

India
Foundation
for the
Arts

ANNUAL REPORT 2001-2002



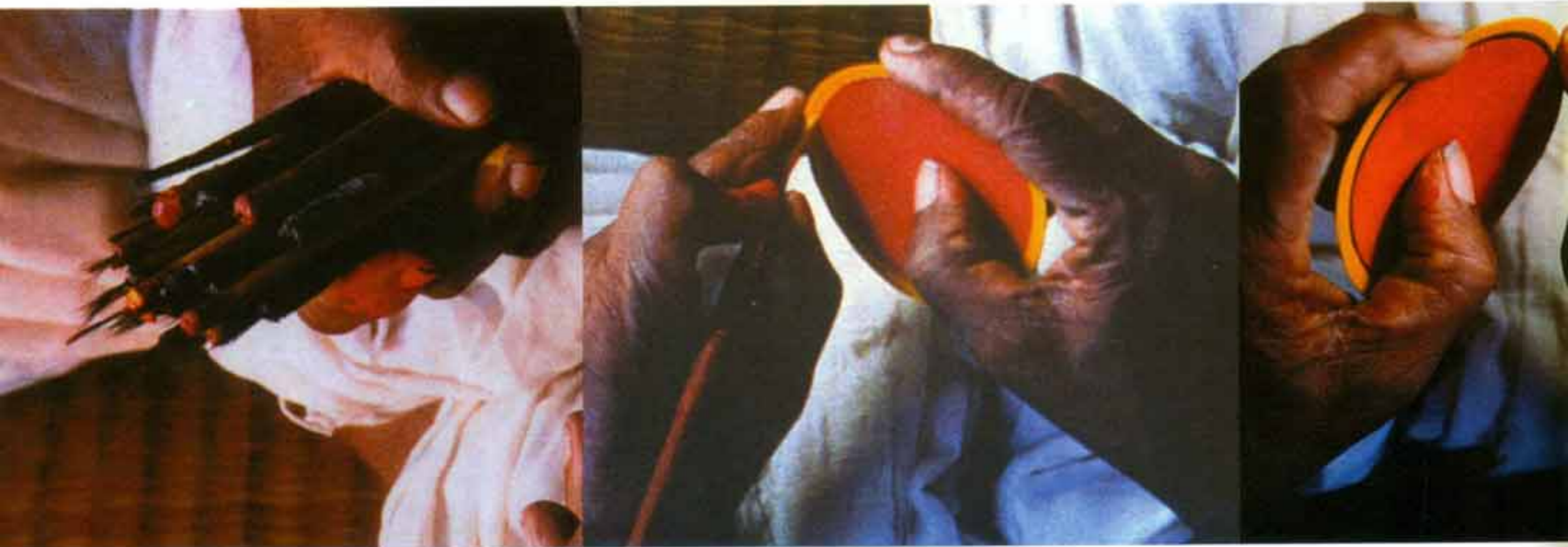




India Foundation for the Arts

ANNUAL REPORT
APRIL 2001-MARCH 2002

Murli Hari Mahapatra, now eighty-four years old, lives in Chikiti in Ganjam. The last time he sold a pack

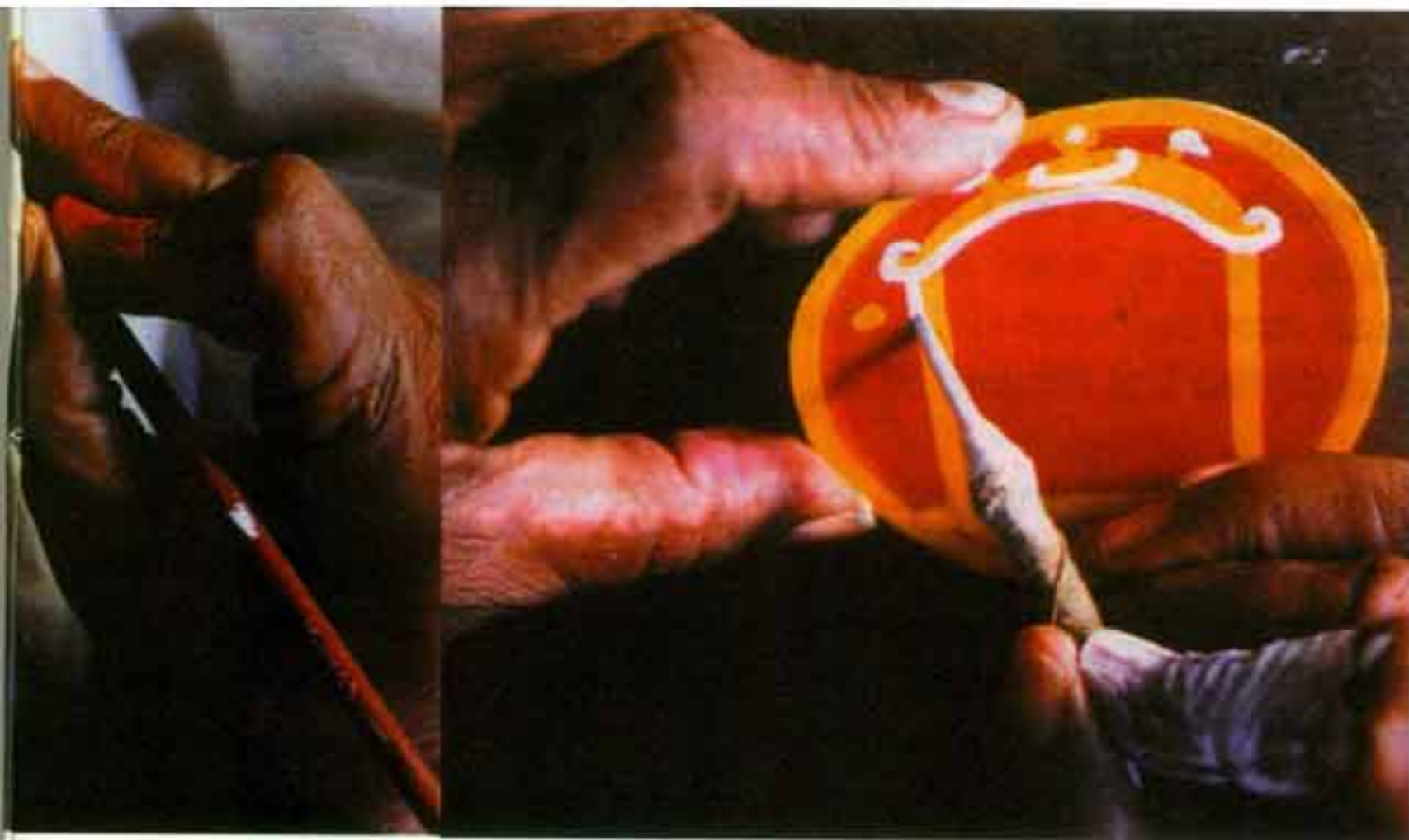


was ten years ago. 'No one plays the game anymore, after the old men died and that was twenty years ago,' he says.



'There was a time when I could play myself, but now I have

Vasudha Joshi, Kolkata: Study and documentation of Ganjifa, an indigenous card game, and the artists who paint the cards. Text and photographs from her final report (2002)



Introduction

The arts need support to be presented and displayed. But the arts also need to be studied, renewed, better managed, transmitted from one generation to the next, and channelised to enrich other areas of human endeavour. Artists need assistance to connect with other artists, document and interrogate their own practice, and depart from prevailing modes of artistic creation. Arts organisations need help to become more entrepreneurial and professional in order to sustain themselves, rise to new challenges and continue to be consequential in a rapidly changing environment.

India Foundation for the Arts (IFA) was founded in 1993 with a mission to extend support for the arts beyond the presentation and celebration of Indian culture. We have chosen to sustain complex processes underlying artistic expression, encourage artists to expand their creative horizons, and support the arts to move into spaces they rarely occupy. It has also been our concern to facilitate the preservation and public use of cultural resources and strengthen institution building in the arts.

IFA's grants have thus responded to felt needs, promoted new thinking and practices and created fresh opportunities in the arts. We have now supported over 90 projects across 17 states, giving as much attention to the traditional arts as to contemporary creativity. Informed by an inclusive vision for arts funding, our grant making has spanned all forms of cultural expression, while also accommodating work that falls outside specific domains of art.

Our dynamic relationship with the world of the arts, as much as our nationwide reach, has drawn us into playing multiple roles. Beyond funding, we have served as an information and technical resource for the arts commu-

forgotten the game completely.'

Sabeena Gadihoke,
New Delhi: Study of
women photographers
in India. Photographs
and text (title page,
pages 4 to 6) from her
manuscript (2002)
*Photographic Practices
of Women in India:
Some Moments
(1840–2000)*



Photograph on this and facing page, courtesy Siddharth Ghosh and Centre for Studies in Social Sciences, Calcutta

nity in areas ranging from non-profit management to alternative avenues of support. Most importantly, we function as a bridge between those who require support in the arts and those who wish to support them.

cluded that our grant making in this area was vitally important and unique in enabling artists to experiment and take risks, and fashion new creative visions and identities.



Annapurna Dutta [1894-1976] did not run a studio but is known to have gone to people's homes to take pictures. Looking at the only two surviving photographs taken by Annapurna of an old woman we wonder who she was. Was she ill, on her deathbed? Why did she want her portrait taken? Why does she appear so relaxed in front of the camera? ... Some of these questions may allow us to conjecture about the kind of needs that were met by women's photography where at least their presence seemed to be required to shoot other women . . .

Grant Commitments

The year 2001-2002 was the first in which IFA awarded grants in all four of its programme areas—arts research and documentation, arts collaboration, arts education and theatre development—committing approximately Rs 106 lakh to 17 projects. The two largest grants were made in the fields of arts education and theatre development respectively. One is supporting the introduction of cultural studies to undergraduate students and faculty, while the other is helping to sustain a theatre journal.

A grant was also made to provide a forum for our arts collaboration grantees to share their experience of collaborating and discuss the various issues and challenges that their respective projects have given rise to. A four-member review panel was invited to interact with the artists during the meeting and offer fresh insights on the programme and suggestions with regard to its future. The panel con-

The bulk of the grants, however, have been committed for arts research and documentation. These projects variously take the form of preparatory research, scholarly investigations, broad field surveys, archival work and photographic documentation, and focus on the folk performing and visual arts, traditional cotton handloom designs, built heritage, film posters and the early audio recording industry among other subjects. Some of the work is being undertaken in regions such as the Punjab and Bihar, which have not been previously covered by this programme.

Seed Grants

IFA's experience of arts funding has brought home the value and importance of making preparatory grants, particularly in less familiar or unexplored areas of work that pose new challenges for the arts community. For instance, collaboration as a mode of artistic

Photograph (approximately 1885)
courtesy Siasat, Hyderabad



Photograph (1912) courtesy Centre for Studies
in Social Sciences, Calcutta



'Our studio is arranged to accommodate purdah ladies and to ensure perfect privacy.

Such ladies will be attended by a lady operator, and every precaution will be taken to ensure their custom being respected, also to ensure their personal convenience and comfort. No hesitation may be felt in relying on our honour in this respect . . . the ladies room has been our special care and everything the most exacting sybarite could want is there . . . sitters can rely on being able to pass to and fro between the studio and the dressing rooms in evening or fancy dress without being seen by anyone in the establishment.'

An advertisement in a booklet
(1899) of Raja Deen Dayal's studio

production is relatively uncommon in India, and we have discovered that collaborative projects sometimes get mired in differences among the artists that surface only during the course of their work. The artists come to realise, for example, that they have widely differing views on the nature of collaboration, incompatible temperaments, or unequal levels of commitment to the project. For this reason, IFA's new Request for Proposals under this programme, circulated in early 2002, requires applicants with no prior experience of collaborating to first seek modest support to test assumptions, confront potential sources of disagreement, and better appreciate one other's concerns and expectations, before applying for a larger grant to complete a particular project.

Our theatre development programme is similarly challenging. In April 2001, we offered to assist theatre groups to become professionally managed institutions capable of self-renewal and growth. Although seven theatre groups indicated their interest in applying for institutional development grants, none were able to submit proposals that provided a strong enough organisational development or business plan to attract funding under the programme. The groups have now been advised to seek preparatory grants to pay for research, training and consultancies, which would enable them to produce a more rigorous and feasible strategy for growth and development.

Promotion and Fundraising

For some years now, IFA has been conducting public events and presentations to disseminate the achievements of its grantees. In November 2001, we organised *Celebrating Creativity and the Child* for the second time, building on the success of the first edition in New Delhi one year earlier. Held in Bangalore,

with support from Britannia Industries Ltd. and Parrys Confectionery Ltd., this four-day event brought together grantees from different parts of the country to conduct workshops in toy making, theatre, dance, music and paper making for nearly 600 children. We now hope to attract corporate sponsorship for similar child-centred arts activities in other cities and for a more ambitious programme of performances, workshops, talks and film screenings, which would showcase IFA-supported projects relating to the performing arts.

IFA also organised its first fundraiser in March 2002. We are profoundly grateful to our ex-trustee Pandit Shivkumar Sharma for giving a santoor recital on the occasion, and to The Park Hotels for hosting the event in New Delhi. Our trustees helped us to raise nearly Rs 11 lakh, and we would like to thank the many companies that bought advertising space in our brochure. The monies raised will be used exclusively to support projects under our different grant programmes.

It was heartening to note that Indian companies constituted the bulk of the corporations that supported the event. Their contribution doubled our availabilities for grant making, as we can draw amounts equal to what we raise from Indian sources from a fund of Rs 1.25 crore that the Sir Ratan Tata Trust (SRTT) made available to us last year. SRTT's draw-down fund has given not only focus and direction, but also urgency to our fundraising, since we are **required to** satisfy the matching condition of this **grant within** five years. To meet this challenge, IFA **is planning to** enlarge its base of Indian supporters to include non-residents and organise different types of fundraisers, apart from making a more determined effort to seek smaller donations from individuals in the coming years.

By the way he has chosen to live, the toymaker shows others around him how they,



*Scharada Bail, Chennai: Research on the lifestyles and craft of itinerant toymakers. Text and photographs (pages 8 to 11) from her manuscript (2002) *Toymakers Amongst Us: Light from India's Urban Poor**

too, can live—if they dare.



Samarooh stood selling rustic looking birds and dolls made out of cloth and paper stuffed with straw and wood shavings. These dangled on rubber strings from his straw covered toyseller's pole held balanced on one shoulder. There were also red plastic paper goggles, incredibly, exactly the same as I remembered from my own childhood.

Board of Trustees

IFA had to bid goodbye to two valuable trustees during the year. We are indebted to Prof. Susie Tharu, who completed her term in February 2002, for contributing a wealth of ideas that helped to shape IFA's programme thinking and direction. I would also like to thank Mr Ajit Nambiar, who resigned in May 2001, for his services to the foundation.

IFA is fortunate, though, that Ms Nandita Palchoudhuri and Mr M.V. Subbiah have filled the two vacancies on the Board. With her vast experience of curating and marketing the folk arts and crafts, Ms Palchoudhuri is bringing new perspectives to our grant making and promotional work. Mr Subbiah is not only a distinguished industrialist but has been closely associated with important social welfare and cultural heritage initiatives. His valuable advice has already enabled IFA to garner corporate support for its public programmes and grants.

Annual Report

In this annual report, we have not only given an account of new grants and the progress of some of the projects supported in the previous year, but also reflected on the broader learning and insights that have emerged over a longer period of grant making, particularly in the field of arts research and documentation. The report has also excerpted text and visuals from some of the manuscripts and publications that have been produced in the last two years as a result of projects funded under this programme.

Anmol Vellani
Executive Director
November 2002





The toymaker is on our city streets, but our children are not seeing him.

Programme Developments

Arts Research and Documentation

IFA received nearly 600 proposals and made 13 grants under this programme during the year. The projects supported cover academic and action research, filmmaking and archival documentation. They also cover a broad disciplinary spectrum, and include the fields of music, visual arts, folklore, performance, cinema, heritage conservation and textiles (see *Grant Allocations*).

Some of the projects are rooted in geographical and cultural regions that have hitherto not been covered by the programme. For instance, three projects pertain to the state of Bihar. Two are concerned with traditional cultural practices and one with the biographies of modern artists with roots in folk culture. We have also made one grant for preparatory research towards a film on the devotional music of the Punjab. Another grant, to be activated in the next financial year, will underwrite the documentation of illustrated manuscripts in Assam.

Many of these grants, however, also represent a continuing interest in what one evaluator of some of the proposals called the 'archiving of sub-national forms.' He drew attention to the need to move beyond attempts to document such forms, which often result in their being "catalogued as in a museum and thereby deadened as objects of a colonial 'survey'." He seemed to suggest that a more direct engagement with cultural practice needed to balance interventions of the archivist's kind. The proposals we receive clearly suggest that research into 'sub-national forms' of every conceivable variety continues to occupy centre-stage.

Given the overwhelming interest in this area, and the fact that the documentation and study of marginalised and undervalued forms is one of the thrusts of our programme, of what relevance is the evaluator's concern?



Perhaps many of the projects that we support actually struggle to break out of the colonial survey mode in their search for an appropriate language and methodology through which to represent and intervene in the 'traditional'. Nevertheless it might be pertinent to consider the assumptions and outcomes of projects such as these.

Nearly half of our grants have supported work on what are perceived to be marginal, fading and yet valuable forms of cultural

expression. While examining the relevance of such projects it is important to take into account their larger objectives and differences in approach, as also the consequences that they have for the individuals and communities associated with the cultural forms under study.

We have discovered that artists sometimes explore traditional and other cultural expression via their own medium in a way that might not be research in the strict sense, but does address the larger goals of our programme. For instance, Sandesh Bhandare's photographic

Gurvinder Singh, New Delhi: Documenting the Sufi and bhakti music and musicians of the Punjab. Sufi musicians Ajmer Singh, Gurdial Singh and Banarsi from Pabri, Patiala District (below) and Gurdial Singh (on page 15)



In some cases, the apparent 'objectivity' suggested by the activity of documenting a traditional form is upturned by the researcher or artist's strong emphasis on his or her own position in relation to the form in question. This is true, for instance, of Vipin Vijay's recently completed, very personal film on temple oracles in Kerala. The film becomes an encounter not just between Vipin Vijay and the oracle but also between his chosen cinematic style and this ritual performance form.

project on the Tamasha folk theatre of Maharashtra, which we have supported this year, may not answer to any objective notion of documentation. Yet the photographer's unique perspective on the Tamasha could reveal something of value to anyone interested in that form. At the same time, the project might extend the artist's own practice in ways that we would want the programme to facilitate.

In most instances, however, it is not artists but researchers or development organisations

that are keen to study and document cultural practices threatened by the market economy, social transformations and changing lifestyles. Many of our grantees view their documentation of endangered cultural practices as enabling them to facilitate their possible resuscitation. With our support, for instance, the pottery traditions of the Kota community in the Nilgiris have been documented in order to establish conditions conducive to the revival of the craft; the indigenous card game of Ganjifa has been researched with an eye to interesting and assisting NGOs to market the cards; and the musical traditions of Adivasi communities in West Bengal have been studied partly with the intention of putting the younger generation in touch with their music and creating sources of income for the instrument makers. Both the successes and limitations of such efforts are useful for what they reveal about the possible links between research and practice, and the range of projects that can find support under this programme.

On occasion the intervention is not just intended to benefit but also actively involve the primary custodians of cultural heritage. This accounts for the success of our grant in support of the Orissa Art Conservation Centre's documentation and scientific analyses of the wall paintings in Orissa. The research team involved traditional painters and local communities in the documentation work and, eventually, the conservation process, instilling in them a sense of ownership for the murals in the temples and palaces around them.

While IFA has supported art historians, cultural anthropologists and media theorists to undertake projects rooted in their respective disciplines, we have also assisted the work of individuals who are driven by a deep personal interest in a particular cultural practice, but are not necessarily connected by their own practice or scholarship to the subject of their research. In such cases, we have found that

developmental interventions into traditional cultural practices are doubly fraught. The interventions lack the institutional base to be sustainable, apart from being insufficiently grounded in research perspectives drawn from such fields as folklore and cultural anthropology.

At the same time, we believe that it is important to keep the programme open to individuals and groups who may have non-academic but nevertheless valuable viewpoints to contribute to the study of traditional cultural expression. Documentary filmmaking is one medium through which such perspectives are communicated. Documentary filmmakers are arts practitioners, but they are also researchers, social commentators and advocates for a variety of causes relevant to the cultural sphere. We do, of course, receive scores of proposals from filmmakers, which rather than rooted in the practice of filmmaking are driven by belief in the power of the camera as an unmediated instrument of 'preservation'. In the best cases, however, filmmakers have a sensitive understanding of their subject and a conscious relationship with the camera through which that understanding is mediated. Two grants in this year support preliminary research and documentation towards films on the Sufi and bhakti music of the Punjab and the courtesans of north India respectively.

We feel, therefore, that the question is not so much about moving beyond research on traditional art (IFA has supported many studies of contemporary art) but clarifying to our constituency the kind of processes and perspectives that we seek to encourage in making grants for such research. Enquiry into 'pre-modern' cultural practice is clearly vital: it can help to strengthen pedagogy and artistic practice, and deepen understanding of the histories and contexts of art making. At the same time, the salvage ethnography mode of research needs to be challenged. Henry Glassie, renowned folklorist, describes this as the outdated



'extractive industry' model in folklore scholarship: "The scholar's job was like that of a tax collector, to intercept the bearers of tradition and take valuables from them . . . distracting and tricking them, so that we could rifle their burdens, extracting the bits that would prove useful to our schemes." While this may no longer be the norm in folklore studies, it is still a model of research that dominates the imagination of many individuals who respond to our programme.

As another evaluator pointed out, the survival

of traditional artists is linked to the survival of their art, which is rooted in a complex (and often spiritual) worldview. One needs, therefore, to involve the artists themselves in any attempt to document or re-invent their art form. By emphasising that "the issue is not *whether* the traditional should engage with the contemporary, but *how*—and in what circumstances—it could do so," he drew attention to a concern that lies at the heart of this programme. It is a sensitive and nuanced understanding of this 'how' that we would like this programme to consistently foster.







Arts Collaboration

Ten grants were active under this programme during the year, which supported projects that demonstrated diverse approaches to collaborative practice. These included two seed grants to facilitate preparatory work towards a larger collaborative project.

One such grant supported visual artist C.F. John, dancer Tripura Kashyap and photographer/visual artist T.M. Azis to conceptualise two installation–performances around an open well and a quilt. Following an evaluation of the outcome of this preparatory phase, which enabled the artists to work out their ideas in greater detail, their project was nominated for a full-fledged grant. One of the exciting features of this collaboration has been that the artists have had to stretch beyond the ways in which they normally conceive and develop their work. Tripura was earlier given to working intuitively, began to sketch and notate her movement ideas in a workbook. Likewise, John and Azis were challenged to develop visuals in response to a body moving in a given space.

The second seed grant was intended to help S.A. Rajivan, Santayan Sengupta and Karthik Das Baul build a foundation for a collaborative music performance. In the final stages of the preparatory phase itself, however, the musicians decided to conceive and present 'Notebook 45mts.', a performance motivated by a desire to explore various ways in which contemporary and traditional musical ideas could co-exist and emanate from a common platform. In the performance, however, the voice culture of the Baul musician and the technology used by the contemporary composers, came across as discrete and disparate. Far from suggesting that the musicians were comfortable with sharing a platform for

improvised music, the performance precipitated the tensions inherent in the project and the artists have decided not to take it forward. However, the project succeeded in generating serious reflection on the position and role of collaborators in a project that attempts to combine the contemporary and the traditional in the arts.

Our experience of these grants underlined the importance of a preparatory phase for any larger collaborative exercise. A few months of trying and testing provides collaborators with the opportunity to define the scope of their work more sharply, clarify each other's expectations from the project, and develop a fuzzy collaborative idea into a feasible plan of action. Accordingly, the new Request for Proposals, issued in January 2002, made it mandatory for applicants to seek a preparatory grant before applying for larger funding to complete their work. Full-fledged grants, however, were available to artists who had worked together on similar projects, or were seeking support for an ongoing collaborative initiative.

Creating a work collaboratively, artists inevitably stumble upon new discoveries or challenges. Often their perspectives shift and they feel the need to re-examine the assumptions and objectives with which they began their work. For instance, four ceramic artists—Anjani Khanna, Vineet Kacker, Madhvi Subrahmanian and Amrita Dhawan—working towards a public installation at a chosen site in Mumbai, initially thought of creating a single piece of sculpture together. But following a set of exercises in clay to get a better sense of one another's style and approach, and determine the scale of the proposed public sculpture, they realised how difficult it was to integrate their diverse concerns and idioms in a single

work. The artists have now decided to develop one sculpture each, which cannot be called individual creations, they insist, because the pieces are intended to speak to one another as part of one public installation.

Similarly, illustrator Sarnath Banerjee and filmmaker Anindya Roy have revised their thinking with regard to the form of their proposed graphic novel on present-day Kolkata and popular culture of 19th-century Bengal. The emerging work has the qualities of a documentary comic book and a personal diary, but not a travelogue. The book, as originally conceived, was also supposed to be a record of two individuals, with different outlooks and preferences, traversing Kolkata together, their dialogue constituting one of the entry points into the city. The authors have decided to drop this idea for structural reasons. Anindya feels that the travelogue mode requires them to develop a narrative about their own experiences that, both chronologically and otherwise, forms a continuous thread through the novel. So while they figure in the stories about Kolkata that will constitute the novel, the diverse nature and timescapes of these stories do not allow for the kind of continuity required by a strictly travelogue form of writing.

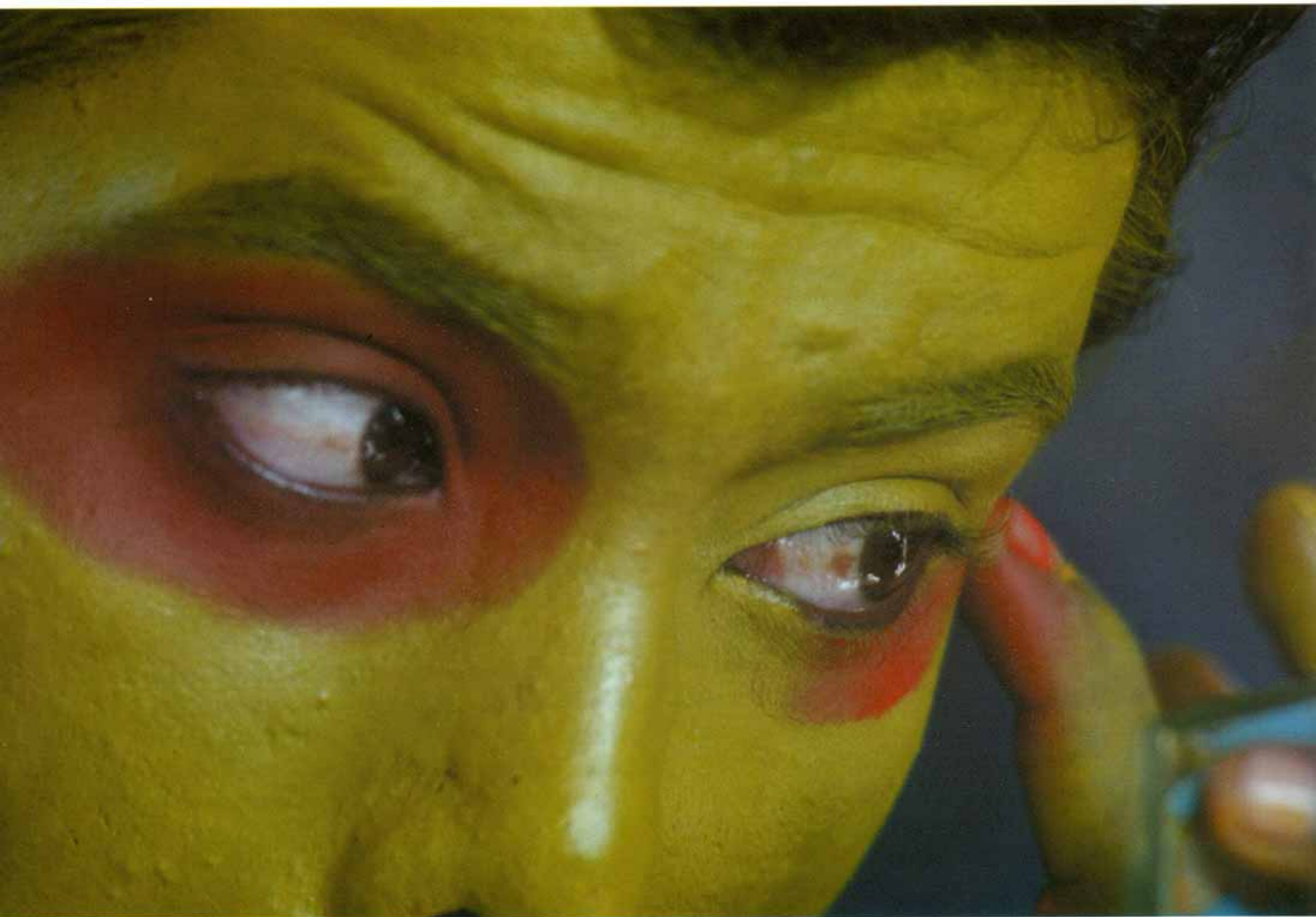
IFA organised *New Connections, New Creativity*, a four-day meeting of its arts collaboration grantees in Bangalore during March 2002. The meeting was held partly because grantees had expressed the need for a platform to talk to their counterparts about artistic processes and their experience of collaborating. Its objective was also to facilitate a review of three rounds of grant making under this programme and generate ideas and suggestions with regard to its future. The meeting was designed to offer participants the opportunity

to deliberate on issues and challenges that collaborators encounter in their interactions and the concerns that confront IFA in making grants under this programme.

As many as 53 artists, representing 13 arts collaboration projects, attended the meeting. The participants were extremely heterogeneous, representing diverse disciplinary practices, speaking different languages, coming from different geographical regions and holding divergent artistic views. IFA also constituted a review panel, which was invited to participate in the meeting and provide fresh insights into the programme. The panel comprised S. Ramakrishnan, a writer and publisher from Chennai; Shuddhabrata Sengupta, a filmmaker and writer from New Delhi; Ayisha Abraham, a visual artist from Bangalore; and R. Srivatsan, an independent scholar, photographer and engineering professional from Hyderabad.

The grantees and their collaborators felt that the meeting enabled them to get a glimpse into the sheer diversity of projects that the programme accommodates, and understand the processes of work involved in collaborative projects other than their own. They acknowledged that the discussions and even criticism of their work by other artists were valuable, especially since some of the projects were still in progress. Some of the key issues that were discussed at length were notions of authorship within the context of collaborative practice, formal innovation in the arts and its social relevance, the interface between the 'folk' and the 'modern' and the various ways in which projects could be collaborative.

In their reports, members of the review panel unequivocally acknowledged that IFA's arts collaboration programme provides artists with a unique "platform for experimentation



Sandesh Bhandare, Pune: Photographic documentation of the Tamasha, a folk theatre form in Maharashtra. Photographs (pages 20 to 23, and page 25): Bahuroopia, who serve as musicians in the Tamasha, dressing up as characters from the Ramlila, in Hadapsar, Pune District



and exploration” and “a laboratory for new creative visions.” They also felt that the range of projects supported by the programme foregrounded the coming together of different energies and creativities.

Shuddhabrata Sengupta emphasised that the difficulties and obstacles that the programme encounters are ironically its greatest strength. The open-ended and discursive nature of the programme, he observed, is “a natural setting for risks and experiments” and while a number of initiatives might not work out as expected, those that do are truly innovative. R. Srivatsan remarked that IFA works with a rather ‘untidy’ notion of collaboration and the programme is precious because it is ‘untidy’. He saw possibilities of new ways of world making and re-inventions of the self through collaboration, and concluded: “Just perhaps, arts collaboration will be one of the modes of social intercourse through which this new self and world begin to take shape.”

Arts Education

While IFA remains convinced that this programme must continue to focus on securing for the arts a central and sustainable place in the educational system, our experience has pointed to the disquieting fact that conventional schooling contexts are often intractable and impervious to change.

Last year, therefore, we opened dialogue with some independent, community-based organisations committed to alternative learning

practices and bringing quality education to underprivileged groups in Rajasthan. While this discussion has been encouraging, we have also begun to appreciate the enormous lack of understanding and engagement between educationists and artists.

Overcoming this absence of a shared discourse between the two sides, and generating a ‘critical mass’ of interest in arts education in India, is not easy. One way to begin addressing this challenge would be to help forge relationships between artists and educators across national boundaries in Asia. To this end, IFA is giving thought to organising a series of symposia on developments in arts education thinking and practice in the wider South and Southeast Asian region. This, we hope, might lead to the emergence of a region-wide network focused on cross-cultural initiatives in arts education. The proposed network, apart from facilitating mutual learning and collaboration, might serve as a source of inspiration, new perspectives, advocacy and support for embryonic initiatives in arts education in India.

During the year, IFA made a grant to the Centre for the Study of Culture and Society (CSCS) in Bangalore to undertake a series of academic interventions relating to interdisciplinary cultural studies at the undergraduate level. Through annual workshops, conferences, lecture series, field research and a certificate course in cultural analysis, the Centre will develop innovative syllabi, introduce new curricula and establish fresh pedagogical practices in cultural studies.



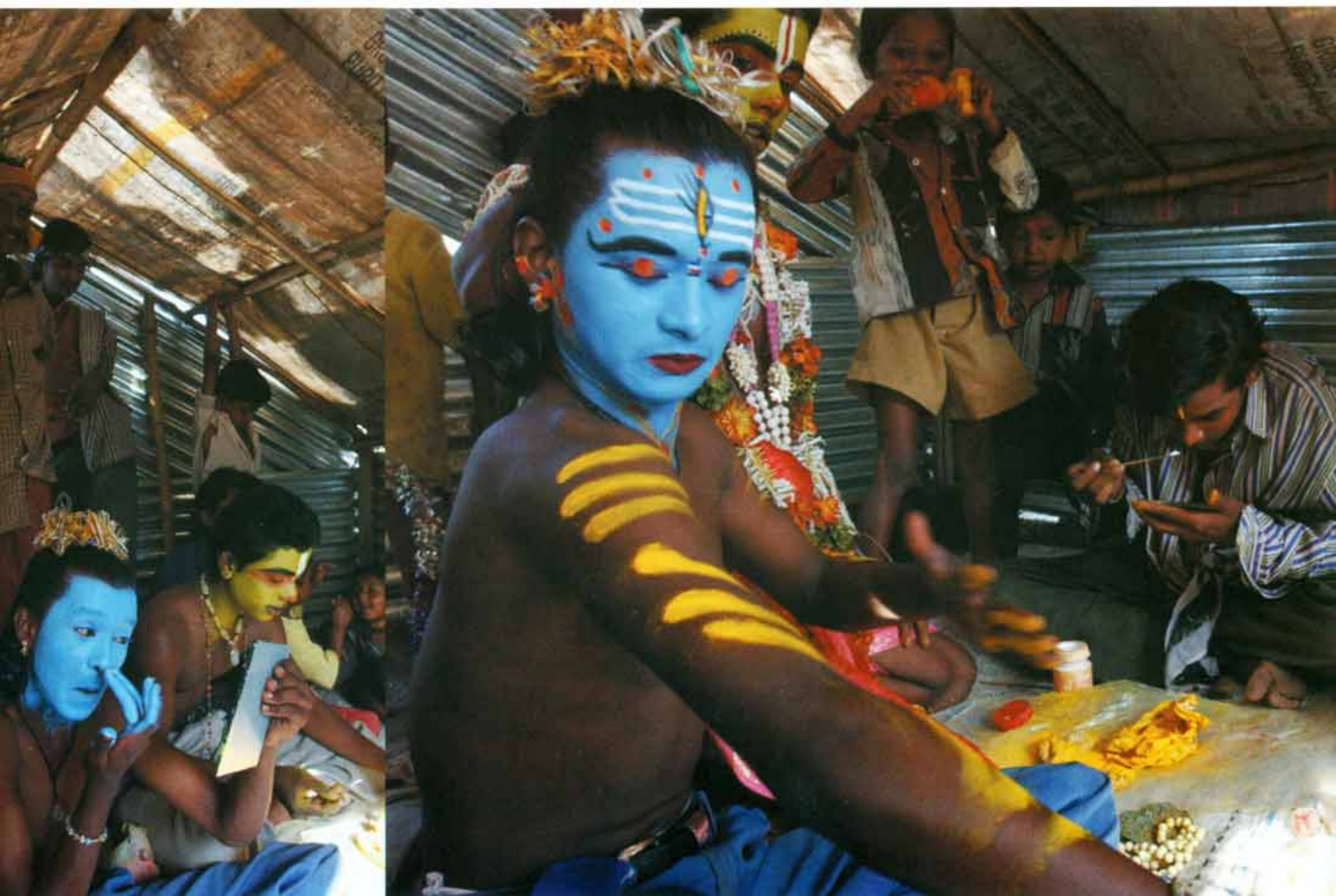


The certificate course in cultural analysis will equip undergraduate students and faculty with basic concepts to analyse newspaper reports, 'read' films and engage seriously with the many genres in the visual arts, for instance. The workshops, conferences and lecture series are aimed at disseminating knowledge as well as exploring emerging issues in the human sciences. And the field visits will help CSCS to explore the possibility of future collaborations with other academic institutions and student and faculty exchange programmes.

Given the widespread indifference to arts

education in India, IFA is convinced that it must cast its net wider and support a diverse range of initiatives. But our ability to develop a varied grant portfolio has been limited by the relatively modest budget available for this programme. In this context, we are seeking the Ford Foundation's support to explore grant making in such new areas as public arts education or arts-centred courses in professional schools of management, technology, architecture or design. Enhanced funding would also give a fillip to our existing plans. For instance, we are beginning to look into the possibility of





assisting arts organisations—such as film societies, theatre groups and dance schools—to intervene in educational contexts in a systematic and regular manner.

Theatre Development

In April 2001, IFA invited selected theatre groups to take up the challenge of re-inventing themselves as professional organisations. They were offered institutional development grants to strengthen management capacity, outreach work and public communications, and develop strategies for generating their own income. Our

argument was that only a largely self-reliant arts organisation could protect its integrity and realise its ambitions. The groups were required to work with a mentor who could help them develop and implement a strategy for growth and development.

Although seven theatre groups from various parts of the country indicated their interest in applying for institutional development grants, all have struggled to develop proposals that respond adequately to the concerns of the programme. Two groups failed to identify appropriate mentors. One of them submitted a

proposal nonetheless, which sought support for infrastructure development and artistic projects, instead of delivering a plan to build a self-sustaining institution.

Disappointingly, only two other groups—Ankanam Theatre Group from Chavakkad, Kerala, and Koothu-p-pattarai (KPP) from Chennai—were able to submit proposals before the end of the year. Ankanam's proposal focused on statewide initiatives, such as establishing a federation of regional theatre groups and a performance network, which were found to be impractical and unrealistic. The proposal also lacked a fundraising strategy and business plan, apart from disregarding the need to build institutional capacity to realise such ambitious goals. KPP's proposal, in contrast, gave heed to the need for organisational development and capacity building, but its plans in this regard were insufficiently anchored in the group's specific challenges and needs. Nor was there a business plan to support KPP's declared aim to achieve self-reliance.

From the quality of the submissions it became apparent that the theatre groups would need to take a number of measures—carry out market research, conduct workshops for staff and hire consultants, for example—before they were in a position to submit a proposal strong enough to merit funding under this programme. But such measures have cost implications that would stretch the meagre resources of the groups. Both Ankanam and KPP, therefore, have been asked to submit a proposal for a preparatory grant to help them to develop a more thorough and pragmatic strategy for growth and development. We plan to suggest a

similar approach to the other groups from whom proposals are due, namely, Natrang (Jammu), Rang Vidushak (Bhopal) and Spandana (Bangalore).

In order to strengthen theatre documentation and publishing in India, IFA has underwritten the production costs of the Seagull Theatre Quarterly (STQ) since 1998. The journal welcomes scholarly papers, but its uniqueness lies in the rather more attention it gives to generating firsthand materials—in-depth interviews, discussions, first-person narratives and process documentation—that highlight the work of theatre practitioners. These documents are of enormous archival and reference value, which feed and enrich both theatre practice and scholarship. During the last three years, STQ's coverage has expanded to include folk drama, activist theatre, contemporary dance and work in neighbouring countries such as Sri Lanka, Pakistan, Malaysia and Singapore.

In March 2002, IFA extended support to STQ for another two years, although at a reduced level. Seagull Foundation for the Arts will cut costs on producing STQ, apart from seeking support for the journal from other sources. Forthcoming issues of the journal will cover a range of subjects, including cross-cultural collaboration in Asian theatre, women performers, and the folk narrative form, Pandavani. Looking to the future, Seagull envisages STQ becoming "a significant forum for discussion, debate, documentation, reportage, critique on the question of secularism in the country, showcasing the pluralist approach amongst theatre groups."



Grant Allocations

Arts Research and Documentation

Dastkar Andhra, Secunderabad

Principal Investigator: Uzramma

Rs. 5,00,000 over eighteen months

Documentation of the traditional designs of the cotton handloom weaving industry of Andhra Pradesh. The project will reconnect the contemporary weaver with the processes of creating traditional design, while re-integrating design and documentation into the production process. It will also help to put in place initiatives to produce new designs and create quality textiles in the medium and lower price range of hand-woven cotton in a few production centres.

Gurvinder Singh, New Delhi

Rs. 5,00,000 over two years

Preparatory research and documentation towards a film on the Sufi and bhakti music of the Punjab. Copies of the audio-visual documentation will be deposited at private and government cultural organisations for use by music researchers and scholars. Rushes for the proposed film will also result from the project.

Action Research in Conservation and Heritage, Kolkata

Principal Investigator: Manish Chakravarti

Rs. 5,00,000 over one year

Study and documentation of the heritage buildings in Kolkata's Dalhousie Square. In addition to a detailed report to UNESCO for the nomination of the area as a World Heritage Site, the project will result in an inventory of the heritage buildings, measured drawings of the footprints of the buildings, photographs and interpretations of available historical data on the buildings.

Saba Dewan, New Delhi

Rs. 4,79,000 over one year

Research towards a documentary film titled 'In Search of Umrao'. The study as well as the proposed film has been envisaged as a journey through history, memory, physical spaces, cultural texts, novels, poetry, film and music, in search of the 'tawaif' or courtesan of north India. The research will also focus on the art forms traditionally associated with the 'tawaif': thumri, kathak and the ghazal. Critical to the study will be the exploration of the relationship between the tawaif's aesthetic expression and her sexual identity.

Vibodh Parthasarathi, New Delhi

Rs. 5,00,000 over twenty months

Documentation of the early recording industry and music culture in India. The study will trace the human, intellectual and material artifacts of early music culture, foregrounding the relationship between technology, culture and industry. Identification and annotation of varied sources on early music recordings in India will form the basis of a series of essays on the story of the gramophone. Textual and audio-visual documentation will be shared via the 'Phonograph Ring' on the Internet.

Deepti Priya Mehrotra, New Delhi

Rs. 5,00,000 over twenty months

Research into the social history of Nautanki, with particular emphasis on the role of women in this north Indian folk theatre. Reconstructing the history of Nautanki during the 20th century, the study will result in a biography of the legendary Nautanki performer, Gulab Bai.

Mani Shekhar Singh, New Delhi

Rs. 3,46,000 over two years

Research into the Dalit paintings of the Mithila region of north Bihar. By focusing on the execution and reception of the paintings within the domestic ritual space and their journey to the market as objects of art, the ensuing monograph will draw attention to the significance of Dalit paintings, thereby broadening the scope of what is commonly understood as Mithila painting. An exhibition of Mithila paintings is also a likely outcome of the project.

Ratnakar Tripathy, Pune

Rs. 4,90,000 over eighteen months

Research into the life and art of folk musician Mahender Misir and his peers and predecessors. The project will explore, with reference to these artists, the cultural history of the Bhojpuri-speaking region of Bihar and eastern Uttar Pradesh during the last century. The research will result in books in Hindi and English and a musical play in Hindi on the life of Mahender Misir.

Vagish K. Jha, New Delhi

Rs. 5,00,000 over one year

Field research into the oral ballads of the Mithila region of north Bihar. The research will lead to the creation of a data bank providing information on the ballads and the social context in which they are performed. The data bank is expected to facilitate future research on the ballads by historians, anthropologists, sociologists and cultural practitioners.

Ranjani Mazumdar, New Delhi

Rs. 4,42,500 over eighteen months

Research into the social world of the Mumbai film poster. The study will focus on the labour, skills and techniques that go into the

production of the film poster as well as its circulation and reception within metropolitan and small-town India. It will also investigate the creative and aesthetic choices that help distil the poster image from the original film narrative. The project will result in a manuscript exploring the practices and forms that govern this kitsch art.

Sandesh Bhandare, Pune

Rs. 4,96,000 over eighteen months

Photographic documentation of the folk theatre form of the Tamasha in rural and small-town Maharashtra. Focusing on the precarious lives of Tamasha artists, and the contemporary popular appeal of their art, the project will generate a 'cultural biography' of this performing art tradition and create a visual record of the entire repertoire of the Tamasha. Project outcomes will be disseminated through a series of photographic exhibitions in Maharashtra.

Mozhi Trust, Chennai

Principal Investigator: Theodore S. Bhaskaran

Rs. 4,00,000 over one year

Cataloguing and microfilming of valuable reference materials on early Tamil cinema held at the Roja Muthiah Reference Library in Chennai. The gaps in this collection will be filled by acquiring or microfilming privately held print material on Tamil cinema. An exhaustive database of the enhanced collection will be made available in English and Tamil. The project is expected to facilitate scholarship in Tamil studies, cultural studies and film studies.

Bharat Sharma, Bangalore

Rs. 5,00,000 over one year

A tour by contemporary dancers through

the southern states of India, extending the reach of a highway performance circuit called Chaali. The performance circuit was conceived and put in place on the basis of an IFA-supported feasibility study. Dissemination activities will also include strengthening advocacy for Chaali and initiating processes to establish an institutional base for it.

Arts Collaboration

Visthar, Bangalore

Rs. 4,50,000 over ten months

The second stage of collaboration between a visual artist, a dancer/choreographer and a photographer/visual artist, leading to two installation-performances, one around an open well and the second in an art gallery in Bangalore. The proposed installation-performances are expected to challenge and stretch the formal parameters of visual art and dance. The project is also expected to result in an exhibition and a book comprising the visual materials and a commentary on the collaborative work process.

Visthar, Bangalore

Rs. 5,00,000 over two months

A four-day meeting focusing on the presentation and discussion of collaborative arts projects. Bringing together artists from various disciplines and different regions, the meeting aims to trigger reflection on artistic processes

and the possibilities and challenges of collaboration in the arts. It is also expected to generate ideas and suggestions for shaping future support for this emerging area of arts practice.

Arts Education

Centre for the Study of Culture and Society, Bangalore

Rs. 15,00,000 over two years

Development of innovative syllabi and introduction of new curricula and fresh pedagogical practices in cultural studies through certificate courses, workshops, conferences, consultations and lectures. The project will also contribute towards the mapping of the field of cultural studies, generating a database on syllabi, course descriptions and evaluation procedures.

Theatre Development

The Seagull Foundation for the Arts, Kolkata

Rs. 20,00,000 over two years

Publication of a theatre quarterly that gives priority to the voice of theatre practitioners, documenting their creative processes, theatre practices and oral histories. Future issues of the journal will focus on such themes as theatre and education, feminism in the performing arts, theatre and sexuality, and visual artists and performance.

Adishakti Laboratory for Theatre Art Research, Pondicherry: Vinay Kumar in Ganapati, a theatre production resulting from a collaborative exploration of the textual nature of music in Koodiyattam, the classical theatre of Kerala



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, 2002 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, 2002; 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 25, 2002

for Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants

(V. Rajaraman)
Partner

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2002

PARTICULARS	As at 31-03-2002 (Rs.)	As at 31-03-2001 (Rs.)
SOURCES OF FUNDS		
CORPUS FUND	8,61,77,900	8,61,77,900
SIR RATAN TATA TRUST - CORPUS FUND		
<i>Opening balance</i>	56,60,765	
<i>Add: Surplus income</i>	7,78,050	
	64,38,815	
Less : Expenditure for the year	6,46,000	56,60,765
THEATRE DEVELOPMENT FUND (TDF)		
<i>Opening balance</i>	2,60,51,234	
<i>Add: Income for the year</i>	31,43,904	
	2,91,95,138	
Less : Expenditure for the year	36,53,951	2,60,51,234
SIR RATAN TATA TRUST DRAW-DOWN FUND FOR GRANTMAKING		
<i>Grant received during the year</i>	75,00,000	
<i>Add: Income for the year</i>	10,69,097	85,69,097
UNUTILISED GRANTS		
<i>Programme support grant</i>	13,86,986	58,48,100
CAPITAL ASSET FUND		
<i>Opening balance</i>	28,76,450	
<i>Additions during the year</i>	1,54,496	30,30,946
ACCUMULATED SURPLUS	64,87,081	53,84,563
TOTAL	13,69,86,012	13,19,99,012
APPLICATION OF FUNDS		
FIXED ASSETS (AT COST)	30,30,946	28,76,450
INVESTMENTS (AT COST)	12,81,87,405	12,30,10,358
CURRENT ASSETS (NET)		
<i>Current Assets</i>	58,21,582	
<i>Less: Current liabilities</i>	53,921	61,12,204
TOTAL	13,69,86,012	13,19,99,012

Significant Accounting Policies and Notes Annexed

INCOME STATEMENT FOR THE PERIOD APRIL 1, 2001 TO MARCH 31, 2002

PARTICULARS	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
INCOME		
<i>TRANSFER FROM GRANTS FOR PROGRAMMES</i>	90,88,691	93,56,795
<i>DONATIONS</i>	14,56,607	7,44,500
<i>INTEREST ON INVESTMENTS</i>	90,29,092	92,80,514
<i>MISCELLANEOUS INCOME</i>	8,743	1,09,132
TOTAL	1,95,83,133	1,94,90,941
EXPENDITURE		
<i>GRANTS UNDER CORE PROGRAMMES</i>		
<i>Arts Research and Documentation programme</i>	44,03,540	22,37,100
<i>Arts Collaboration programme</i>	15,93,300	25,44,500
<i>Arts Education programme</i>	11,75,400	7,02,500
	71,72,240	54,84,100
<i>Less: Transferred to Theatre Development Programme</i>	3,80,500	3,26,500
	67,91,740	51,57,600
<i>THEATRE DEVELOPMENT PROGRAMME</i>		
<i>Grants for theatre development</i>	30,79,500	38,26,500
<i>Management expenses</i>	4,74,451	3,72,695
<i>OTHER PROGRAMMES</i>	5,70,067	10,65,013
	1,09,15,758	1,04,21,808
<i>Less : Expenditure met out of own funds</i>	18,27,067	10,65,013
	90,88,691	93,56,795
<i>EXPENDITURE MET OUT OF OWN FUNDS</i>	18,27,067	10,65,013
<i>OPERATING EXPENSES</i>	53,93,733	50,85,144
<i>BOARD OF TRUSTEES AND COMMITTEE MEETING EXPENSES</i>	4,20,118	5,34,756
<i>FUNDRAISING AND PROMOTIONAL COSTS</i>	15,96,510	8,25,486
<i>FIXED ASSETS ACQUIRED</i>	1,54,496	3,34,324
TOTAL	1,84,80,615	1,72,01,518
<i>SURPLUS OF INCOME OVER EXPENDITURE</i>	11,02,518	22,89,423

INCOME APPROPRIATION STATEMENT FOR THE PERIOD APRIL 1, 2001 TO MARCH 31, 2002

	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
<i>ACCUMULATED SURPLUS: OPENING BALANCE</i>	53,84,563	50,95,140
<i>ADD: SURPLUS FOR THE YEAR</i>	11,02,518	22,89,423
TOTAL	64,87,081	73,84,563
<i>LESS: AMOUNT TRANSFERRED TO CORPUS FUND</i>	0	20,00,000
<i>ACCUMULATED SURPLUS: CLOSING BALANCE</i>	64,87,081	53,84,563

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. Income from mutual funds (growth schemes) are accounted for at the time of redemption. If such investments are shifted from one fund to another, the income realised thereon is accounted for in proportion to the time the investment was held by the respective funds.
8. Differences between the fund balances and the respective investments are either lying in scheduled banks or awaiting withdrawal from the investments.
9. Assets acquired are treated as expenditure as these form part of operating needs, and hence no depreciation is provided.
10. Previous years' figures have been regrouped where necessary.

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...documentation can be pretty much
a dead affair ...if one is seeking
information merely for the sake of
information, one's own capacity of
understanding and assimilation of the
others' world is dulled ...But when
we say 'an attempt at revival',
respondents are made to think a little
more, there is a possibility, however
faint, of enduring partnerships. And
tacitly we state, 'We will be back but
you have to make it happen too ...'



I F A

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