

**INDIA**  
**FOUNDATION**  
**FOR**  
**THE ARTS**  
Annual Report  
1998-99







**India Foundation  
for the Arts**

Annual Report  
April 1998–March 1999

Courtesy

Deutsche Bank



Bangalore Branch



*Orissa Art Conservation Centre, Bhubaneswar.*  
Documenting mural paintings. Hanuman Temple, Dharakote

## ***Introduction***

India Foundation for the Arts (IFA), an independent, national grant-making institution, was set up to help diversify the sources and strategies for assisting the relatively neglected field of the arts and culture. With a strong focus on new creativity and serious research, IFA made its first set of grants in January 1996, and has since committed some Rs. 2.75 crore in support of 42 projects spread across ten states in India.

IFA's grants have responded to current needs and interests and given encouragement to new perspectives and directions in the arts. Grant recipients have included independent research institutes, theatre groups, development organisations, and individual artists and



scholars working in metropolitan centres as well as at the grassroots level. Musicians and choreographers, painters and sculptors, film scholars and filmmakers, architects and conservationists, sociologists and art historians, craftspeople and folk performers have been among the beneficiaries of our support.

### ***Project Outcomes***

During the last four years, our grantees have been the subject of many news reports and features, but firsthand acquaintance with their work has hitherto been confined to a narrow circle of artists and intellectuals. In 1998-99, however, project outcomes became more visible in the public domain. Several towns and cities witnessed theatre productions and art exhibitions resulting from grants made under our arts collaboration programme. IFA also offered additional support to enable one group of collaborating artists to tour with three shad-

ow puppet performances, which they had developed for young audiences in Karnataka.

In August 1998, moreover, IFA invited three grantees to Bangalore to make presentations on the process and result of their collaboration with other artists. Apart from our trustees and staff, the audience comprised local artists, media persons, corporate leaders, teachers and school children. The event generated enormous public interest and received wide and appreciative press coverage.

### ***New Grant Making***

Eight new projects were approved for funding under the arts collaboration programme last year. The projects will be variously concerned with exploring the relationship between dance and folk theatre, storytelling and craft-work, theatre and music, dance and film, and theatre and social action. Most grantees will be relying on workshop processes to produce new

pottery, sculptures, performances, dance videos or multi-media installations.

Programme staff prepared a strategy paper for the arts education programme, placing identified thrust areas – which include strengthening pedagogy, curricula and reading materials for the arts – in a broader context. Arguing that the arts could serve to address the wider crisis of education in India, the paper suggested that IFA work in partnership with other aid agencies, NGOs, state and independent educational authorities, and the corporate sector. In the coming year, as recommended by the Programme Committee of the Board, IFA will offer support to young graduates for research into resources, policies and practices in arts education. Research findings, it was felt, might help to guide advocacy, networking and future grant making in the field.

In December 1998, IFA issued a fresh call for proposals for the study and documentation of the arts, emphasising the relevance of the programme to artists and arts practice, and widening its scope to accommodate language development activities germane to the arts.

### ***Reaching Out***

For the first time, the Request for Proposals (RFP) under this programme was translated into nine languages and publicised more widely in the print media. This has had a positive impact on the number, quality and diversity of the proposals that we have received both in English and other languages.

IFA is also taking various other steps to extend the reach of its grant-making programmes. A website will soon be established, carrying the latest news on developments at IFA and the activities of our grantees. We are also trying to ensure that our grant programmes are communicated in a manner that

would carry wider appeal. The language of the RFPs will be simplified, partly to facilitate translation and partly to clarify how our programmes might relate to the concerns of arts constituencies working in regional languages and outlying areas.

### ***Beyond Grant Making***

Beyond grant making, IFA serves as a resource for individuals and organisations, providing information and advice on training opportunities, relevant expertise and alternative sources of funding. We also strive to strengthen funded projects and grantee institutions in other ways.

Last year, for example, we initiated a management development programme for an IFA-supported network of theatre groups. With a focus on institutional vision, leadership and relevance, the workshops emphasised the need for the groups to enhance their capacity to manage growth, respond to new realities and address their future systematically. We are hopeful that the theatre groups will now be able to develop and implement – with IFA funding if necessary – strategic plans to strengthen their management and fundraising capabilities.

### ***The Board's Committees***

In February 1999, the trustees examined the implications of IFA's expanding philanthropic role for the functioning of the Board, and redefined the responsibilities of the various Committees in response to changing institutional needs and priorities. The Board now has a Programme Committee to review grant-making objectives and priorities; a Finance Committee to manage investments, approve budgets and monitor expenditure; and a new Development Committee with responsibility for



institution development and fundraising.

The formation of the Development Committee is linked to IFA's decision to set up an institutional development unit (IDU) in the coming year. Under the direction of this Committee, the IDU will give sustained attention to resource mobilisation, image-building and public visibility for IFA. Among its tasks will be to make IFA's story of innovations and achievements in grant making better known, and help position grants and programmes to enhance their appeal to corporate and other donors.

### ***Donor Appeal***

"There are few institutions in India," wrote an eminent photographer in a recent letter to IFA, "offering much-needed support in the field of art and culture, as you are doing. It is no surprise that you are flooded with proposals requesting your valuable assistance." Indeed because information about IFA's grant programmes is so widely disseminated through multiple channels – the press, the post and email – we soon expect to attract many more exceptional proposals than we can afford to support.

It is therefore critical that IFA broadens its funding base at this juncture, forging partnerships with Indian corporations and trusts to ensure that budgetary constraints do not prevent support from going out to many deserving projects. Contributions to IFA, which qualify for tax exemption under section 80G of the Income Tax Act, can be made to underwrite specific projects or grant programmes. Donors can also choose to dedicate funds to support a designated arts sector, cause or objective through IFA.

The Board would like to thank outgoing trustees Pt. Shivkumar Sharma and Mr. P.

Krishnamurthy for their service to IFA's cause. Despite his heavy schedule of engagements, Panditji was always willing to assist IFA in its endeavours, while, for many years, Mr. Krishnamurthy's financial expertise and counsel ensured that we made sound investment decisions.

At the same time, IFA is fortunate to be able to draw upon the vast corporate experience of Ms. Priya Paul and Mr. Ajit Nambiar, who joined the Board in February 1999. They will no doubt help to strengthen IFA's ties with industry, and contribute to our fundraising initiatives and institutional development.

In closing, I would like to express our profound gratitude to Mr. Abhijit Basu, who completed his term as Chairman of the Board in March 1999. Mr. Basu has steered IFA through the vicissitudes and uncertainties that beset a nascent institution, and has been responsible for putting our Board systems and administrative policies in place. Mr. Mani Narayanswami was nominated to succeed Mr. Basu as Chairman, and IFA looks forward to going from strength to strength under his leadership.

Anmol Vellani  
Executive Director  
September 1999

## ***Programme Developments***

### ***Arts Collaboration***

The second call for proposals under the arts collaboration programme, issued in February 1998, attracted 234 applications. It was encouraging to note the overall improvement in the range and quality of applications. This was due in part to the fact that many more applicants sought our comments on draft proposals, or discussed their ideas with programme staff before submitting their final applications. A significant number of such proposals reached the final stages of evaluation, and some among them were eventually approved for funding under the programme.

While we received 33 proposals in regional languages, it was apparent that many applicants had chosen to submit proposals in English, although they would have found it easier to express their ideas in their first language. This, unfortunately, diminished their chances of attracting a grant award.

There were new faces on the multidisciplinary advisory panel that assists programme staff to evaluate shortlisted proposals. Keeping in mind the need for both continuity and change, three new persons were invited to join three others who had served in the same capacity earlier. The choice of appropriate experts for the panel was based on an internal review of the concerns and disciplinary range of the stronger applications.

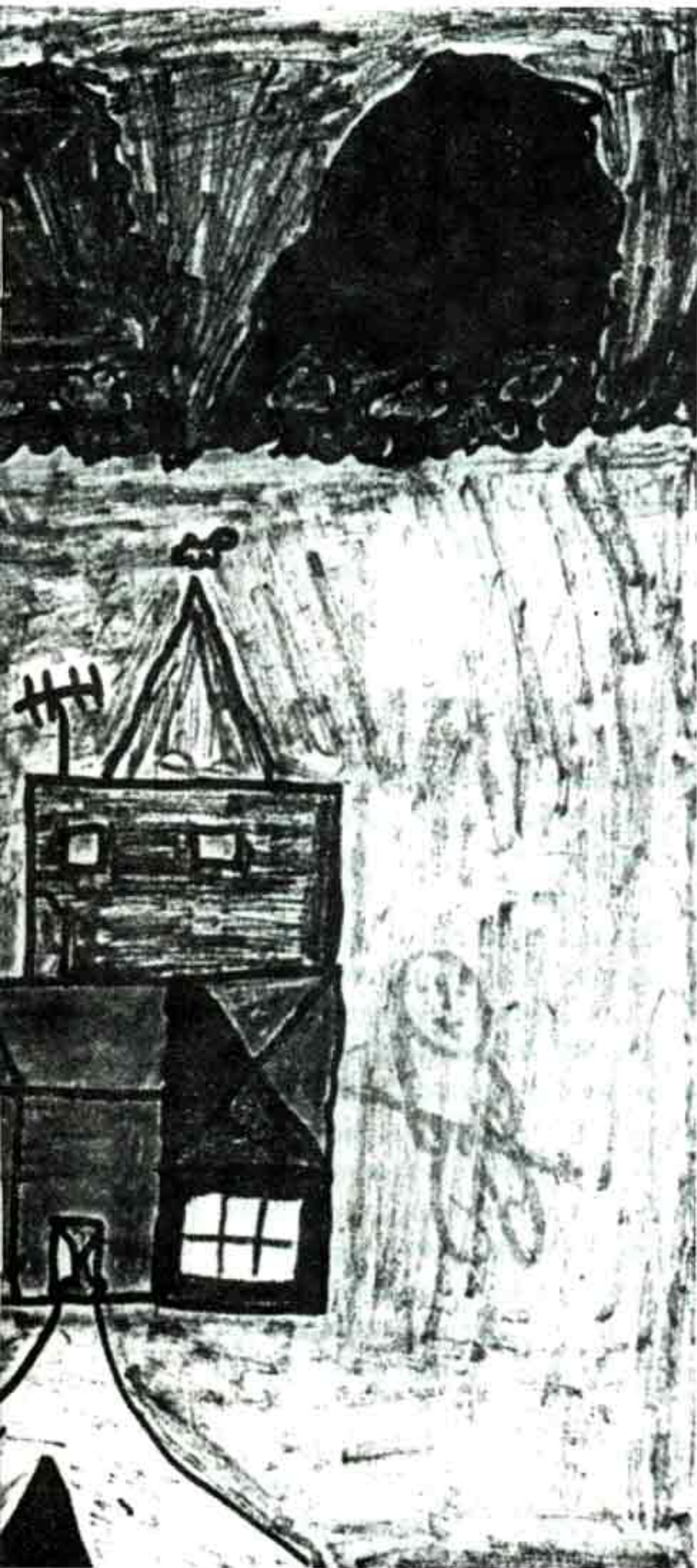
The advisory panel met twice in the last quarter of 1998 and recommended eight grant awards. These grants facilitate interactions between, for example, musicians and theatre persons; a dancer, a filmmaker and a visual artist; urban visual artists and rural artisans; a storyteller and a craft specialist; and a theatre



*Biren Das Sharma, Calcutta: Collection and annotation of primary source material pertaining to Indian cinema. Miss Zohra in Prem Pujari*







Geeta Ramanujam, Bangalore: Art work from storytelling workshops for children

director, a dancer and a folk theatre group. Enriching traditional dance and theatre forms, strengthening actor-training processes, narrowing the urban-rural divide with respect to craft skills and practices, and exploring the dynamics between theatre and social action, are among the important concerns of the different projects. The products of the collaborations are expected to include theatre productions, sculptures, a dance video, and a multi-media event combining performance, installations and film. (See *Grant Allocations* for a description of these grants.)

The arts collaboration programme was initiated with support for six projects in 1997. The majority of those projects, however, could not be completed within the one-year time frame. Work progressed unevenly for several reasons. Establishing a proper work rhythm took time, as collaborators adjusted to one another's temperaments and working habits. They also had to make room for fresh ideas and initiatives that emerged after work got underway, and accommodate professional commitments independent of the project.

Grantees found it helpful to make informal presentations of their developing work at different stages. The final outcome of all but one project was also shown to the public during 1998-99. *Brhanalla* and *God Has Changed His Name*, two theatre productions resulting from collaborative projects, were invited for performances in different cities. Sculptures and watercolours, produced by an urban visual artist and rural artists in Bastar District, Madhya Pradesh, were exhibited in Mumbai and also travelled to Japan.

In most cases, grantees did not need to take advantage of the availability of IFA support to disseminate project results, as they were able to make public presentations of their work

with assistance from other agencies. IFA made one supplemental grant, however, to enable three contemporary shadow puppet performances – developed by a group of theatre and visual artists, musicians and traditional puppeteers – to reach a wider audience of children in Karnataka.

As project results attracted press and public attention, issues relating to collaborative activity came under closer scrutiny. One question, which came up in discussions among the trustees, was whether all projects had been undertaken in a spirit of true collaboration. In some cases, judging from the artistic output, it appeared that one partner had mainly served as an instrument for the realisation of the other's vision. Trustees emphasised the need to ensure that IFA did not support collaborative proposals that are manufactured to attract funding.

The Board's Programme Committee twice discussed the possibility of encompassing arts collaborations within a wider arts practice programme, which would support artists to explore new mediums, either individually or through collaboration, or undertake wider explorations within their own mediums. Their concern was that IFA should also support artists to work independently. However, the Committee found it difficult to define the boundaries of such a programme narrowly enough to restrict proposals to numbers that would be practical for evaluation purposes.

Although our programme does not assist individual projects, staff pointed out that it does encompass support for collaborations among artists aiming to strengthen their respective practices or art forms. Our grants had, moreover, thrown up examples of the positive influence of collaborative projects on the independent work of the artistic partners.

Assisting collaborative projects is important, staff further argued, because it balances the emphasis given to individual creativity in arts education, counters regional biases and parochial tendencies in the arts, and provides artists with an opportunity to overcome isolation and seek new sources of inspiration.

The Committee also noted the availability of fellowships from government and independent bodies to support artists to strengthen their own practice, and concluded that the arts collaboration programme should be allowed to continue in its present form for another year. The decision was taken to commission an outside evaluation of the programme after completing three rounds of funding for collaborative arts projects.

### ***Arts Research and Documentation***

IFA's grant making was inaugurated in early 1996 with support for 10 projects under the arts research and documentation programme. Two years later, 14 grants were added to this list, which are assisting the study of women photographers, craft traditions and lifestyles, traditional sculpture, medieval architecture, modern painting, tribal music and the history of cinema, among other subjects.

During 1998-99, the majority of the earlier grantees completed their projects and submitted their final narrative and financial reports. In closing out some of those grants, programme staff have sought to complement their own perspectives and enhance institutional learning by inviting outside experts to evaluate project results.

The third Request for Proposals (RFP), issued in December 1998, carried more details about the various aspects of arts research and documentation that IFA seeks to promote

under this programme. The RFP clarified that support was available for research that addresses the practical concerns of the arts community, such as the support systems for artists or issues of cultural policy. Proposals concerning language development activities that have a bearing on the arts were also invited. With this RFP, IFA's support was extended to persons resident in India for five years, in order not to exclude citizens of other countries who might be doing valuable work in India.

For the first time, moreover, the RFP was translated into nine other Indian languages. This, we hope, will extend the reach of information about our grant-making programmes, enable persons writing in regional languages to submit stronger proposals, and dispel any misapprehension that proposals in English might carry more weight with IFA.

We were able, on the whole, to gain wider press coverage for this round of the programme. The press release appeared in editions of at least four national papers, and judging from the response, was also picked by the national press services and routed to regional papers in English and other languages. The RFP was carried by nine magazines and journals. Translated press releases were mailed to several vernacular magazines and newspapers, and appeared in at least two publications in every regional language for which the RFP was available.

The wider dissemination of the call for proposals appears to have paid off. We have received 480 proposals as compared to 383 in the last round of this programme. Publicising the programme in languages other than English has also had an impact. The proposals submitted in regional languages number 92, thrice as many as the last time. Grant awards will be announced by the end of September 1999.

An initial review of the proposals revealed that there is still a great demand for funding to support broad survey and documentation projects – especially in the area of folk culture – that lack rationale or focus. This suggests that the RFP will need to clarify what it means to ground a documentation proposal in a research perspective. Since only around 35 proposals were discussed with programme staff in draft form, we have had few opportunities to explain this point directly to prospective applicants.

It is also clear that artists are not able to see how this programme might advance their concerns and objectives. Few have sought support for research that strengthens their own artistic practice or discipline, or for the documentation of creative sources or processes for future reference. Instead the programme continues to attract a large number of proposals requesting funds primarily to underwrite artistic activity, where the research dimension, if any, is more apparent than real.

On the other hand, many applicants have grasped the nuances of the programme, and been able to conceive of projects that are innovative, both in their understanding of research in the arts and for their possible impact on their own fields. As in earlier years, this has expanded our own understanding of the kind of projects that could be supported under the rubric of arts research and documentation. For instance, the kind of applications we have received for support to make films/videos on arts subjects has led us to ask whether this category of funding might be taken to include projects that blur the distinction between documentary and fiction films.

Considering the varied background and abilities of applicants, the Programme Committee stressed that the RFP needed to be simplified in order to carry wider appeal. Programme staff

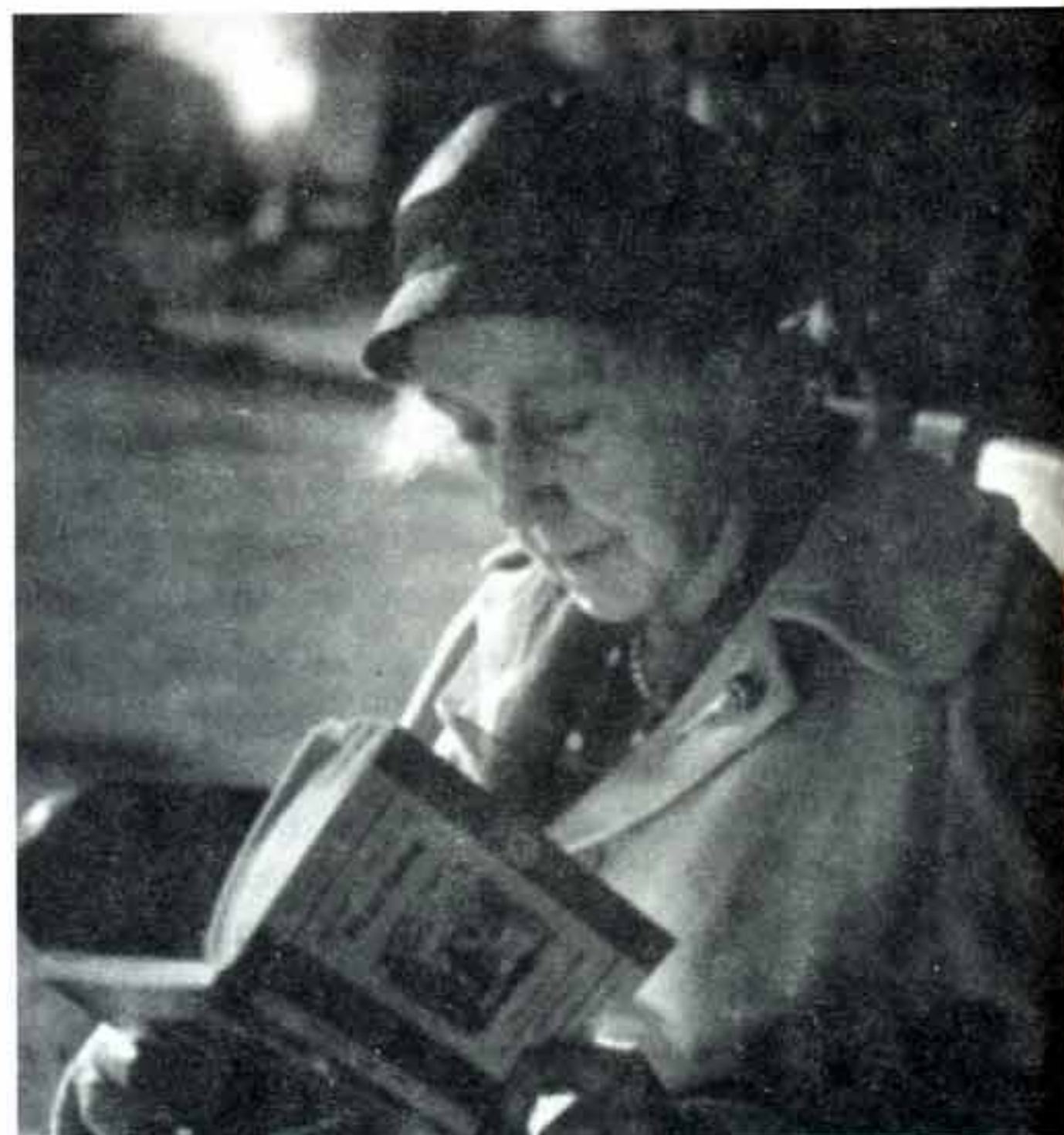
have been requested to work on a new version of the RFP using simpler language throughout, and conveying general information on the programme and the areas and activities considered for funding in a more systematic way.

### **Arts Education**

IFA has been investigating possible priorities and strategies for a grant programme to enhance arts education in India for some years. Last year, we called a meeting of teachers, artists and educationists to broaden discussion on the subject. Thrust areas recommended by participants included not only strengthening resources and infrastructure for arts education, but also advancing dialogue, advocacy and networking in this neglected area of concern.

Based on the proceedings of that meeting and our own learning, programme staff prepared a strategy paper for the trustees, which placed those thrust areas in a wider context. The paper argued that our programme should address our failure to deliver education to those in need, while equally focussing on the privileged young in this country who risk being alienated from our harsh realities. We should support projects that help the young to appreciate the hybrid and syncretic nature of artistic expression in India, thus enabling them to straddle imagined divides of language, religion and ethnicity, and arrive at a more tolerant and inclusive view of our history and culture.

The paper further argued that trustees and staff need to work in close proximity in order to enlarge public awareness for the arts in education, influence opinion if not policy, and leverage additional support for the programme. These goals would be better achieved if IFA also partnered aid agencies and NGOs working



*Sabeena Gadihoke, New Delhi: Study of women photographers in India. Photographs (1959) by Manobina Roy (left) and her sister Debolina Mazumdar (right). Courtesy Centre for Studies in Social Sciences, Calcutta*

education, government and other educational authorities, and the corporate sector.

Following discussion of the paper, the Programme Committee resolved to set up meetings with heads of educational and developmental organisations to explore whether common partnerships could be forged to strengthen arts education.

The Committee recommended that IFA offer assistance to fresh graduates in the arts, social sciences and humanities for research into the status of arts education in India. Such research on resources, policies, experiments or teaching practices in arts education, would help IFA to chart the field, make a stronger case for its advocacy and support, and provide important leads for future grant making.

Programme staff have been working on a couple of grants under this programme for two





years. The first would enable the School of Drama, Kala Academy, Goa, to work closely with theatre teachers recently appointed by the government to field test the syllabus for standard 8 and look to introducing the subject in other classes. The second would support two innovative schools – Rewachand Bhojwani Academy (RBA), Pune, and Pragati Shikshan Sansthan (PSS), Phaltan – to collaborate for the purpose of adding to the arts components in their curricula, strengthening teaching capabilities through the arts, diminishing the hold of stereotypes on the students, and inspiring greater parent involvement in school life.

Those two grants, unfortunately, will now be made only in the next financial year, as unforeseen factors have delayed the submission of final proposals. In retrospect, the major learning from this experience has been that pro-

gramme staff needed to have thrown their net wider, pursuing many more leads and ideas during their initial forays, rather than concentrating all their effort on two initiatives dependent on matters beyond their control.

This is not to imply that there have been no gains. In Goa, for instance, the project leader has diligently steered the proposal through several drafts with the assistance of a local advisory panel, sharpening both its focus and intended outcome. Grant negotiations have been protracted, however, because of the need to motivate different government agencies to take full responsibility for the proposed project. This has meant involving those agencies in planning and discussions at every stage, ensuring that ownership for the project percolates to all levels of authority.

In Maharashtra, the two schools have taken time to develop their proposal for reasons that are again related to the need to energise and motivate those who are expected to participate in, and indeed benefit from, the intended project. The Principal of RBA rightly insisted on involving the teachers in shaping and writing the proposal. Similar action was taken at PSS, where it took longer for the teachers to contribute to proposal development in a small-town setting.

At a national meeting called by the National Council for Educational Research and Training (NCERT), New Delhi, to discuss and formulate their arts education programme, IFA staff reported on how different educational authorities in Goa had worked in concert to introduce theatre teaching in schools. The Board of Studies for Arts Education had also been reactivated. The participants, more familiar with dismal scenarios for the arts, found it hard to accept what had transpired in Goa.

As a result of our efforts, NCERT's arts edu-

cation cell is now looking towards showcasing those developments in partnership with the School of Drama, Goa. Learning of NCERT's interest in their efforts, the Directorate of Education in Goa has decided to prepare a report on the initiative in order to begin a dialogue on arts education with its counterparts in other parts of the country.

### ***Theatre Development***

The theatre development programme is assisting selected theatre groups to overcome constraints on creativity in regional settings. Long-term support covering administrative and artistic costs is enabling the groups to regularise research and training activities, sustain a continuous work process, consolidate theatre methodologies, and strengthen outreach work. The programme also underwrites networking among the groups to facilitate dialogue, sharing and joint action.

IFA staff have noted that the theatre groups under the programme have registered impressive artistic progress. Some groups – taking advantage of the funding to extend their spheres of influence, widen their audience base and attract community support – are also well on their way to achieving self-sustenance. Others, however, have been inclined to isolate themselves from their immediate environment to focus on experimentation, and given less attention to enhancing their capacity to manage growth or respond to new realities.

In partnership with the Indian Institute of Management Bangalore, therefore, IFA initiated a management development programme for theatre groups last year. The aim was to assist the theatre groups to reflect on the need to bring about change in their institutional culture and mindset. The first five-day workshop was held during July 1998. It focussed on shared

vision, mission, strategic intent and leadership, and facilitated the theatre groups to define themselves in their own setting, identify their strengths and opportunities, and address their future systematically.

In defining management as a creative response to a set of contradictory constraints, the workshop succeeded in demystifying the discipline and making it comprehensible for the participants. Importantly, it underscored the need for the theatre groups to contemplate the long term despite the exigencies of the present, which alone could provide them with a sense of urgency and challenge. While the groups were encouraged to rely on the strength of their own experience to manage themselves, the workshop emphasised that they needed to become more conscious of what they were learning and unlearning.

The exercise on leadership was particularly

*Sabeena Gadihoke, New Delhi: Research on women photographers. Picture of Manobina Roy (right) taken by her sister Debolina Mazumdar (left)*



helpful in enabling the directors to confront deep-seated ambiguities about their role in relation to their respective groups. As a result, the directors began to feel empowered to locate themselves within a larger process, and engage with their groups on a different footing. At the end, fewer among them were still inclined to view their situation of disadvantage as intractable, and to account for it entirely in terms of forces beyond their control.

Participants were asked to share the experience of the workshop with their colleagues, revising their vision statements in the process. They were also set the task of identifying the competencies they needed to build to match their long-term institutional ambitions.

A second two-day workshop was held during February 1999 in conjunction with the annual meeting of the theatre network in Bangalore. Apart from reviewing the take-home assign-

ments, the workshop facilitated the theatre directors to reflect on their approach to leadership, and the problems that this might raise within their groups. This drew their attention to the need to re-envision their own role and also to bring about other changes to infuse their groups with a new sense of purpose.

Participants also grappled with issues relating to the theatre network, whose erratic functioning, limited achievement and uncertain vision called into question the commitment of the groups to the goals and aspirations of the collective. It was apparent that questions relating to the ownership of the network, and the motivation of its members, would remain unresolved as long as IFA held responsibility for coordinating the activities of the network.

This led to a frank discussion on the network's shortcomings and how the contribution of the theatre groups to its work had fallen short of expectations. The network was nonetheless important, participants insisted, because it facilitated wider exposure to theatre practices, encouraged self-reflection, helped to clarify their needs and weaknesses, and made them more open to outside influences and criticism. The annual meetings had helped them to overcome their sense of isolation, and to return to their work with renewed vigour. The network also made it feasible for theatre groups to work together on ambitious productions or establish performance circuits that would foster continuous theatre activity.

Participants therefore agreed that the network should continue but that responsibility for coordination and communication should pass to one of the theatre groups. Koothu-p-pattarai, Chennai, volunteered to play this role for the coming year.

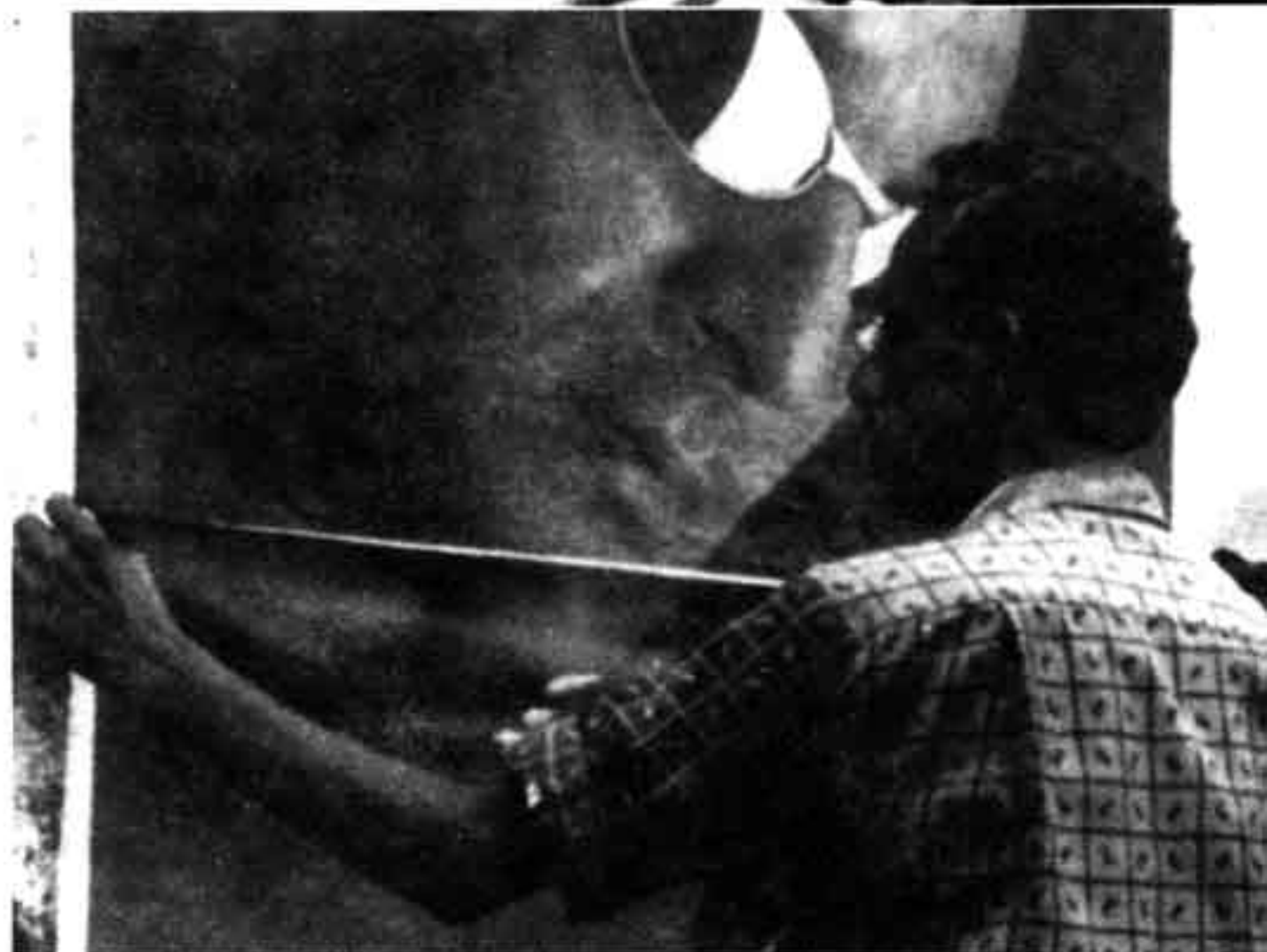
As a first step towards assuming ownership of the collective, the theatre groups devoted time to clarifying the network's vision and aspi



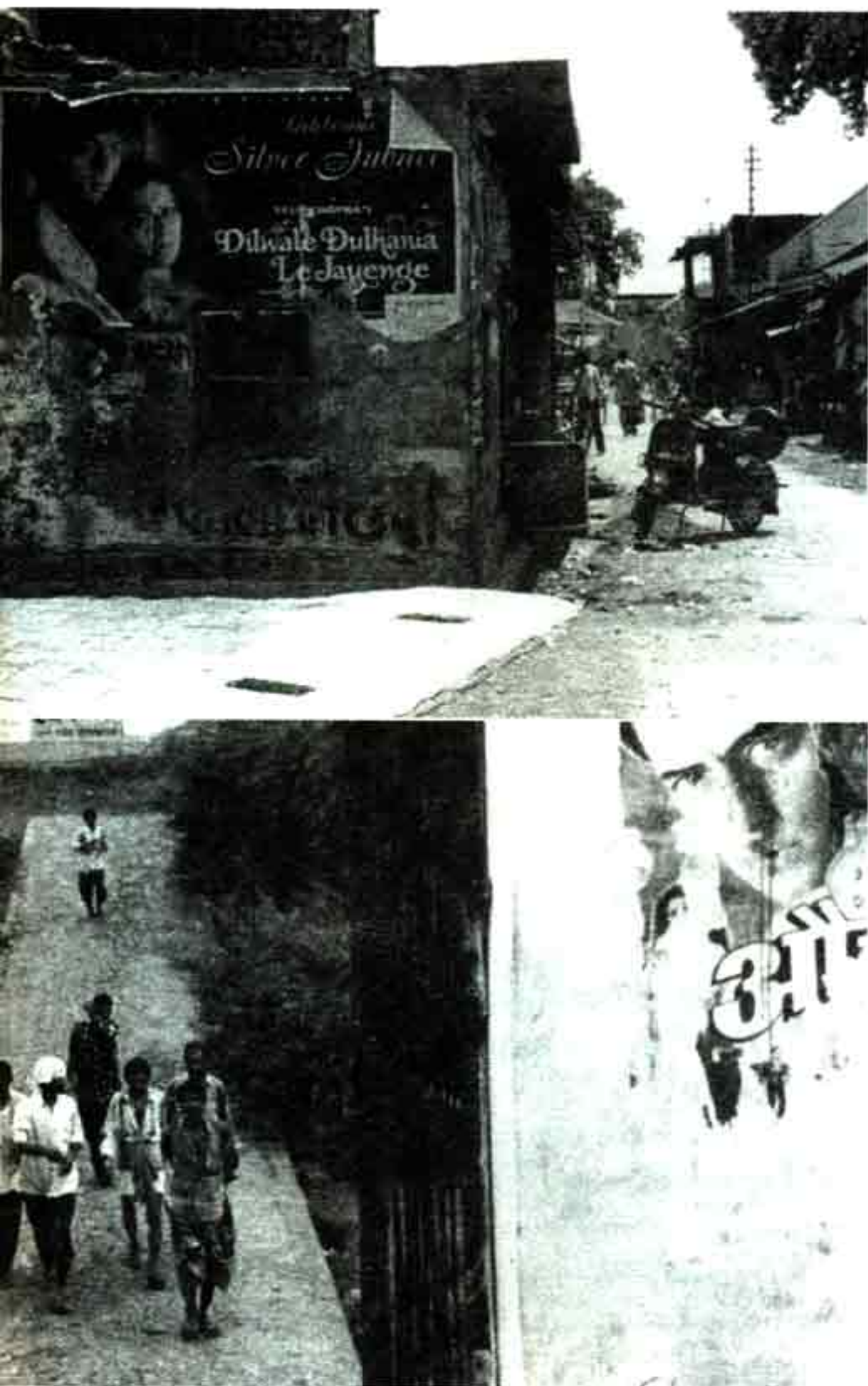
rations. The vision, they decided, was to enhance the voice of diversity in Indian theatre. Participants also resolved that the theatre groups should strive to enhance mutual learning, strengthen information links and undertake joint projects. The external goal of the network was identified as improving the spread and quality of theatre. This would be addressed by advocating and disseminating theatre values with a special focus on younger artists and children's theatre.

The management programme was concerned with the issues of institutional growth, sustainability and continuing relevance, IFA staff explained, because its objective was to place the theatre groups in a strong position to make a case for a corpus grant from IFA at a later stage. In the meanwhile, the groups could approach IFA for bridging grants to underwrite plans to strengthen management and fundraising capacity.

At the annual network meeting in February, the theatre groups presented a two-day drama festival for children followed by workshops in different schools. The day-long workshops had actors and directors drawing groups of children into theatre games and exercises, mask making and improvisations. One of the groups, Rang Vidushak, also gave impromptu performances in three schools. Overwhelmed by the enthusiastic response from students and teachers alike, the theatre groups decided to conduct another set of longer workshops in the same schools later in the year. The success of the workshops underlined the enormous potential of the theatre network when its members worked in concert on a project.



*Pankaj Rishi Kumar, Mumbai: Stills from Kumar Talkies, a documentary film on the role of an old cinema theatre in the life of a small town in Uttar Pradesh*



## ***Grants in Progress***

IFA made 14 grants in 1997-98 under the arts research and documentation programme, which supported the study of subjects like craft traditions and lifestyles, the history of cinema, sculptural traditions, medieval architecture, mural and modern painting, tribal music, classical dance, and women photographers.

Grantees involved in fundamental research found it necessary to undertake fresh conceptual mapping of their terrain of study. Mr. Himanshu Barte, a professional architect from Mumbai, who is trying to develop a theoretical base for the design of public places for art in India, has discovered that the concept of an 'artplace' as a social institution as against a facility for presenting art, has received scant attention in the literature on architectural theory. This, he realises, obliges him to generalise about the nature and needs of artplaces in India before venturing to develop a conceptual basis for their design.

Similarly, Ms. Pallabi Chakravorty, who has completed her IFA-assisted field research towards a dissertation on identity formation among women exponents of Kathak in changing cultural contexts, drew our attention to the absence of a theoretical model to describe the object of her study. Her research primarily concerns middle class women from provincial backgrounds, who cannot be classified as subalterns because the challenge they pose to the patriarchy and elitism inherent in the 'classical' dance idiom is far too subtle and assimilative.

Some grantees have gone beyond their academic research of an artistic tradition to explore how conditions for sustaining its practice among concerned communities can be improved. Dr. Jayasri Banerjee has realised that the threatened musical traditions of the

adivasis of Junglemahal in West Bengal, which she is documenting, can be revived only if one gives attention to the reasons for the acutely impoverished conditions of the community, on the one hand, and the rapid disappearance of their traditional cultural practices, on the other. This has led her to address practical issues like the lack of musical instruments among the community, and try and influence misguided government policies on literacy, culture and development.

Mr. Kashinath Barik, who is developing a course structure and reference materials to strengthen the teaching of Mayurbhanj Chhau in schools and departments in Orissa, found himself working with Chhau artists who are barely able to sustain themselves. Alongside his project work, therefore, he is seriously engaged in trying to get the government to provide for the practitioners of Chhau, and has succeeded in acquiring land from the Mayurbhanj district authorities to set up a centre for the promotion of the dance form and allied arts.

Activities supported by other grants have led off in several unexpected and promising directions. A grant to Mr. Biren Das Sharma, who teaches at the Satyajit Ray Film and Television Institute in Calcutta, is supporting the collection and annotation of primary source material pertaining to Indian cinema. With the material he has uncovered, however, Mr. Sharma is now giving serious consideration to undertaking an in-depth study of film policy from the first few decades of the century to the present.

Similarly valuable spin-offs are likely to result from Ms. Vasudha Joshi's research into Ganjifa, an indigenous card game, and the artists who paint and play the cards in various parts of the country. Ms. Joshi's work has led

her to other local games played with beautifully crafted cards. Besides her original plan to market the game in collaboration with an NGO, she is contemplating other ways of bringing Ganjifa to public notice – making a film, creating a website, and even perhaps writing a book on the cards and the artists associated with them.

Some researchers have been led by the discovery of uncharted territory to widen the scope of their study. Ms Sabeena Gadihoke, for instance, originally intended to undertake a feminist study of a representative selection of women photographers from different parts of the country. Since, however, she is beginning to uncover a vast number of unsung women photographers, she is now seeking to bring to light the diverse work and social circumstances of these undocumented artists, in order to pave the way for a more nuanced interpretative study.

Two grantees have been preoccupied with discovering new aesthetic or stylistic principles for documentary filmmaking. Ms. Pooja Kaul, a young filmmaker from New Delhi, is investigating the word-music-image relationship peculiar to the Ragamala tradition, and exploring how this could be best portrayed on film. Her aim is to develop a particular film stylistic that corresponds to the singular nature of Ragamala art.

Mr. Pankaj Rishi Kumar, a filmmaker from Mumbai, has shown a similar interest in breaking new formal and stylistic ground in *Kumar Talkies*, a documentary film that he has completed with a grant from IFA. The film explores the role of an old cinema theatre in the life of a small town in Uttar Pradesh. Mr. Kumar boldly combines multiple narratives, including autobiography, and also captures the process of documenting notions of recreation and the allure of popular Hindi cinema in provincial India.

Other grantees are collecting, systematising



*Orissa Art Conservation Centre, Bhubaneswar:*  
Documenting mural paintings. Jagannath Temple,  
Dharakote

and analysing data on historical subjects for wider public use and action. For example, the Centre for Deccan Studies, Hyderabad, is studying the Qutb Shahi architecture of the Golconda Fort and its surrounding areas. The collected information – which includes published and unpublished materials, and documentation of sites through maps and drawings – has been classified under various heads, and will support scholarly research, advocacy and conservation of the neglected heritage of the Deccan.

Similar concerns underlie the Orissa Art Conservation Centre's survey and documenta-

tion of mural paintings in the state. The overriding objective of the project is to develop conservation strategies for the paintings and expand awareness of heritage needs and issues. The research team has documented the degradation of murals at 52 sites and collected samples of pigment and plaster to analyse the reasons for the decay. Mr. Anupam Sah, the Centre's Coordinator, has used the documentation to convince the Department of Tourism and Culture, Government of Orissa, to initiate several conservation projects for the wall paintings.

## **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.

IFA's Corpus Fund has grown by Rs. 39.57 lakh during 1998-99 due to a generous grant from The Rockefeller Foundation.

A prudent approach to investment has ensured minimum risk and regular income. Our investments, which are held in permissible bonds and securities, yielded an average return of 16-17 per cent. Since, however, the interest market witnessed a downward trend, the investments made during the year yielded a lower return. The unutilised portion of the interest earned on the Theatre Development Fund and Sir Ratan Tata Trust Corpus Fund was credited to the concerned funds.

The statement of accounts for the year 1998-99, certified by Chartered Accountants, was adopted at the meeting of the Board of Trustees on July 18, 1999. The Auditor's Report, along with 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, 1999 and the Income Statement for the year ended on that date 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, of the state of affairs of the Foundation as at March 31, 1999; and
- (ii) In case of the Income Statement, of the excess of Income over Expenditure for the year ended on that date.

Place: Bangalore  
Date: May 21, 1999

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, 1999**

<b>PARTICULARS</b>	<b>As at 31.03.99 (Rs.)</b>	<b>As at 31.03.98 (Rs.)</b>
<b>SOURCES OF FUNDS</b>		
CORPUS FUND		
Opening balance	3,47,61,000	
Contributions during the year	39,56,900	3,47,61,000
SIR RATAN TATA TRUST - CORPUS FUND		
Opening balance	51,18,219	
Current year surplus	1,61,679	51,18,219
CAPITAL ASSET FUND		
Opening balance	24,42,523	
Additions during the year	98,258	24,42,523
THEATRE DEVELOPMENT FUND (TDF)		
		2,59,33,214
GRANTS UNUTILISED/RECEIVED IN ADVANCE		
		6,71,171
CURRENT LIABILITIES — Sundry Creditors		
		67,676
ACCUMULATED SURPLUS		
Opening balance	53,59,987	
Current year surplus	1,20,493	53,59,987
	<b>7,86,91,120</b>	<b>7,53,39,656</b>
<b>APPLICATION OF FUNDS</b>		
FIXED ASSETS (AT COST)		
Furniture and office equipment		24,42,523
INVESTMENTS		
* Bonds in PSUs and financial institutions	7,03,86,222	
* Deposit with scheduled banks	18,47,571	6,82,79,144
CURRENT ASSETS		
		39,16,546
	<b>7,86,91,120</b>	<b>7,53,39,656</b>

**INCOME STATEMENT FOR THE PERIOD APRIL 1, 1998 TO MARCH 31, 1999**

	<b>CURRENT YEAR (Rs.)</b>	<b>PREVIOUS YEAR (Rs.)</b>
<b>INCOME</b>		
Grants/Donations	52,57,769	77,19,105
Income from Investments	67,82,008	67,63,547
	<b>1,20,39,777</b>	<b>1,44,82,652</b>
<b>EXPENDITURE</b>		
Grant Programmes		
* Arts Research and Documentation	7,19,500	35,06,980
* Arts Collaboration	17,59,275	19,19,000
* Theatre Development	31,50,000	25,00,000
Operating Expenses	45,02,402	38,88,563
Board and Committee Meeting Expenses	4,34,268	4,28,130
Travel Costs	4,66,512	4,54,826
Fundraising Costs	—	71,929
TDF-Management Expenses	7,89,069	79,125
Fixed Assets Acquired	98,258	7,39,645
	<b>1,19,19,284</b>	<b>1,35,88,198</b>
Surplus of Income over Expenditure	1,20,493	8,94,454

### **Board of Trustees**

Abhijit Basu, *Industry, Calcutta*  
*Chairman*

Ajit Nambiar, *Industry, Bangalore (From February 7, 1999)*

Aparna Sen, *Market Research, Calcutta*

Chitra Visweswaran, *Classical Dance, Chennai*

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Tara Sinha, *Communications, New Delhi*

Vijay Krishna, *Industry, Theatre, Mumbai*

Mani Narayanswami, *Civil Service, Industry, Bangalore*  
*Resident Trustee*

### **Staff**

Anmol Vellani  
*Executive Director*

Bharat Sharma  
*Programme Director*

Hartman de Souza  
*Programme Director*

Anjum Hasan  
*Programme Executive*  
(From September 14, 1998)

A.N. Jayachandra  
*Executive: Management Services*

C. Suresh Kumar  
*Coordinator: Management Services*

Joyce Gonsalves  
*Secretary*

K. Shashikala  
*Receptionist-cum-Secretary*

N. Ramasubramanian  
*Office Assistant*

*Design: Courtesy Naveen Kishore, The Seagull Foundation for the Arts*

*Printed at Laurens & Co., Calcutta*

*Visuals: Courtesy IFA grantees*

*Cover: Nalini Tarkhand in Amrit Manthan, from Biren Das Sharma's collection*

*Endpapers: Mural painting, Royal Palace, Dharakote, documented by the Orissa Art Conservation Centre (front); photograph by Debolina Mazumdar, courtesy Centre for Studies in Social Sciences, Calcutta (back)*









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