



INDIA  
FOUNDATION  
FOR  
THE ARTS  
Annual Report  
2000-2001









*Vipin Vijay, Kozhikode: Stills from his film Kshurasya Dhara (Razor's Edge) on the temple oracles of Kerala*



## ***Introduction***

India Foundation for the Arts (IFA) was established in 1993 to support and strengthen the arts as well as arts philanthropy in India, helping to diversify the sources, methods and strategies for assisting the field. To fulfill our mission, we make grants to individuals and organisations, serve as a resource for the field, and enter into partnerships to add to the pool of funding available to support the arts.

As a grant maker, we see our role as filling important gaps in the assistance available for culture and the arts in India. Since funding goes out mainly for presenting and disseminating art, IFA gives attention to underlying processes, critical reflection, constraints on creativity and systemic problems that impede growth in the arts. As artists and researchers can avail of fellowships and scholarships from

other sources, we provide support for specific projects.

As a resource, IFA provides information and guidance to the arts community on management issues, training opportunities, relevant expertise, material resources and alternative avenues of support. We serve, too, as a source of idea generation, recommendations and evaluations to strengthen the work of existing arts donors, and to stimulate the growth of new initiatives to support the arts.

Because IFA also sees itself as a bridge between the arts and the donor community, we actively seek to partner corporations, trusts, foundations and individuals, offering our special expertise to address their particular interest in the arts, whether through grant making or other initiatives.

The inclusiveness of our grant making and the breadth of our constituency makes IFA a flexible and effective channel for reaching support to the arts in India. Our grants support cultural expression in the broadest sense, encompassing performance and the visual arts but also architecture, the crafts, cinema and literature among other expressive forms. We also uphold work that falls outside specific domains of art, blurs disciplinary boundaries, addresses issues that relate to the field as a whole, or anticipates new modes of artistic production and presentation.

### ***Programme Initiatives***

Ten grants were awarded under the arts collaboration programme in 2000-2001. Some of the projects feature collaborations of the kind we have not had the opportunity to support before—between a visual artist and a photographer, a filmmaker and an illustrator, and a contemporary dance group and a poet, for exam-

ple. In many cases, the proposed outcomes are unusual too. These include an imaginary photographic studio that would interrogate the portrayal of women in historical painting and popular art; an installation that would put conventional film sound aesthetics on its head; and a book on Kolkata that would combine the narrative strategies of the novel, travelogue, comic book and personal diary.

In our effort to advocate the important role of the arts in education, IFA has begun to look for partners among community-based organisations, where earlier our focus was on the government education system. Initial surveys and discussions suggest that independent educational societies have begun to appreciate the serious consequences of marginalising the arts in schools.

The theatre programme has entered a new phase of work with our decision to offer institution development grants to selected theatre groups. These grants are meant to help the groups enhance management capacity and reduce their dependency on external assistance to achieve their artistic ambitions. It is our hope that this initiative will broaden recognition among funding bodies as well implementing organisations of the value of institution building to sustain the social and development work of the non-profit sector.

While recognising the value of management to the arts, IFA also sees the arts as an important resource for managers. Our collaboration with the Indian Institute of Management, Bangalore to implement an arts course for its students, entered its fourth year. The purpose of the course is to enable the students to appreciate and explore the role of multiple forms of creativity in the pursuit of their chosen profession. In 2001, students were



*Anjani Khanna (Mumbai), Amrita Dhawan (Bangalore), Madhvi Subrahmanian (Mumbai) and Vineet Kacker (New Delhi):  
Exploring the relationship between urban form, environment and ceramic art practice*

exposed to sessions on the language of different art forms, apart from artists speaking about their creative lives. Unlike in earlier years, moreover, the course was designed to accentuate the links between the arts and management.

The response this year to the call for arts research and documentation proposals has been overwhelming. Nearly 600 proposals were received, of which over 100 were written in languages other than English. We found it very encouraging that more than 100 prospective applicants made it a point to seek our assis-

tance in developing their proposals. While this has undoubtedly improved the quality of the applications, it has also made our task of determining grant awards all the more challenging and difficult.

### ***Promotional Activities***

IFA has built up a substantial track record of grant making, having supported 74 projects in 12 states in the last six years. Now that we are in a good position to demonstrate our capabilities and achievements to prospective funding partners and the general public, we







*Annapurna Garimella, Bangalore:*  
Studying emerging religious art and architecture in Bangalore. Rituals and festivities surrounding *Annamma*, Bangalore's Goddess since the 16th century

have begun to make our story of innovations in arts funding and the important work of our grantees better known through public events and presentations.

Apart from inviting grantees to give slide lectures, demonstrations and performances, and discuss their ongoing work in Bangalore and Chennai, IFA organised *Celebrating Creativity and the Child*, its first major public event, in New Delhi in November 2000. Sponsored by Pepsi Foods Ltd., Pearl Drinks and the Apeejay Trust, this programme of workshops and performances—combining theatre, toy making, story telling and shadow puppetry—was designed to enable four of our grantees to bring their vast experience of working with the young to new groups of children from ten schools in the capital. The event drew enormous media attention to IFA's work.

Our Institution Development Unit (IDU), established in the previous year, is responsible for the growth in our promotional activities. In February 2001, IFA contracted the PR Agency, Corporate Voice Shandwick, to assist the IDU in generating positive publicity for the foundation and its grantees. We now have in place a clear PR objective and strategy to ensure enhanced and regular media coverage for IFA.

IFA's website should be online by February 2002. Responding to the dearth of credible information in virtual space on the arts and philanthropy in India, our website will not only give a full picture of IFA and its programmes, but also showcase our grantees and their work, establish a forum for discussion, advocate the cause of the arts, and provide information on other sources of assistance for the field.

### ***Fundraising***

Working closely with the trustees, the IDU is

also responsible for initiating and following through plans to attract support for our programmes and grants from foundations, trusts, corporations and individuals. Mobilising funds for the arts is a daunting challenge in a country where charitable assistance has traditionally focused on building health, educational and religious infrastructure, or providing relief from various forms of adversity and suffering.

In this context, we are particularly grateful to the Sir Ratan Tata Trust (SRTT) for awarding IFA a grant of Rs. 1.25 crore towards the end of the year. "We have given smaller grants to IFA over the years and have been very happy with their work," said SRTT's Programme Officer Kavita Anand in a recent newspaper article. "What is important, however, is that this is a draw-down fund, which means that it can be used only when the IFA is able to raise equal amounts from Indian corporates, citizens and organisations. The idea is to increase Indian involvement in the arts . . ."

To fulfill the matching condition of this grant, IFA plans to organise fundraising events with the help of renowned Indian artists, and forge partnerships with Indian corporations to assist, showcase and disseminate the work of its grantees.

### ***Corporate Partnerships***

The tax environment, however, does not encourage corporations to support the arts unless they can find a strong business reason for doing so. In these circumstances, the IDU has focused on developing proposals that create a synergy between our grant-related activities in the public domain—the art events organised by IFA and the project dissemination work of grantees—and the corporate objective, brand positioning, target audience and geo-

graphical market focus of different business houses.

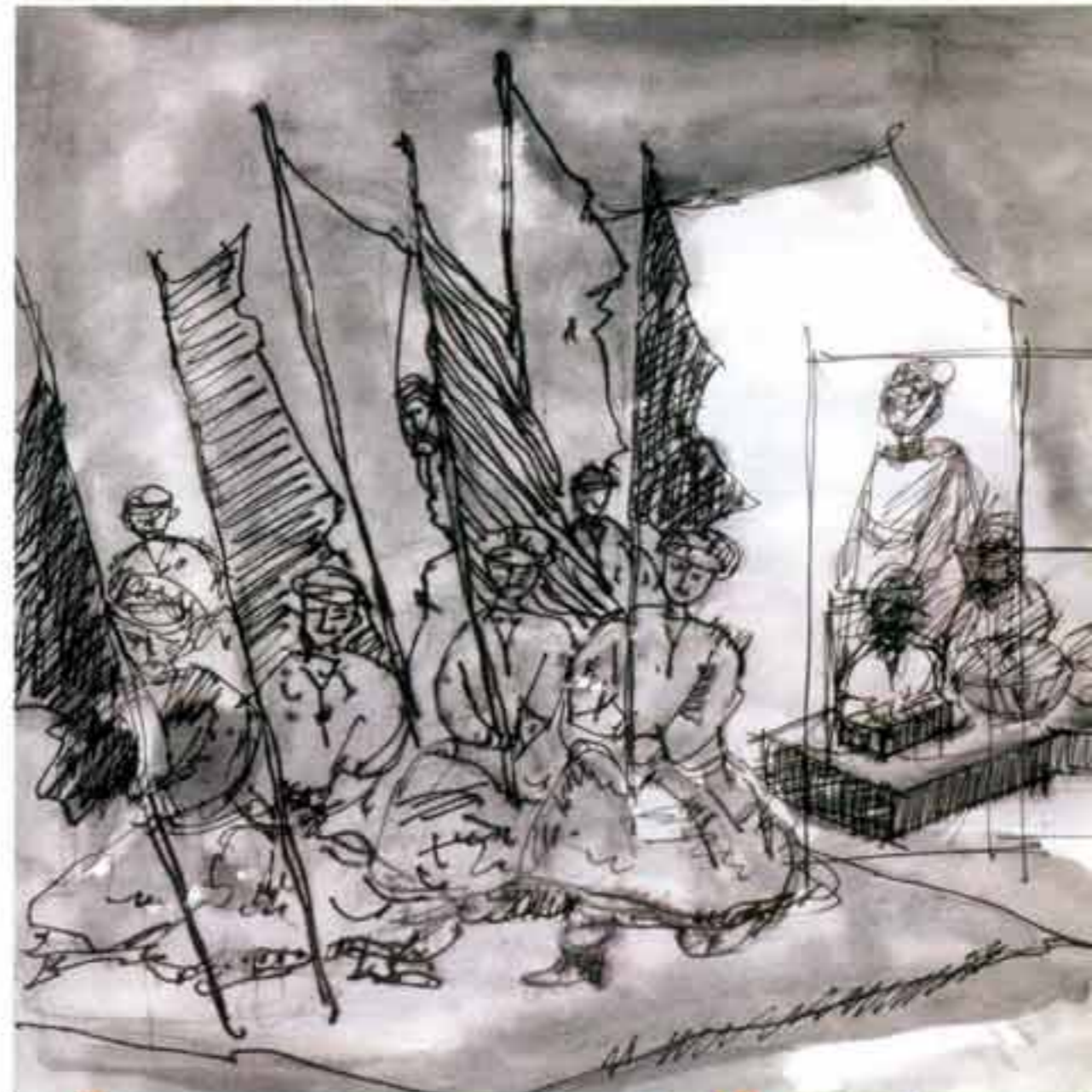
Apart from increasing corporate familiarity with and confidence in IFA's work, such partnerships, we hope, will eventually persuade industrial groups to go beyond supporting public events and activities to embrace an arts cause or field of their choice. We believe that businesses can enhance their corporate image and strengthen their relationship with consumers by owning a specific platform in the arts that reflects the core values of their brands.

### ***Trustees and Staff***

IFA is pleased to welcome Mr. Shyam Benegal, Mr. M. Lakshminarayanan and Mr. Lalit Bhasin to its Board of Trustees. They are highly respected figures in the fields of cinema, finance and law respectively, and their special expertise will no doubt serve IFA well in the years to come.

There has also been an important addition to our staff. Madhuban Mitra joined IFA in November 2000 to take responsibility for the arts collaboration programme. With a background in literature and dance, she straddles both research and practice in the arts, and can be expected to bring fresh perspectives to IFA's work.

Anmol Vellani  
Executive Director  
November 2001



*Rang Vidushak, Bhopal: Consolidation and dissemination of a Vidushak theatre methodology. Working drawing for Kehan Kabir (2000) and Kehan Kabir in performance*



KODAK SUPRA 100

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KODAK SUPRA 100

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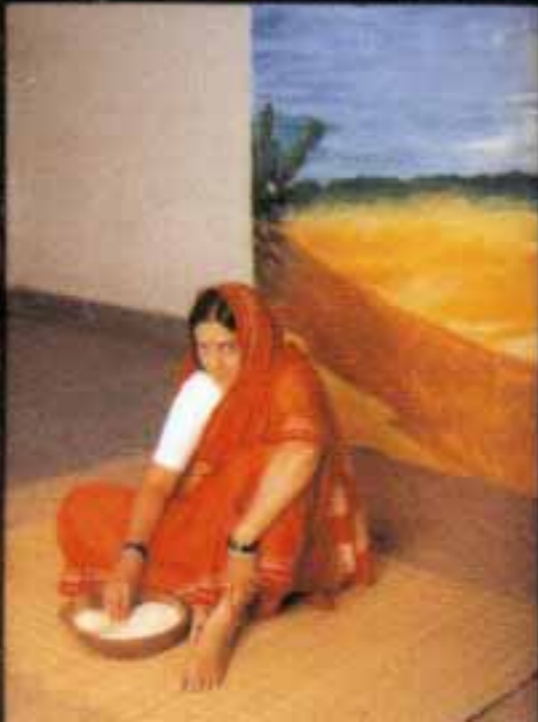
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## **Programme Developments**

### **Arts Research and Documentation**

This programme has consistently sought to address the interests of artists as much as scholars. It has also given emphasis to establishing dialogue and connections between the largely independent realms of arts practice and research in India. Artists can seek grants to undertake research that enriches their practice, and scholars can apply for support to examine the concerns and methods of artists and their work.

IFA awarded 16 research and documentation grants in the previous year, several to artists from various fields. Many of these grants demonstrate how a practitioner's background might affect the nature of her research into the arts, or how her research might substantially affect her practice.

This is true, for instance, of the project undertaken by the Tapasya Kala Sampradaya, Chennai. The three researchers who are documenting *Sadir* dance, precursor to Bharatnatyam, are themselves trained dancers. Their close involvement with the surviving members of the *isai vellalar* community, who are the only remaining exponents of the dance, has led them to question the contemporary practice of Bharatnatyam. "The rigour of *isai vellalar* practice stands in sharp contrast to much physically and conceptually flabby dancing that passes muster in the present, and can be used as a sadly-needed measure of excellence in Bharatnatyam," said the researchers at a public presentation of their work, aligning themselves with the artistic values that the *isai vellalar* community uphold.

We want to make these photographs not for nostalgic value or only for re-calling or reclaiming a history of photography or image-making—but to intervene in these histories of seeing women.

By using myself in the tableaux I become not only a director but a performer who enters into the skin of the image and experiences it from within.

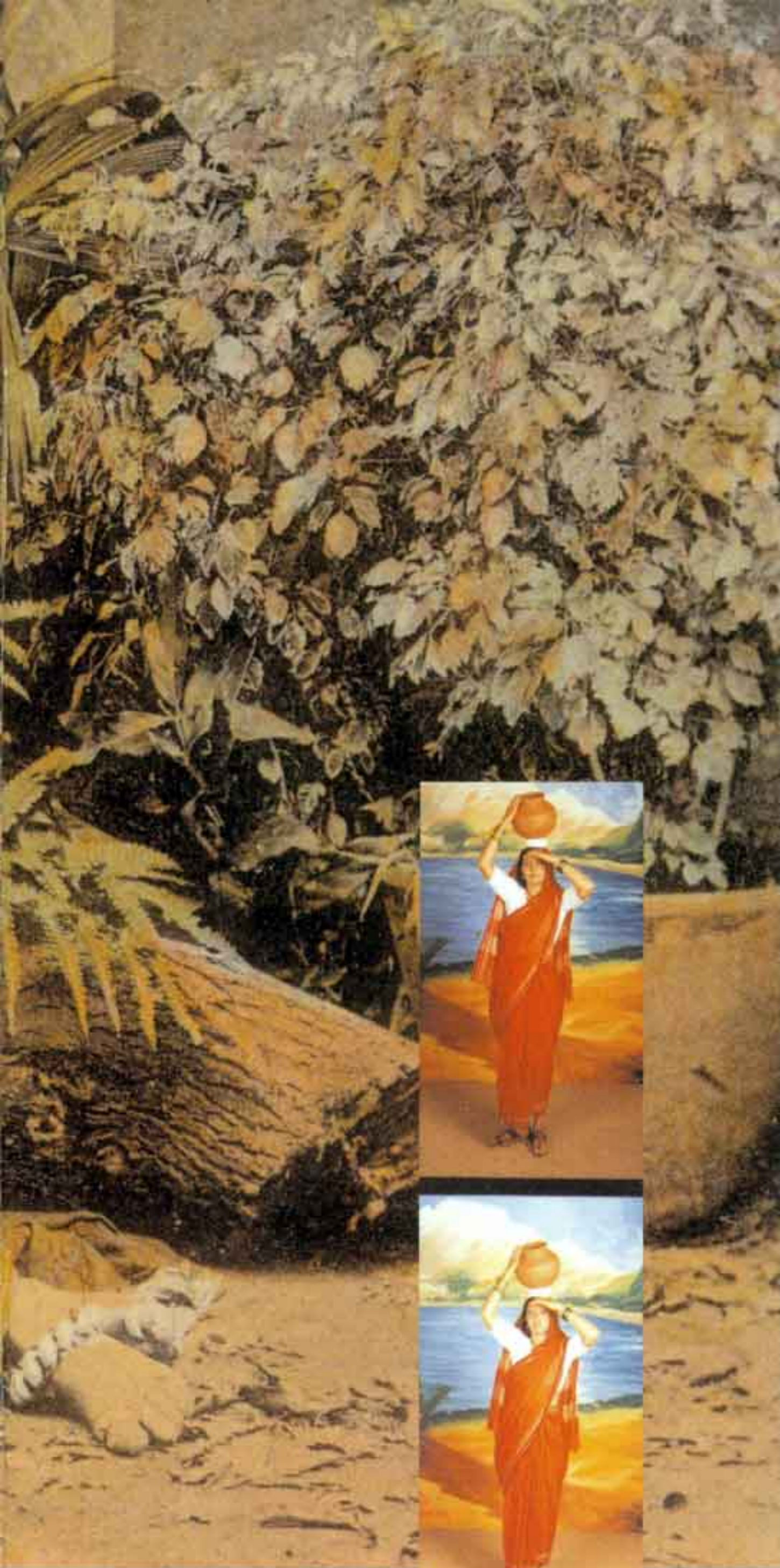
Feminist artists have used the self portrait extensively as a strategy to gain control over the representation of the female image.

From Pushpamala N. and Clare Arni's proposal to construct an imaginary photographic studio (May 2000)



The self portrait can also be confessional, or used to put the artist in the place of protagonist, or witness, directly in the frame. Masquerade and impersonation are used to critique society and parody/satirize its use of women and the image of woman.

Pushpamala N. and Clare Arni



In other cases, a practitioner's closeness to her subject of research can generate insights that might otherwise be missed. Kristine Michael, for instance, researching the history of 19th century ceramic practice in India, points out that her training as a ceramic artist influences her understanding of the modes of production of ceramic products, which has implications for how this history will be reconstructed. Consequently, while gathering documentary evidence from this period, she is also interested in the history inscribed in ceramic objects themselves.

Our grants to documentary filmmakers suggest that affinity with artists or artistic traditions can impinge on the practice of filmmaking. This is illustrated, for instance, by R.V. Ramani's very personal engagement with the subject of his film, the shadow puppeteer in south India—his lonely and difficult existence, his often undervalued art and, despite this, the unique joy he derives from the creative process. The film he is making is taken up with the qualities of the particular individuals who hold between them the remnants of this ingenious performance form.

Scharada Bail, too, refuses to treat the itinerant toy makers whom she is tracking as impersonal subjects of study. She favours an empathetic approach that would draw attention to the need for social action to ameliorate their impoverished condition. She is primarily impressed by their indomitable spirit and practical virtues—thriftiness, hardiness and utmost ingenuity. "It has always been apparent to me that Indians are great fabricators," she writes in a magazine article on her project. "Indians have a way of making things work long after they have crossed the legitimate boundaries of existence. I do not see this as something to be





Tripura experimented with being motionless as well as moving inside the plastic sheet. While Azis framed these moments, John captured sunlight with a mirror and directed it at the body that evoked images of life being trapped in plastic.

*C. F. John, Tripura Kashyap and T. M. Azis, Bangalore: Enlarging the formal parameters of visual art and dance to create site-specific work. From their narrative report (June 2001)*



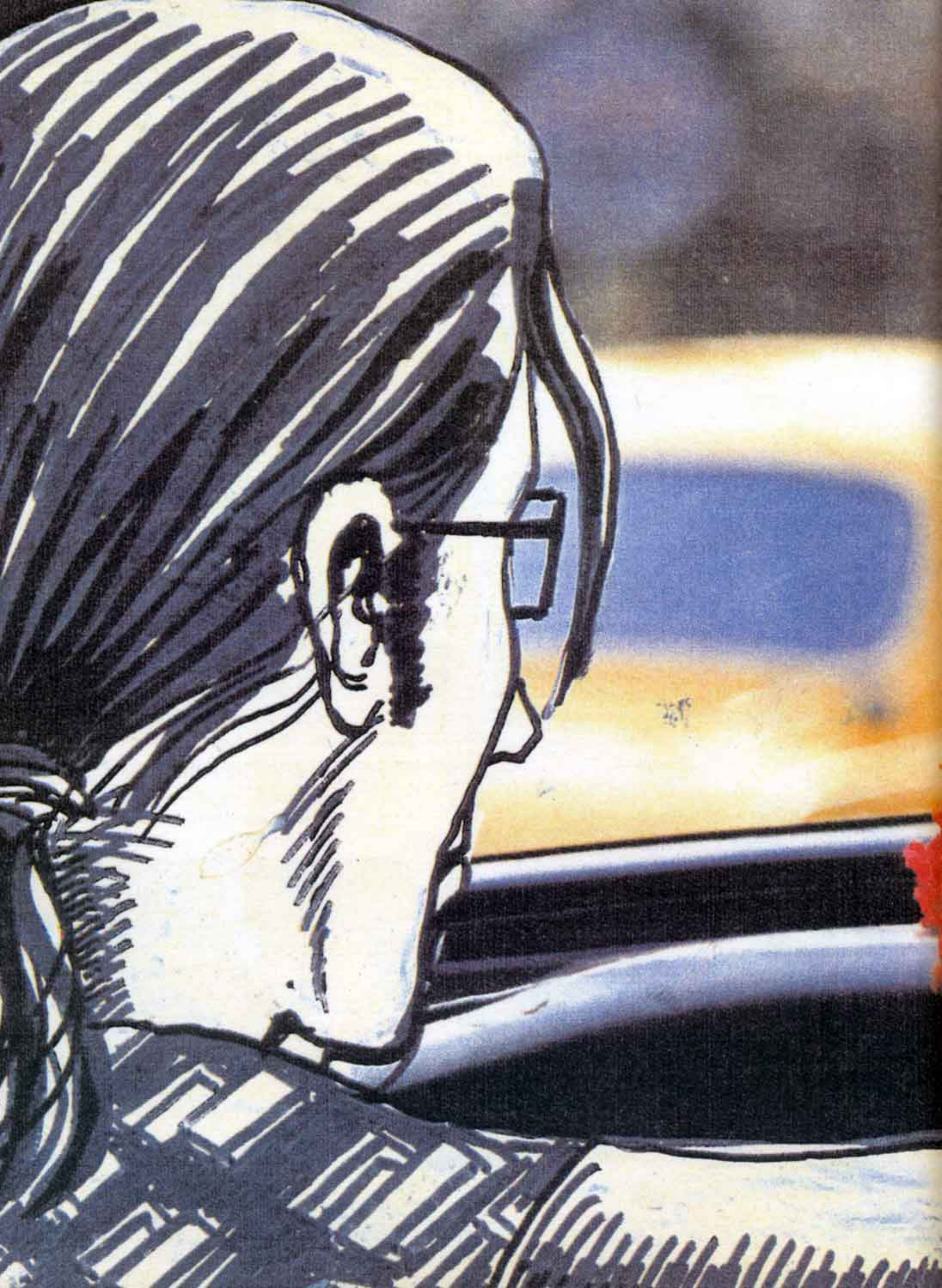
derided and contrasted with the quest for perfection, which has marked the development of civilisation in the West. I see in it the durability of compromise, the necessary underside of survival."

Among grantees in the academic fold, some have recognised the need to position their study of the cultural within wider social and political processes. Anita Cherian, for instance, who is studying the development of a 'national' theatre in independent India, finds that cultural policy cannot be fully understood without taking into account what cannot be regarded as cultural in the strict sense. "My research has revealed much that is surprising and seemingly disconnected from the realms of the arts... The study of cultural policy and institutionalisation needs to be undertaken alongside the examination of the state's other development initiatives. The promotion of an 'Indian' culture was integral to the state's constitutional mandate. It is not surprising therefore that the infrastructure set up for the promotion of the arts was undertaken as part of a more generalised planning, development and nation-building process."

Others, in contrast, are investigating cultural phenomena for insights into social history. Dr. Malavika Karlekar, who is examining how the emerging middle-class in 19th century Bengal used photography as a social tool to record their changing lifestyles, has found it necessary to acquire a critical understanding of a cultural object to which she may not hitherto have given significant attention. "For a social anthropologist who has used photographs in historical work earlier without going into an understanding of what these represented or indeed knowing too much about theories around the photograph, the first year of the project has been one of intellectual exploration combined with a directed search for sources and photographs," she says in her report to IFA.

A revised Request for Proposals (RFP) was sent out in January 2001, taking into account suggestions and comments received in response to a questionnaire we had circulated earlier. We also mentioned that translations of the RFP were available in other Indian languages on request. As a result, we received many more requests for translated versions of the RFP, and also a larger number of proposals







in languages other than English this year.

As always, the RFP invited prospective applicants to seek comments and suggestions from programme staff during the early stages of proposal writing. We realise that many people in the arts, although deserving of grants, do not have the requisite experience to develop their interesting ideas into good proposals. It was encouraging to find more people taking this invitation seriously this year: we received and responded to more than 100 draft proposals.

Nearly 600 proposals have been submitted in response to the latest RFP. While the bulk of the proposals concern the performing arts and film, there is also an encouraging increase in the number of proposals from other arts disciplines—the crafts and the visual arts, for instance.

### **Arts Collaboration**

Collaboration is both a turning in and a moving out. When artists choose to collaborate, it is often because they desire not only to explore each other's practice but also to examine their own. They move out of their domain not to inhabit other practices, but to return to their domain with a more informed understanding of the possibilities of their specific practice. The challenge is to exchange without prejudice, interact without hierarchies and learn without abandoning what one has learnt before.

This programme is addressed to artists who seek a point of departure from prevailing arts practice in India. Though 'interdisciplinary' has become the buzzword in the humanities, it is still to inform arts practice in India in any sig-

A bhadrolok commentator in a Bengali journal complained:

"During the narration of Krishna's carousals, it is not possible for uneducated young woman to remain unexcited . . . It is not advisable for Bhadroloks to encourage it. Those who allow their ladies to go to such performances should be careful . . . Women should stay home, listen to good instructions and improve their religious sense. With this their souls will become pure and they will be suited to domestic work".



nificant way. Because it is a relatively new idea, however, collaboration in the arts has been variously misinterpreted by many people who have applied for grants under this programme. The broad scope and flexibility of the programme has also resulted in a certain lack of clarity about its nature and possibilities in the public mind.

Although IFA received 398 arts collaboration proposals in 2000-2001, the majority fell outside the programme's parameters. Some applicants submitted proposals in which their 'collaborators' served merely as consultants or resource persons in the project. Others sought support to offer workshops or courses, which pooled the expertise of different people, but did not encourage horizontal interaction among them. Most proposals were clearly authored by one person, in which the collaborators were

either given no voice or their contribution to the project remained uncertain. Sharing of ideas, methodologies and practices were of peripheral concern in all these projects.

Given that collaboration is loosely defined and often improperly understood, IFA has now introduced seed grants, which enable artists to test ideas, and gauge one another's temperaments and working habits, before envisaging a full-fledged project. Seed grants allow a collaborative idea to acquire a feasible shape, foregrounding the possibilities and pitfalls inherent in a specific project. Two seed grants were made this year.

The advisory panel recommended a further eight proposals for grant awards. For the first time, funded projects cover systematic interrogation and exchange within such disciplines as

We are not attempting to write an illustrated history book, but trying to understand the secrets of the city through the eye of a documentary film-maker and an illustrator. Trying to understand what people mean when they say "Ah Calcutta, the city has spirit".

Text and visuals from Sarnath Banerjee and Anindya Roy's proposal (April 2000)



literature, music and ceramics. For the first time, too, collaborating artists include photographers, poets, graphic designers and installation artists. Unlike before, moreover, the majority of the projects are not concerned with the interface between the traditional and the modern, but with a more energised contemporary practice in the arts. Stretching the boundaries of the visual and performing arts, forging new musical idioms, and exploring public and community spaces as a context for art, are some of the significant concerns of the different projects. Outcomes are expected to include stage productions, installations, a compact disc of new music, a graphic novel, television screenplays and radio scripts. (See *Grant Allocations* for a description of these grants.)

The 25 grants made so far under this programme have resulted in considerable learning for IFA. We discovered, for example, that real interaction and exchange normally begins only after a tentative period of open-ended exploration. Since projects were slower to get off the ground than the collaborators imagined, grantees have frequently sought more time to complete their work. From this year, therefore, the maximum term for a collaborative project has been increased from one year to eighteen months.

With respect to projects that foster an interface between 'modern' and 'traditional' art contexts, programme staff found that grant monitoring assumed new responsibilities. It has become important to ensure, among other things, that the relationship does not become exploitative of the traditional artist. Conversely, it has also become necessary to contend with the ability of the traditional performer to take over completely, pushing contemporary artists into the background.

Serious questions have also emerged with regard to the very modalities of collaboration. While the programme identified dialogue and engagement between artists as its primary objective, some of the funded projects have tended to be product-driven rather than process-oriented. The completion of the artistic work has usually signalled the termination of exchange and interaction. Viewing collaboration as a limited and ad hoc initiative, grantees have rarely shown interest in building further on the ideas and possibilities it might have opened up.

For these reasons, IFA proposes to undertake a review of the arts collaboration programme next year. One of its objectives would be to broaden discussion of the valuable insights and the contentious issues that the programme has thrown up. Collaboration not only relocates creative processes but also constitutes a new culture of dialogue and interaction. There seems no better way to address the questions it raises, than by involving those who have placed themselves within this newly constituted interactive space. We are planning, therefore, to provide a forum for grantees to share and discuss their experience of collaborating, which would have given them a specific understanding of the programme and the nature of collaboration in the arts.

To ascertain the successes and failures of the programme and its possible future direction, IFA would also constitute a group of external evaluators. They would attend the forum for grantees, review specific projects and discuss the programme with advisory panel members who have helped us to evaluate proposals.

The review would enable IFA to take a fresh look at the rationale for having a programme

like arts collaboration. Looking at the past record, the questions the review is expected to address would include: Did IFA enter this area of grant making prematurely, considering that a culture of dialogue among artists is almost non-existent in India? What impact has the programme had on the field? Has it succeeded in energising a more reflective practice in the arts? How much of interdisciplinary thinking has been stimulated by the programme?

Looking to the future, the relevant questions would encompass: Since collaboration primarily addresses a modernist context of practice, can the scope of the programme be widened to allow space for more traditional methodologies and practices? How might it be altered or expanded to address emerging practices and newer areas of concerns in the arts? How could IFA build on the platform already created by three rounds of grants in support of collaboration in the arts?

### **Arts Education**

IFA began making grants under this programme two years ago, extending support to two researchers studying education policy and teaching practices in the arts, and two institutions seeking to introduce arts curricula in schools.

It was important, we felt, to support serious research that tracks the career of arts education in India. The documentation of initiatives in this area might provide significant learning for our programme, enable us to identify potential grantees and strengthen efforts to advocate the importance of the arts in educational contexts. At the same time, it was necessary to encourage long-term arts interventions in learning contexts. Apart from generating new syllabi and fresh pedagogy in the arts, we

believe that such projects might persuade educational institutions to take the role of the arts in education more seriously.

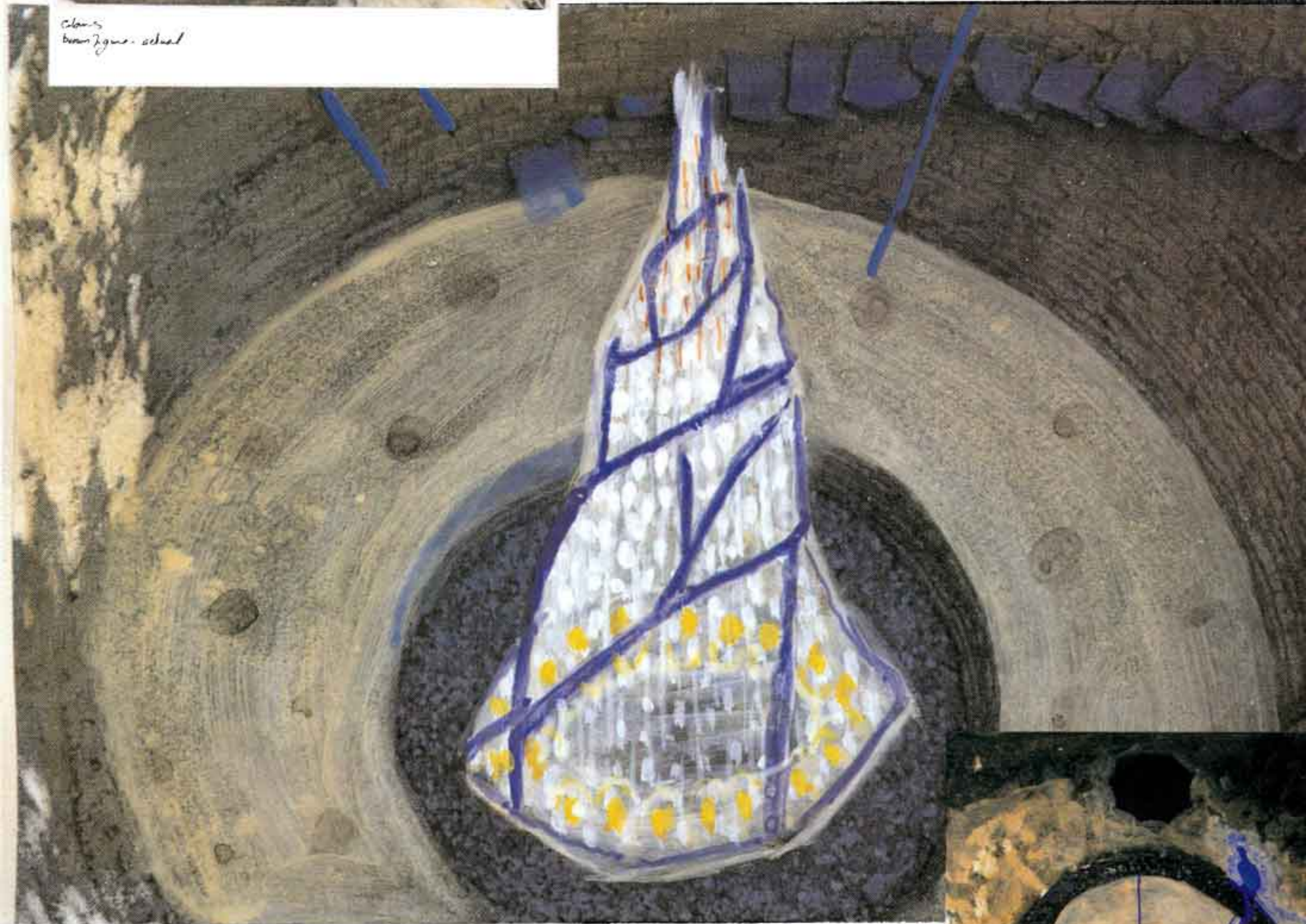
Both institutional grants, however, have made hesitant progress at best. With the first grant, which enabled two schools—the Kamala Nimbkar Balbhavan, Phaltan and the Rewachand Bhojwani Academy, Pune—to develop and implement an arts programme collaboratively, the absence of an overall coordinator resulted in a lack of direction and leadership for the first ten months of the project. The two schools, moreover, struggled to internalise the spirit of collaboration and build structures to facilitate it. And while teachers in both schools acknowledged the value of each school's distinctive context and the worth of inter-school student interaction, the project was initially impeded by linguistic, economic and social differences between them.

Fortunately, the two schools seem determined to address some of the problems that they have encountered, and recent developments have been encouraging. Core teams have been formed in both schools, which meet once every month, and two teachers have been appointed as joint coordinators for the project. Further, the schools have also ensured that substantial time is made available for project-related activities within their respective timetables in the next academic year. There is also evidence of strong bonding between the partners, with the children themselves playing an active and central role.

The second grant transpired after three years of sustained discussion with officials of the Government of Goa, educationists and the faculty at the School of Drama, which is housed within the Kala Academy, the state's cultural centre.



Colours  
brown figure - school



Suspended ice crystals from tairs  
earthen lamps lighted and kept inside  
colours



purple, blue, umbrellas and thread



John and Azis were in the process of preparing sketches of installations layered with the body in their workbooks. Photographs of the well were also scanned and worked on further. Colour and fresh forms like ice cubes, crystals, bricks, sprouted seeds and thread were merged to create a visual and aesthetic tension. These works also portrayed archetypal imagery making negotiations with contemporary realities.

From C.F. John, Tripura Kashyap and T. M. Azis' narrative report (June 2001). Images on this page and page 25 from C. F. John's workbook

On the shared understanding that the Government of Goa would undertake to create and maintain three theatre teaching posts, IFA made a grant to enable the School of Drama to open a 'Theatre and Schools' cell. Working alongside government-appointed theatre teachers, the cell was expected to field test existing syllabi for theatre in schools in Goa and develop its own curriculum to include a focus on theatre teaching. The cell's role was thus to help document, assess and support the introduction of theatre in schools.

The project was, however, quickly overwhelmed by many and varied problems. Instead of creating new theatre teaching posts, the government appointed drama teachers on temporary contracts, and has given no indication that these posts would be regularised or continued. This has contributed to making the drama teachers unenthusiastic participants in this project, and manifestly unwilling to accept the project coordinator's leadership.

Even if the government were to create theatre teachers posts, it now appears that, contrary to our assumption, it would be impossible to appoint the School of Drama's alumni to these posts because its three-year diploma course is neither recognised by any state body in education nor is it affiliated to a university. It is, therefore, uncertain how these posts would be filled with qualified staff.

These difficulties have prompted IFA to consider the need for a mid-term external review of the two projects, and also of our own role in negotiating and developing these grants. Did we take sufficient care to ensure that all the crucial elements necessary for the success of the projects were in place? Were the grantees as committed to the projects as we might have assumed, and did they share our understand-

ing of goals and outcomes? The review, slated to take place in the first week of April 2001, would also help to suggest how the projects might be put back on track.

The disappointing response of the government education system to our initiatives, points to the need to reassess our assumption that partnering state-funded bodies would enhance the prospects for the arts in educational contexts. We have now come around to the view that community-based organisations working in the field of education may make for more constructive partners in our continuing attempts to intervene fruitfully in arts education.

Over the past year, programme staff have begun a dialogue with two independent organisations committed to bringing quality education to underprivileged groups in Rajasthan. Beginning in the early 1970s, Rajasthan has witnessed the emergence of a variety of non-profit initiatives in education based on alternative learning systems. While most of these are concerned with primary education and social development, with a focus on inculcating a 'scientific temper', some are now beginning to acknowledge the serious implications of their lack of concern for the arts in education.

The first of these organisations is a newly formed trust that seeks to establish innovative schools, which would facilitate teaching of the curriculum through drama and provide opportunities for holistic child development within the classroom. The second has worked in the field of primary education and research for more than a couple of decades. Both organisations have expressed interest in developing projects that would enable the introduction of an integrated arts education syllabus in their schools. Discussions are also underway with a film society in Jaipur that has shown interest in

formulating a 'visual literacy' programme for schools.

Also under consideration is a proposal from a Bangalore-based centre for independent research and teaching in the social sciences and humanities, which seeks to introduce a series of academic initiatives relating to interdisciplinary cultural studies at the undergraduate level. Through annual short-term workshops, and certificate courses in cultural analysis, the centre would develop innovative syllabi, introduce new curricula and establish new pedagogical practices in the discipline of cultural studies.

### ***Theatre Development***

In the absence of a strong financial base, theatre groups in India find it difficult to train actors, retain talent and sustain a continuous work process. This, in turn, makes them disinclined to be adventurous and innovative, and ill equipped to build on past achievements and realise an artistic vision.

Grants to help theatre groups underwrite their programme and administrative costs provide at best a temporary solution to this problem. Comprehensive support enables groups to achieve artistic growth and extend their sphere of influence, but it also makes them unduly reliant on external funding to sustain their work. The cushion of funding creates a false sense of security, and the groups neglect to give attention to the important questions of institutional development and long-term viability.

This, at any rate, has been the experience of IFA's theatre development programme so far. Our key objective has been to help bring financial stability to influential theatre groups, thereby enabling them to preserve inspiration

steps into infinity  
into the depth and darkness of the universe  
where the sleep and awakens  
meet each other  
'amavasya' meet the 'Purnachandra'  
and vice versa.



Colours on steps and on bottom floor  
figure in white - Person in white light

moon dreaming 'amavasya':

and artistic vitality. IFA adopted a two-phase grant-making strategy to achieve this goal. In the first phase, all-round support was made available to selected groups. This was to be followed, in the second phase, by corpus grants for those groups that demonstrated a capacity for institutional growth, continuing relevance, dynamism and sustainability.

In the first phase itself, however, it became apparent that few of the groups would qualify for a corpus grant unless they were assisted to strengthen their management capacity and institutional culture. Two years back, therefore, IFA conducted a management development programme with the aim of helping the groups to begin transforming themselves into well-managed and self-reliant institutions that held out the promise of surviving and growing beyond their founding visionaries.

Two workshops were held, which focused on such issues as shared vision, strategic intent and leadership. Defining management as a creative response to a set of contradictory constraints, the workshops encouraged the theatre groups to contemplate the long term despite the exigencies of the present, and set them the task of identifying the competencies that they needed to build to match their long-term ambitions.

The workshops inspired and energised participants, and started off a process of introspection and self-assessment amongst them. But contrary to expectations, the groups were unable to take this process forward and begin adapting workshop learnings to their own situation. It is clear, in retrospect, that they lacked the wherewithal to bring about necessary changes in their operating style and structure on their own. IFA, too, lacked the capacity to offer so many groups regular on-site guidance

on possible follow-up steps. Nor did the groups have the financial resources to address some of the larger issues to which the workshops had drawn their attention.

IFA staff concluded that, without external inputs and additional support, the groups would not be able to embark on serious institution building. In April 2001, therefore, we invited the groups to apply for institution development grants, which would enable them to put in place appropriate management systems and staff development programmes, and seek professional advice in such areas as media relations, audience development and income generation among others that might be relevant to their context.

The groups were required to identify a consultant who could help them first to develop and then implement a *Strategy for Growth and Development*. IFA would evaluate the strategic plan before making a two-year grant available to enable the plan to be put into effect. This initiative, we hope, would not only prepare the groups to make a successful bid for a corpus grant at a later stage, but also inspire other non-profit organisations to take institution building as seriously as they do their developmental work.



*Brhadhvani, Chennai: Documenting Sopanam music.*  
Musician N. Krishna Kurup

## **Grant Allocations**

### **Arts Collaboration**

*Pushpamala N., Bangalore*

*Rs. 5,00,000 over eighteen months*

A visual artist and a photographer will construct an imaginary photographic studio, exploring and extending the creative possibilities of the photographic image. They will conceive, design and photograph a series of tableaux that will rearrange and critically portray stereotypical images of the south Indian woman. The visual artist will also enact various roles, sometimes with other actors, creating images that are drawn from Hindu mythology, historical Indian photography as well as from contemporary popular and street forms like films, hoardings, calendar art and festivals.

*Kabir Mohanty, Mumbai*

*Rs. 5,00,000 over one year*

A filmmaker and a sound composer will develop a sound/video installation that explores creative 'sound' possibilities beyond the rules of conventional sound aesthetics. While customarily soundtracks only serve to reinforce the visual, playing at best a supporting role, the collaborators will create multiple soundtracks using the range of the human voice and construct a layered image of the human form. The exhibited installation will have multiple starting points and encourage movement among the audience over the duration of the playback, allowing for a distinct 'spatial' experience of sound and image, each time it is viewed.

*Sarnath Banerjee, New Delhi*

*Rs. 4,98,000 over eighteen months*

A filmmaker and an illustrator will create a graphic novel on present-day Kolkata, combining elements of a visual travelogue, a documentary comic book, and a personal diary. The collaborators will use the personal narrative to explore links between today's Kolkata and the popular culture of 19th century Bengal. The resulting manuscript will be published as a book, serialised in newspapers, and the documented process of creating the novel will be mounted as an exhibition.

*Robert Giannetti, Mumbai*

*Rs. 5,00,000 over ten months*

Two music composers will continue their collaboration on *The Indica Project*, which aims to create new music based on Indian musical vocabulary and heritage. The team will record with artists from a range of musical styles and compose complete works. The resulting CD of original compositions will feature Indian classical and folk musicians along with musicians from Africa, Latin America and the USA.

*Harish Nagrecha, Mumbai*

*Rs. 4,93,800 over ten months*

A creative writer will join hands with a screenplay writer, and a writer and producer of radio programmes on the arts, to translate six of his short stories from Gujarati into English. These translations will constitute an independent publishable outcome of the project and also form the basis for radio scripts and screenplays. The project is expected to generate valuable insights into the process of translation and the challenges inherent in adapting fiction to different media.

*Anjani Khanna, Mumbai*

*Rs. 5,00,000 over eighteen months*

Four ceramic artists will investigate the role of art in public spaces, thereby broadening the context within which ceramic in India is made and viewed. The collaborators will explore their individual voices within a larger collective interrogation of the relationship between urban form, environment and ceramic art practice. The project will also examine notions of public/private space and of cultural specificity in the context of ceramics, culminating in a collaborative installation at a chosen site.

*Alarippu, New Delhi*

*Rs. 4,85,000 over one year*

A trained actor and a performer of the folk narrative form *Pandavani* will critically examine and absorb aspects of each other's practice, and work with a writer-director to create three performance texts for the theatre. A set of workshops will explore the similarities and difference in conception and enactment of the 'solo performance' in traditional performance repertoires and modern theatre. The completed texts will incorporate elements of classical and contemporary narrative and dramatic forms, and culminate in a series of performances, devised and designed collectively.

*C. F. John, Bangalore*

*Rs. 57,000 over three months*

A visual artist, a choreographer and a photographer/visual artist will use an open well as a site, and a quilt as prop, to develop a collective language that enlarges the formal parameters of visual art and dance. This preparatory project will result in installations, visuals, photographs and choreography that attempt to re-interpret the known site/prop, through an intri-

cate intermeshing of space, artist and work, and help to conceptualise a full-fledged site-specific exhibition/performance.

*The Academy for Arts Research Training and Innovation, Thiruvananthapuram*

*Rs. 5,00,000 over eighteen months*

A dancer/choreographer, a music composer/stage designer and a poet will work towards an interdisciplinary and multimedia stage production based on a collection of the latter's poems. In the form of epistles written by a somewhat impotent, confused and marginalised god, the poems touch upon religious fundamentalism and the Mumbai riots of 1993. The resulting performance will be a visual and aural collage of the spoken word, music, movement and projected image, and will incorporate the poet's sketches and also the video footage that she shot in the wake of the Mumbai riots.

*Rajivan S. A., Bangalore*

*Rs. 2,27,000 over three months*

Two musicians/composers and a *baul* singer will attempt to build a foundation for conceiving and designing a collaborative music performance. Interested in the soundscapes of *baul*, rather than in its linguistic and socio-historical mutations, the collaborators will collectively explore what they call 'the language of sound'. The project will result in a document with audio work files, and a record of discussions, interviews and photographs as a preparatory exercise towards the conceptualisation of a full-fledged performance.

### **Arts Research and Documentation**

*Hartman de Souza, Bangalore*

*Rs. 5,00,000 over two years*

Research towards the writing of a chronicle on the history of jazz in Goa, Mumbai and Kolkata between 1930 and 1980. The study will focus on this unique musical tradition through the lives and times of its best-known exponents, who trace their musical roots to Goan church music. The resulting manuscript will intersperse accounts of these real-life characters with fictionalised narratives.

*Bharat Sharma, Bangalore*

*Rs. 5,00,000 over one year*

Preparatory research towards the development of highway performance circuits for contemporary dance. The project addresses the critical issue of the relationship of contemporary dance to its audience, and aims to develop a pragmatic and strategic plan for one highway performance circuit cutting across many states in south India. Outcomes include the expansion of performance opportunities for practitioners, and the establishment of a sustainable infrastructure for contemporary dance.

## **Report on Finances**

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

We have audited the attached Statement of Financial Position of India Foundation for the Arts as at 31st March, 2001 and 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 the case of the Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2001; and
- (ii) In the case of the Income Statement, of the excess of Income over Expenditure for the year ended on that date.

Place: New Delhi  
Dated: June 28, 2001

for Thakur, Vaidyanath Aiyar & Co.  
Chartered Accountants

(V. Rajaraman)  
Partner

### **STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2001**

<b>PARTICULARS</b>	<b>As at 31-03-2001 (Rs.)</b>	<b>As at 31-03-2000 (Rs.)</b>
<b>SOURCES OF FUNDS</b>		
<b>CORPUS FUND</b>		
Opening balance	8,40,77,900	
Contributions during the year	1,00,000	
Transfer from surplus during the year	20,00,000	8,40,77,900
<b>SIR RATAN TATA TRUST - CORPUS FUND</b>		
Opening balance	53,53,801	
Add: Surplus income	3,06,964	53,53,801
<b>CAPITAL ASSET FUND</b>		
Opening balance	26,56,953	
Additions during the year	3,34,324	
	29,91,277	
Deletions during the year	1,14,827	26,56,953
<b>THEATRE DEVELOPMENT FUND (TDF)</b>	2,60,51,234	2,77,96,083
<b>ACCUMULATED SURPLUS</b>	53,84,563	50,95,140
<b>UNUTILISED GRANTS</b>	58,48,100	1,00,98,730
<b>TOTAL</b>	<b>13,19,99,012</b>	<b>13,50,78,607</b>
<b>APPLICATION OF FUNDS</b>		
<b>FIXED ASSETS (AT COST)</b>	28,76,450	26,56,953
<b>INVESTMENTS (AT COST)</b>	12,30,10,358	12,64,38,120
<b>CURRENT ASSETS (NET)</b>		
Current Assets	62,48,932	
Less: Current liabilities	1,36,728	59,83,534
<b>TOTAL</b>	<b>13,19,99,012</b>	<b>13,50,78,607</b>

Significant Accounting Policies and Notes Annexed



**INCOME STATEMENT FOR THE PERIOD APRIL 1, 2000 TO MARCH 31, 2001**

PARTICULARS	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
<b>INCOME</b>		
<i>TRANSFER FROM GRANTS FOR PROGRAMMES</i>	93,56,795	58,34,619
<i>DONATIONS</i>	7,44,500	1,00,000
<i>INTEREST ON INVESTMENTS</i>	92,80,514	82,35,702
<i>MISCELLANEOUS INCOME</i>	1,09,132	4,291
<b>TOTAL</b>	<b>1,94,90,941</b>	<b>1,41,74,612</b>
<b>EXPENDITURE</b>		
<i>CORE PROGRAMMES</i>		
<i>Arts Research and Documentation grants</i>	22,37,100	39,04,550
<i>Arts Collaboration grants</i>	25,44,500	13,29,250
<i>Arts Education grants</i>	7,02,500	5,65,900
<i>THEATRE DEVELOPMENT PROGRAMME</i>		
<i>Grants</i>	35,00,000	9,00,000
<i>Consultancies and networking</i>	—	20,570
<i>Management expenses</i>	3,72,695	3,16,002
<i>OTHER PROGRAMMES</i>	10,65,013	78,351
	1,04,21,808	71,14,623
<i>LESS: EXPENDITURE MET OUT OF OWN FUNDS</i>	10,65,013	12,01,653
	93,56,795	59,12,970
<i>EXPENDITURE MET OUT OF OWN FUNDS</i>	10,65,013	12,01,653
<i>OPERATING EXPENSES</i>	50,85,144	50,01,676
<i>BOARD OF TRUSTEES AND COMMITTEE MEETING EXPENSES</i>	5,34,756	3,27,481
<i>FUNDRAISING AND PROMOTIONAL COSTS</i>	8,25,486	—
<i>FIXED ASSETS ACQUIRED</i>	3,34,324	1,16,172
<b>TOTAL</b>	<b>1,72,01,518</b>	<b>1,25,59,952</b>
<i>SURPLUS OF INCOME OVER EXPENDITURE</i>	<b>22,89,423</b>	<b>16,14,660</b>

**INCOME APPROPRIATION STATEMENT FOR THE PERIOD APRIL 1, 2000 TO MARCH 31, 2001**

	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
<i>ACCUMULATED SURPLUS: OPENING BALANCE</i>	50,95,140	54,80,479
<i>ADD: SURPLUS FOR THE YEAR</i>	22,89,423	16,14,660
<b>TOTAL</b>	73,84,563	70,95,140
<i>LESS: AMOUNT TRANSFERRED TO CORPUS FUND</i>	20,00,000	20,00,000
<i>ACCUMULATED SURPLUS: CLOSING BALANCE</i>	<b>53,84,563</b>	<b>50,95,140</b>

**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. Income from investment of dedicated grant funds is credited to the respective grant funds.
4. Fixed Assets are stated at cost.
5. Investments are also shown at cost. The diminution in the value of investments, if any, is intended to be acknowledged at the time of disposal, since in the normal course, the investments are intended to be held on a long term basis.
6. Premium paid and discount earned on investment of securities are apportioned over the term of such securities and adjusted in the interest received account.
7. Differences between the fund balances and the respective investments are either lying in balance in scheduled banks or awaiting withdrawal from the investments.
8. Assets acquired are treated as expenditure as these form part of operating needs, and hence no depreciation is provided.
9. Previous years' figures have been regrouped where necessary.

### **Board of Trustees**

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*Chairman*

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### **Staff**

Anmol Vellani  
*Executive Director*

Anjum Hasan  
*Programme Executive*

George Jose  
*Programme Executive*

Madhuban Mitra  
*Programme Executive (From November 2, 2000)*

A.N. Jayachandra  
*Manager: Management Services*

C. Suresh Kumar  
*Coordinator: Management Services*

Joyce Gonsalves  
*Assistant Grants Administrator*

K. Shashikala  
*Secretary (Till January 4, 2001)*

Nandini  
*Front Office Assistant (From April 24, 2000)*

N. Ramasubramanian  
*Office Assistant*









**I F A**

Tharangini, 12th Cross, Raj  
Mahal Vilas Extension,  
Bangalore 560 080  
Tel/Fax: +91 (080)  
3310583/84  
e-mail: ifabang@vsnl.com

