</i>	44,65,533	
<i>Current year surplus</i>	8,94,454	44,65,533
	7,53,44,681	7,05,12,093
APPLICATION OF FUNDS		
FIXED ASSETS (AT COST)		
<i>Furniture and office equipment</i>	24,47,548	17,02,878
INVESTMENTS		
* <i>Bonds in PSUs and financial institutions</i>	6,59,57,144	5,82,84,603
* <i>Deposit with scheduled banks</i>	23,22,000	55,70,137
CURRENT ASSETS	46,17,989	49,54,475
	7,53,44,681	7,05,12,093

INCOME STATEMENT FOR THE PERIOD APRIL 1, 1997 TO MARCH 31, 1998

	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
INCOME		
<i>Grants/Donations</i>	77,19,105	83,71,829
<i>Interest on Investments*</i>	67,63,547	64,00,771
	1,44,82,652	1,47,72,600
EXPENDITURE		
<i>Grant Programmes:</i>		
* <i>Arts Research and Documentation</i>	35,06,980	9,59,750
* <i>Arts Collaboration</i>	19,19,000	8,81,000
* <i>Theatre Development</i>	25,00,000	32,64,000
<i>Operating Expenses</i>	38,88,563	37,31,000
<i>Board Meeting Expenses</i>	4,28,130	2,05,258
<i>Travel Costs</i>	4,54,826	3,80,004
<i>Fundraising Costs</i>	71,929	71,924
<i>TDF-Management Expenses</i>	79,125	5,08,220
<i>Fixed Assets Acquired</i>	7,39,645	2,91,614
	1,35,88,198	1,02,92,770
<i>Surplus of Income over Expenditure</i>	8,94,454	44,79,830

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IFA

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