

A photograph of a dimly lit room. In the foreground, a red leather sofa with a dark wooden frame and decorative finials on the backrest is positioned on a checkered tile floor. To the right, a dark wooden table is partially visible. In the background, a window with light-colored curtains is set against a dark wall. The overall atmosphere is quiet and somewhat somber.

India Foundation for the Arts

ANNUAL REPORT 2003-2004

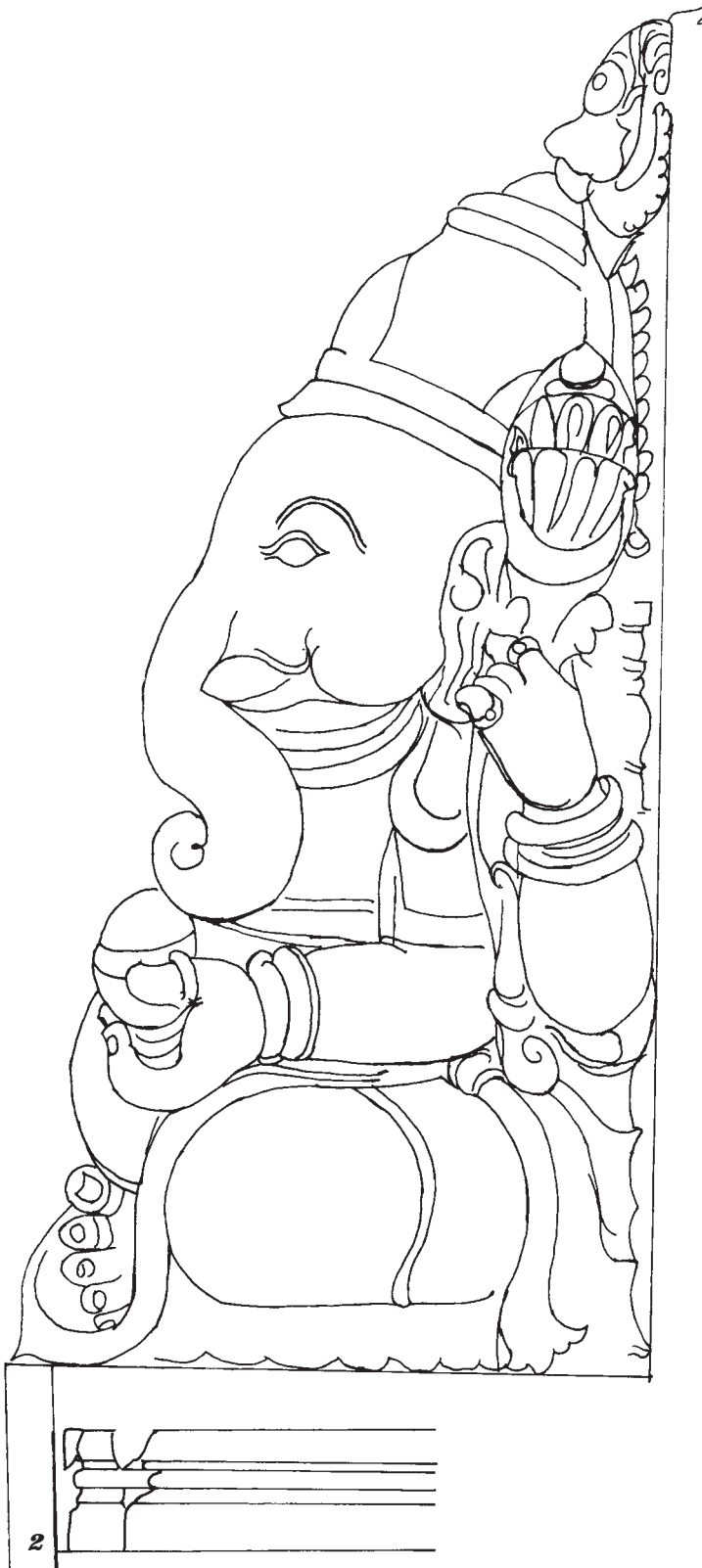






I n d i a F o u n d a t i o n f o r t h e A r t s

ANNUAL REPORT
APRIL 2003-MARCH 2004



Introduction

Nissim Ezekiel, the influential poet and critic, passed away in January 2004. In 'The State and the Arts', a paper published more than two decades ago, he wrote that "neither the State nor any institution should be governed by any ideology in dealing with the arts. The only consideration should be the artistic one, which does not imply the aesthetic alone or art for art's sake . . . The State can genuinely promote the arts only when it acquires at least a minimum understanding of its functions in Society. This may seem a tall demand but anything less leads to an unending series of disasters. Time, money and energy are wasted in creating facades, in dealing with the real problems of art superficially, in constructing the superstructure without laying the foundations soundly."

Mr Ezekiel's words are as relevant today as when they first appeared in print. In India, most of the funding that goes to the arts does not derive its impulse from perspectives rooted in the arts, or an appreciation of the conditions in which the arts thrive, or a vision of a desired future for the arts, or a particular view of the place of the arts in our society. Government support for the arts, both at national and state levels, is as strongly informed today as in the past by the discourses of nationalism, language and identity, while corporations continue to sponsor exhibitions, performances and film festivals, for example, in the interest of business rather than the arts.

India Foundation for the Arts (IFA), which was founded more than a decade back, shares Mr Ezekiel's conviction that art is best served when support for it is not tied to ideologies or anchored in special interests and agendas unconnected to it. This does not





mean that IFA has functioned without a clear sense of purpose and priorities, only that our work has not been motivated by considerations extraneous to the arts. Indeed the perspectives that have framed our grant making, and the ways and means by which we have assisted the arts, are unprecedented in the Indian context.

IFA has emphasised that supporting journeys in the arts is as important as promoting their outcomes. We have encouraged artists to discover new ways of producing art, to reach beyond familiar forms of expression in their chosen disciplines, and to make new connections, sometimes with endeavours and domains outside the arts. We have advocated the value of research and documentation not only to efforts to conserve our cultural heritage and revitalise inherited forms of artistic expression, but also in helping to lay the foundation for new creative endeavours and enabling today's art to connect with its own history and leave a record for the future.

New Grants

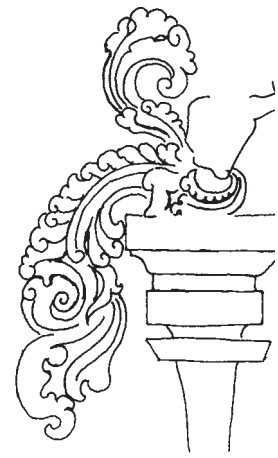
During 2003-04, IFA invested nearly Rs 1.25 crore in grants to seven organisations and 17 individuals. Eleven grants are underwriting research and documentation on a wide range of subjects in different regions of the country. With our support, for example, manuscript paintings are being photographed in Assam, folk songs are being recorded and analysed in West Bengal, heritage buildings are being mapped in Sholapur, visual culture is being documented in north Kerala, and literary practices in nine languages are being tracked and translated in Mumbai. Five grants have gone towards the production of films on studio photography, popular music, women potters, street theatre and oral legends respectively. In

addition, three grants were made to help disseminate the outcome of research projects that IFA had funded earlier.

Under the arts collaboration programme, we made a supplementary grant to enable three artists to continue working together to develop innovative puppet theatre productions and provide further inputs to a puppetry group, led by children from the red light area in Kolkata, which they had helped to establish earlier. And our efforts to enlarge the role of the arts in education gained momentum during the year, as we were able to make four diverse grants to support interventions at both secondary and tertiary levels of education.

Shifting Priorities

Three of these grants—which are respectively concerned with introducing school children to movement arts (in Bangalore), bamboo crafts (in Pune district), and built heritage (in Kolkata)—reflect our new focus on supporting artists and arts groups to enliven the extracurricular space, since our experience has shown that educational institutions find it difficult to propose imaginative arts education initiatives. IFA has also begun to pay more systematic attention to generating arts-related materials for reference and teaching. Partly as a result of two meetings convened in Mumbai, we expect in time to support two major projects—one to create educational kits on Indian art for use in schools, and the second to select and annotate critical literature on the visual



This and facing page:
T. Pankajaksha's line drawings which form part of his documentation of traditions of sculpture in south India.
See also pages 4-5 and 28-32.



arts in different Indian languages and make it more accessible to the public.

IFA is also thinking of new ways to further collaborative practice in the arts. Because grants under this programme have hitherto been available for specific, time-bound projects, we have unwittingly encouraged applicants to place more value on the immediate products of collaboration, rather than on how it might enrich their artistic practice. For our grant making in this area to advance its broader objective, which is to help establish a culture of collaboration in the arts, we now feel that it is necessary to begin providing support for the creation of platforms or institutional mechanisms that facilitate interactive arts practice and for long-range initiatives that investigate different possibilities for the collaborative production of art in the future.

Supporting IFA

IFA has long advocated the view that well-known artists need to treat the arts as a cause that deserves their attention and support as vitally as any other. This idea found expression in the partnership that IFA has forged with the renowned actor Mr Naseeruddin Shah and Motley, the theatre group that he leads. We are indebted to Motley for performing 'Ismat Apa Ke Naam' in Bangalore and Hyderabad during the year to help attract funds for our grant making from theatre-going audiences.

Such fundraisers can only take place if corporations come forward to underwrite their costs. Hindustan Lever Limited presented the performance in Bangalore in association with Prudential ICICI Asset Management Co. Ltd., Templeton Asset Management India Pvt. Ltd., Titan Industries Ltd. and Spice Communications Ltd. The

Hongkong and Shanghai Banking Corporation Ltd. was the main sponsor for the Hyderabad event, and Titan Industries Ltd. the co-sponsor. We are thankful to these companies for their support and also to the hospitality sponsors The Park Hotel, Bangalore, and Hotel Manohar, Hyderabad. Our gratitude is due as well to the companies, too numerous to name here, that bought advertising space in the brochures for these events and to Birla Sunlife Insurance and the Deutsche Bank for contributing to the costs of maintaining our website and printing our annual report respectively.

IFA began to raise funds from within the country more energetically and systematically after receiving an important grant in the form of a Draw-down Fund for Grantmaking from the Sir Ratan Tata Trust (SRTT) three years ago. The grant challenged IFA to raise Rs 1.25 crore over a period of five years from Indian trusts and corporations, and people of Indian origin. We were permitted to draw from the Fund an amount equivalent to whatever we raised in any year, for the purpose of underwriting our grant making in the following year. Since the Fund was established, IFA has generated growing amounts from Indian sources from one year to the next. As a result, 40 per cent of IFA's grants in the last two years were underwritten by monies raised locally, including the sums we were able to claim from the Fund, compared to 17 per cent in the previous two years.

Trustees and Staff

IFA has created two new positions to be filled by young graduates in the arts and humanities for one to two years. Judy Das

and Shonali Advani have been appointed to these Programme Associate positions. They will provide administrative support for our programmes, but also be encouraged to contribute to the substantive aspects of our grant making. It is our hope that Judy and Shonali, and those who come after them, will get at IFA the kind of exposure to the world of the arts and philanthropy that will prompt them to consider pursuing careers in these areas. We feel that it is important to draw the attention of the talented young to new opportunities that are opening up outside the familiar professional domains of civil service and corporate management. New wealth is being rapidly generated in India, some of which has already gone into the establishment of new philanthropic organisations and ventures. Arts organisations can also be expected to grow in number, partly because of the increasing relevance of creative professionals to the expanding knowledge industry.

The year witnessed the retirement of five of IFA's longest serving trustees, some of whom have been with the foundation from its earliest stage, even before it was formally established. The retirees include the first two Chairpersons of the Board, Mr Abhijit Basu and Mr Mani Narayanswami, who were largely responsible for putting in place IFA's management systems and policies; Mr Gulammohammed Sheikh, whose perspectives on arts education contributed immensely to our grant making in this area; Ms Tara Sinha, who chaired the Development Committee and gave direction and energy to our promotional and fundraising endeavours; and Mr Vijay Krishna, who brought to the Board's proceedings an incisive sense of irony and a necessary dose of realism. It was unfortunate, too, that other commitments compelled Mr A Ravindra, erstwhile

Chief Secretary of the Government of Karnataka, to resign from IFA's Board soon after he had joined it. We are profoundly indebted to our outgoing trustees for their unstinting commitment to IFA's cause.

The rest of IFA's first generation of trustees will leave the Board next year. We are naturally concerned about losing the experience and perspectives of people who helped to envision and set up IFA, and steered it through the first decade of its existence. For this reason, we are extremely grateful to Ms Simone Tata for agreeing to rejoin the Board, despite having earlier served as a trustee for six years. At the same time, IFA appreciates the need to draw on fresh ideas as it contemplates redirecting and expanding its work, both as a grant maker and a fundraiser, in the coming ten years. We are therefore very fortunate that Mr Gurcharan Das and Mr Romi Khosla agreed to become trustees of IFA during the year. Like many of our trustees past and present, they occupy many different worlds at once: Mr Das is a well-known playwright, novelist and management consultant, while Mr Khosla's professional work has encompassed economic development and architecture. IFA hopes to harness their diverse experience and interests to strengthen and reconfigure its work at various levels.

In closing, I would like to congratulate Ms Nandita Palchoudhuri on her election as the new Chair of the Board and look forward to working closely with her as IFA begins to consider afresh how it could best carry out its mandate to support the arts in India in hitherto unimagined ways.

Anmol Vellani
Executive Director
November 2004



Programme Developments

Arts Research and Documentation

IFA awarded 19 grants under this programme in 2003-04, a larger number than in any previous year. Three of these are dissemination grants, which enable the outcomes of earlier IFA-supported projects to reach a wider audience. Two support the strengthening of manuscripts for publication and enable the resulting books to be sold at subsidised prices, while one is helping to create a wider audience



for R V Ramani's feature-length documentary film 'Nee Engey' as well as the art of the shadow puppeteers of south India that the film chronicles. Sixteen grants support new initiatives, which are remarkably diverse in terms of their subjects of study as well as their perspectives on research and documentation. Filmmaking projects, in which arts practice, documentation and interpretation merge, share space on our grant list with scholarly projects

that are re-examining cultural practice with the aid of different theoretical and often multi-disciplinary tools; straightforward documentation in fields like textiles and music is offset by projects where the very notions of 'documentation' and 'archiving' are being subjected to



critical scrutiny. (See 'Grant Allocations' for a description of these grants.)

Grants in each funding cycle have reflected developments in the field as well as in IFA's own thinking about the programme. This year, for instance, as many as five grants underwrite the costs of producing films on the arts. We made a larger number of film grants because we received many more film proposals, which is itself a sign of the growth of independent



[Pala] would narrate a story at the drop of a hat . . . going completely off the mark, diverging into unwanted details, losing track of from where he started. He told the same story with equal passion again and again. In each episode he would find a rationale for his thoughts and beliefs and the constant questioning that went on in his mind. He possessed a natural instinct for philosophical inquiry, despite being unable to read or write and being economically unstable. He knew no other way of living.

Gurvinder Singh

Stills from his film 'Pala' resulting from his documentation of the Sufi and bhakti music of the Punjab.

short filmmaking in India. Another interesting development is the merging of arts practice and scholarship in projects undertaken by artists. We have supported artists earlier to undertake research located in their own fields, but the newly-funded projects demonstrate a stronger link between research interests and arts practice.

For example, designer Sumant Jayakrishnan and anthropologist Janaki Abraham have been supported to research the toddy-tapping Thiyya

community of Kerala, which will result in an exhibition on collective memory, identity and self-representation. This is an unusual example of how scholarly research can be intertwined with artistic practice towards an outcome that has relevance for both fields. A different instance of such merging appears in the project being undertaken by an urban folk singer and songwriter, who is documenting the repertoire of *biraha* (songs of separation) in the folk music of

eastern India. The artist expects the collecting and studying of these songs to enrich her own practice. At the same time, because her research draws upon a range of perspectives from Indian aesthetics, history, folklore and ethnomusicology, it will have wider scholarly appeal as well.

Many grantees, who were supported in the previous round of the programme, are considering how best to disseminate their work or carry it forward in significant ways. Some are branching out into areas not originally envisaged in their projects. Gurvinder Singh, for example, who has completed his research and documentation towards a film on the Sufi and bhakti music of the Punjab, is currently exploring the possibility of undertaking professional recordings of this music, for which there is a large, untapped market in the state. His objective is to enable the musicians to take advantage of the commercial potential of their music by producing and selling the cassettes themselves.

Others are consolidating what they have achieved with their grants. For example, Action Research in Conservation of Heritage (ARCH) has documented the heritage buildings in Kolkata's colonial Dalhousie Square, which led the World Monuments Fund (WMF) to put the area on their watch-list of 100 most endangered sites worldwide for 2004. ARCH is now preparing an application for a grant from WMF for the purpose of developing and implementing a conservation strategy for Dalhousie Square in collaboration with other interested organisations in Kolkata. Similarly, Dastkar Andhra has completed its documentation of the traditional designs of the cotton handloom weaving industry of Andhra Pradesh, and is considering how to build on what has been accomplished. Design documentation has been

introduced into the production process, which means that fabric can now be pre-sold to customers through orders placed according to samples. But Dastkar Andhra sees this only as



a short-term outcome; their longer term objective is to take this process forward in a way that facilitates the emergence of distinctive regional design identities.



This and facing page: Kristine Michael and Kumkum Jain's 'Rites of Passage', a ceramic and textile installation on the theme of fertility.



Some grantees have been more focused on the specific outcomes of their projects. Deepti Priya Mehrotra is currently writing the book on the life of Gulab Bai and the social history of Nautanki, for which she undertook research in the towns of north India where this popular genre of theatre is performed. She has signed a contract with a publisher and the book is expected to appear in 2005. Sandesh Bhandare, who was funded to undertake photographic documentation of the Tamasha theatre form in rural and small-town Maharashtra, organised an exhibition of his work, which travelled from Mumbai to Pune, Nasik, Sholapur, Panjim and Kolhapur in December 2003, and was well received.

Arts Collaboration

Six grants for collaboration in the arts were made in the previous year. Three were seed grants, enabling collaborators to test their ideas and explore the possibilities of working together. While two of these seed grants have become full-fledged grants under the programme, the third project is being considered for assistance as a special grant, a category that IFA introduced last year to support projects that, while not falling within the scope of existing grant programmes, were considered to be especially important to the arts or the wider public.

Support for a preparatory phase of work has enabled Sukalyani Paul, Swapna Sen and Alok

Som, who come from different work spaces and have diverse experiences of working with children, to work with the richness of traditional puppetry and arrive at more contemporary scripts and presentation methods. The three collaborators, realising that their personalities and approaches to work were quite dissimilar, learnt to accommodate and cultivate sensitivity to one another's different needs and temperaments during the exploratory period. IFA has now made them a second grant to create productions using the ideas developed during the first phase of work.

One of the central objectives of the project was to work with children of sex workers in Kalighat, Kolkata, and use their inputs to conceive the new productions. Puppetry, the collaborators observe, has been therapeutic for these children. It has taught them to work together and shed their anxieties about individual performance. They have also learnt coordination, discipline and technical skills, developed a sense of proportion and aesthetics, and become far more imaginative and ready to explore the realms of humour and the absurd. By closely studying the children's response to puppetry, the team has been able to sharpen their own ideas and processes. Despite these exciting developments, the collaborators feel that they must continue to be aware of the changing needs of the children while nudging them towards greater self-reliance and economic independence.

. . . the tightly choreographed scenes, the breathless pacing, the high-pitched chanting and the incredible noise and decibel levels that the actors are able to achieve . . . is a form that is clearly best suited to the drama of the street, where there is no possibility of a captive audience and where onlookers will necessarily leave if the performance doesn't grab their immediate attention.

From Lalit Vachani's proposal (2003) to produce a film on the street theatre group Jana Natya Manch (Janam).
Photographs courtesy Janam.

Another seed grant had been awarded to visual artist Vasudha Thozhur to work with activist/writer Bina Srinivasan to produce artworks that contribute to a secular response to the Gujarat riots. Because of the exigencies of 'the emergency situation', however, the collaborators were continuously being called upon to undertake different chores, each relevant and justifiable in its context. And while NGOs showed interest in organising art workshops, they felt constrained to give priority to 'far more important' issues. As a result, the collaborators were rarely able to accomplish the activities as planned and could not arrive at a shared understanding of their respective roles and responsibilities in the project.

Nevertheless the grant enabled Vasudha to clarify how as an artist she might relevantly engage with the work of civil society organisations. It also led her to make valuable attempts to create a visual language that would address chronic and urgent social concerns. She has now sought support to collaborate with Himmat, an NGO working with women survivors of the Gujarat riots. Her plan is to conduct a

series of art workshop with a group of five women, exploring notions of colour, composition and form, using both conventional media and found materials, and also enabling the women to produce narrative works that record their own stories. However, while the work she proposes to undertake with the women would provide valuable pointers for contemporary art practice, we felt that it could not properly be called collaborative in character. IFA is therefore considering the possibility of making a special grant to support this project.

The collaboration between photographer Manas Bhattacharya, graphic designer Arjun Dutta, and painter Debashis Sarkar to develop a body of new digital artwork has been progressing at a frenetic pace. Two new collaborators have joined the team—Subhadeep Ghosh, a computer engineer turned film editor, and Dipayan Sarkar, a self-taught painter. They have already produced more than 400 images. The randomness that characterised their work in the early stages still remains a problem, though they claim that their excitement about the possibilities of the digital media has abated





Like
Warholian
composi-
tions,
repetition
in the
godna
painting
gives
access to a
temporality
that does
away with
the pathos
of time, a
pathos that
is always
linked to
the feeling
that some-
thing has
appeared
and is
destined to
perish.

Mani Shekhar Singh:
from his manuscript on
the Dalit painting of
Mithila (2003).

Facing page: Maithil
painting by Chano
Devi depicting Surya,
the Sun God. See also
page 15.

and they now work in a more focused manner.

Their proposed exhibition to showcase the outcome of their efforts has been radically reconceptualised. While the artists have been talking to the Seagull Arts and Media Resource Centre in Kolkata about hosting the exhibition, they strongly believe that other techniques of presenting the images might provide more effective ways of 'assaulting' the viewer. They now also feel the need to combine visual and text, whether in the context of a gallery exhibition or as part of the animated sequence and visual poem that they are working on.

Although a seed grant is intended to provide collaborators with an opportunity to test assumptions, confront potential sources of disagreement, and better appreciate one another's concerns and expectations, it does not always ensure that a collaborative project will not founder at a later point. Last year, filmmaker Ajay Bharadwaj and writer Nirupama Dutt received a seed grant to explore the idea of making a film on the little traditions of the Punjab and then a full-fledged grant to pay for the costs of shooting the film. In the early stages of the second grant, however, Ajay and Nirupama began to have serious disagreements about what should eventually form the subject matter of the film. Nirupama felt that more attention needed to be given to the literary traditions and pressed for the inclusion of interviews with poets and writers in the film. Ajay's view, however, was that the film's main focus should be on the role of the Sufi shrines or mazaars in public life. Since neither of them is prepared to bring these differences into the frame of the film, this project does not appear to have a future as a collaborative venture, and is likely to be completed without further inputs from Nirupama.

Ceramic artist Kristine Michael and textile artist Kumkum Jain have been collaborating over the past year towards a clay and fibre installation. Kristine has been working on a large installation piece that combines several interwoven ceramic units, suggesting the idea of the warp and the weft. Interspersed among these will be larger-than-life vegetable and fruit forms and copper butterflies, over which will hang—suspended from near-invisible strings—dozens of ceramic butterflies. This large installation will be complemented by Kumkum's tapestries. Kumkum has worked on three tapestries—'Textile Skeleton', 'Love Poem' and 'Sunscape'—using mostly fabric, but also suede, buttons, needles and shells that have had a past life and history. The tapestries are interesting, therefore, as much for their physical qualities as for what they imply about textile itself and the way it lends itself to mutation and reinvention.

Kristine and Kumkum's installations are alike in appearing to be faint replicas but not imitations of ordinary things. The everyday and the recognisable hover over their creations, yet in Kumkum's tapestries, a sari is not quite a sari even when it retains its sari-like ambience, and Kristine's dark ceramic butterflies, for instance, evoke real butterflies while drawing attention to the materiality of the clay that has gone into their making. It is this play with the 'real' that gives their work its sense of mystery and charm. Believing that their work is best viewed outdoors, the collaborators have been identifying spaces across the country where their installations can eventually be exhibited.

Although IFA acknowledges the virtue of a gradually evolving collaborative process, most of the projects we have supported under this programme have placed emphasis on specific results. This, we feel, might be related to the manner in which we have communicated this programme to our constituency, and the fact that we have sought applications for projects that can be accomplished within a period of 18 months or less. It has become increasingly clear to us that many collaborative ideas

cannot be contained within a restricted time frame and that partnerships between artists are often most productive when they are not focused exclusively on tangible outcomes. Should IFA be extending assistance, for example, for efforts to set up a durable frame or platform for interactive arts practice? Should we be supporting work that leads up to collaborative activity but is not necessarily its starting point? These are among the concerns that are prompting IFA to rethink the future of this programme.

Arts Education

While IFA is convinced that the artist's creative processes hold immense value for the field of education, we have found it difficult to identify educational institutions capable of developing imaginative arts education projects. This is largely because the educational sector views the arts in exceptionally conventional terms and envisions a very circumscribed role for the arts in education. Last year, therefore, we began to shift our focus from trying to negotiate grants with schools and colleges to thinking of ways of supporting artists and other professionals to work from the margins of the educational system. As a strategy, using the arts to enliven the extracurricular space might be even more productive if it is informed by a longer-term vision to bring the arts into the curriculum.

IFA made three arts education grants in 2003-04 that reflect this new thinking. The first of these grants is enabling the Attakkalari Centre for Movement Arts (ACMA) to develop and implement an 'Integrated Movement Education' programme in eight schools and two informal educational establishments in Bangalore. With our support, ACMA is introducing students from diverse economic and social backgrounds to contemporary movement arts, training dancers to teach, and offering short workshops, apart from developing a dance education syllabus and curriculum for schools.



ACMA's initiative is significant because it signals a performing art organisation's altogether rare commitment to developing and sustaining arts pedagogy.

This is a challenging assignment, not least because ACMA has to attend to the task of producing trained dance teachers alongside offering a dance education programme in schools. To address this challenge, ACMA offers a certificate course in 'Movement Arts and Dance Education', whose graduates then serve as dance teachers in its 'Education Outreach Programme'. The dance teachers are encouraged to make their sessions with children very interactive, and indeed to collaborate with them in exploring creative approaches in dance. They have also learnt to break down



Details of Ganesha image (facing page) and Durga image (above) by Maithil artists Shanti Devi and Siwan Paswan in the Maharanigochi Salhesh Sthana, Madhubani, Bihar.

movement sequences into smaller units, reinforce educational concepts through dance, and use 'partnership games' to dilute gender differences among students. ACMA's education consultant for this programme, Tripura Kashyap, has devised assignments that help the dance teachers articulate their pedagogic strategies and share insights and discoveries with one another.

The two other grants can also be seen as accentuating the artist's role in education. One is helping Ms Nilina Deb Lal, an architect, to undertake a year-long interaction with middle school children in three schools in Kolkata to create awareness about built heritage, locating it within the larger context of the history and culture of the city. Educational packages will

be developed to aid the planned workshops and site visits, and school teachers will participate in the programme in order to provide a link with formal classroom instruction.

The first set of workshops has already been conducted for 150 students of the Susheela Birla High School. The senior teacher who acted as the coordinator for the school, felt that the workshops demonstrated that such initiatives needed to be appended to the curriculum rather than be left to occupy an extracurricular space, and that this would inspire the teachers to try out new approaches to the curriculum. The workshops were conducted at the end of the academic year, when the students would not have to worry about their studies. It proved to be a bad time for





teachers, however, who were burdened with answer scripts and report cards. It also left them with no opportunity to undertake follow-up activities with the same set of students. The school has now decided to accommodate the workshops in the middle of the academic year, so that the teachers can connect what is being taught in the classroom to the workshop experience. Based on the learnings from the first series of workshops, Nilina is reworking their structure and content before beginning work with the other two schools.

The second grant is supporting Mr Kanwarjit Nagi to develop and write a manual in Marathi and English on bamboo toy-making for middle and high school children in Maharashtra. Even in schools where bamboo craft is taught, the syllabus merely lists articles that can be made from bamboo. It does little to enable students to source bamboo or grow their own, interact with local craftspeople who work with bamboo, identify the tools that need to be used or learn how to make many different things with this material. Mr Nagi hopes that his manual will fill these gaps.

The ideas for the manual will emerge out of a series of workshops that Mr Nagi will hold with various schools in Pune district. These will include schools in Pune itself but more prominently zilla parishad schools in different villages that fall within the Rajgurunagar Taluka and also Ashram Shala schools run by the Tribal Welfare Department. Mr Nagi will begin by introducing bamboo craft via demonstrations, slides, posters and talks in 10 to 12 schools. This will be followed by intensive workshops for children and interested teachers in those schools that respond enthusiastically to the introductory phase. Alongside he will also conduct workshops solely for teachers.

Besides these three grants, which help to enlarge the role of the arts in secondary education, IFA extended further support to the Centre for the Study of Culture and Society (CSCS) in Bangalore for its programme to

introduce cultural studies in higher realms of learning. With an earlier IFA grant, CSCS designed and conducted its Educational Initiatives Programme (EIP). The core of the EIP is the Certificate Course in Cultural Analysis, which was offered in collaboration with Christ College, and makes CSCS' research in cultural studies available to undergraduate students in Bangalore.

While offering this course, CSCS faculty came to see that the lack of textual and other resources in regional languages was likely to retard the growth of cultural studies in India. CSCS decided to begin grappling with this problem by addressing the Kannada language context and to this end initiated a discussion with the Kuvempu University, Dharwad. These discussions took concrete shape when the EIP, assisted by Dr Shivarama Padikkal of the University of Hyderabad, conducted a two-day cultural studies workshop in Kannada for some 30 undergraduate and post-graduate students from constituent colleges and various departments of Kuvempu University. The workshop laid the ground for a longer-term collaboration between CSCS and the University.

In March 2004, with support from IFA, CSCS embarked on the development of an online graduate-level programme in cultural studies for Kuvempu University. By designing new syllabi and curricula, developing textbooks, organising workshops and offering a visiting faculty programme and courses on an Internet-based system, the Centre expects to build new forms of institutional linkages, especially with regional research and teaching institutions.

IFA's grant to Mr Mahendra Kumar last year, which supported animation workshops in Kolkata, inaugurated our new interest in arts education projects that benefit the public at large. Our Programme Committee welcomed this new emphasis on public education projects and suggested that we convene meetings to explore how we might productively intervene in bringing alive the exhibits in public museums

and art galleries for students and other audiences, and in making writings on the arts in Indian languages more widely available to reading publics.

Our internal discussions have often focused on the need to address the lack of quality resources for arts education in Indian languages other than English. We felt that translating arts-related literature into Indian languages, and



The simple photo portrait which is so much a part of our lives might appear at first sight to be too slight to warrant any search for deeper meanings. It seems to be a thing that is all surface, all transparent . . . There, one might say, the matter ends. For me, however, this is where it all begins—my journey to discover patterns, uses, histories.

Nishtha Jain

Stills from her film 'City of Photos' on studio photography. See also page 20.



My interest in posed photographs goes back to childhood experiences of some of the more popular [photographic] practices. There were the street photographers in old Delhi, with their box cameras and black cloths, ready to create a picture of you with your favourite star. And there were the fantasy cut-outs in fairgrounds, of Enfield mobikes and airplanes. I was equally intrigued by the quietness of old b/w photos hidden away in albums, and how, when these albums came out, eyes would grow bright and stories would be retold.

Nishtha Jain

from one Indian language into another, might be one of the possible ways of redressing this lack. To further this idea, IFA convened a meeting of artists, critics and writer in Mumbai to take stock of the current state of art criticism in Marathi and Gujarati, and identify critical literature in the visual arts in each of these languages that might be worth translating into the other, and also literature in other languages that needed to be translated into Gujarati and Marathi. Participants discussed how we could go about selecting texts before translations are commissioned and publishers identified.

A similar meeting was convened, also in Mumbai, to look at museums and art galleries as possible sites for arts education as well as assess the possibility of adding value to cultural field visits that schools organise for their students. The meeting was attended by museum administrators, arts educators, heritage conservationists and school representatives, and helped us to identify a core group of people who will turn their attention to creating educational kits on Indian art that could be used in schools contexts.

With support from the Japan Foundation Asia Centre, programme staff visited Southeast Asian countries in March 2003 to understand the nature and spread of arts education in the region. Based on the valuable learning we have acquired and the new contacts we have established in the region, IFA is developing a set of projects that would enable organisations working in the area of arts education in South Asia to connect with their counterparts in Southeast Asia. The projects under consideration include a school-to-school exchange programme, an out-of-school programme for young adults, and a theatre-in-the-community programme in rural and urban settings. We are hopeful that The Japan Foundation will partner IFA in supporting these initiatives.

Theatre Development

In April 2001, IFA invited selected theatre groups to apply for institution development grants. Our aim was to help these groups to improve their ability to promote their work in the media and among potential donors, to develop audiences and to leverage the market for their assets, skills and productions. The theatre groups were required to seek the assistance of an external consultant to develop and implement their institution development plans. Progress that these groups made during the institution development phase of work would be evaluated to determine which among them would qualify to receive endowment grants from IFA at a later stage.

Although seven theatre groups showed interest in seeking grants for institutional development, only one of them—Chennai-based Koothu-p-pattarai—eventually qualified to receive support under the programme. Most groups did not pursue their applications once they fully understood the programme's challenges and expectations. IFA has regrettably concluded that, by and large, theatre groups in India prefer to get by on inspirational leadership, strong motivation and supportive personal networks. Theatre directors, long accustomed to operating in a relatively ad hoc manner, appear reluctant to introduce their groups to proper management systems and an open and democratic institutional culture.

Koothu-p-pattarai (KPP) received a planning grant to develop a two-year strategy for institutional growth in June 2002 and then a larger grant to implement that strategy in March 2003. KPP's plan was to consolidate and enhance its repertoire of productions; widen its audience base in Chennai and gain a following for its work elsewhere in Tamil Nadu; engage in promotional activities and create regular clients for its services and products; and generate

income by undertaking training programmes, workshops and contracted assignments, and offering short-term courses in acting and stagecraft.

KPP attained some but not all the targets it had set out to achieve during the first year of the grant. On the artistic side, the group's progress has been quite dramatic. It created six new full-length productions and two new street plays, and developed customised short plays for 22 clients. The productions were staged many times, at several venues, and for diverse audiences. It is also significant that KPP has identified a permanent space for its administrative and artistic work. KPP sees this space becoming a hub for artistic activity—rehearsals, performances, workshops and seminars—and a resource for Tamil theatre groups. The group expects in time to earn additional income by renting the space to other cultural organisations.

KPP's management has also been strengthened, although there is room for further improvement in this area. The Board of Trustees has been expanded, new office staff recruited and actors encouraged to take on various organisational responsibilities in an effort to facilitate the emergence of new leadership

in the group. However, the trustees need to set up Committees to monitor progress and set policy directions in key strategic areas, and establish a proper channel for communicating with the staff and actors. While four actors' groups were constituted to take responsibility for touring, promotion, audience-building and asset management respectively, these have not operated fitfully, largely because they have not been provided with adequate and consistent on-site guidance and feedback. This partly explains why KPP has accomplished less than expected in those functional areas. Despite these shortcomings, however, KPP raised approximately Rs 15 lakh through customised performances, theatre-based training, renting its lights and a grant from the central government in 2003-04.

In the coming year, KPP will strive to improve the functioning of the Board, coach a core group of actors to manage all operations, and generate a revenue inflow of Rs 25 lakh. Specific plans include initiating regular activities at the new space, creating and disseminating publicity materials, and organising a festival of productions, a major fundraising event and performance tours in five pockets of Tamil Nadu.



Saba Dewan: Research towards a documentary film on the courtesans of north India and the art forms associated with them.
Below and facing page: Stills from her video documentation of singer Daya Devi from Muzaffarpur, Bihar.



The histories of tawaif artists are even more fragmentary since the tawaif was an acceptable memory but an unacceptable living presence. The process of retrieval gets more complicated since the history is also a history of erasure, of her voice and the tradition that she represented, by various forces including the state.

23

Saba Dewan



Grant Allocations

Arts Research and Documentation

NISHTHA JAIN, MUMBAI

RS 5,00,000 OVER ELEVEN MONTHS

Production of a film on studio portraiture in India, which will explore the human and social dimensions that inform photographs and the experience of being photographed. The film will be concerned with how photographs occupy an intriguing middle ground between truth and fiction, and will seek to deconstruct them in terms of cultural influences, social aspirations and individual fantasies.

SHRI SIDDHESHWAR SHIKSHAN MANDAL,
SHOLAPUR, MAHARASHTRA

RS 4,96,700 OVER TWO YEARS

Documentation of heritage buildings in Sholapur, a town with a unique thousand year old architectural heritage, on which the rulers of the Deccan Sultanates, the Mughals, the Marathas and the British have successively left their stamp. Measure drawings and photographs of the buildings will be supplemented with documentation of their architectural history. The documentation will be used to mount an exhibition and enable the conservation of Sholapur's architectural heritage.

SHARADA SRINIVASAN, BANGALORE

RS 4,38,380 OVER TWO YEARS

Study of the cultural and artistic significance of metallurgy in Indian antiquity, integrating technical, archaeological and art historical

perspectives. Archival research and fieldwork to study craft traditions that continue to use various metals and alloys, and photographic and video documentation, will go into the writing of a book and a script for a documentary film series.

SHRIPRAKASH, RANCHI, JHARKHAND

RS 5,00,000 OVER ONE YEAR

Production of a documentary film titled 'Recording Guiya', which will explore the conditions that contributed to the unprecedented success of 'Guiya', an audio cassette released in the mid-1990s in Jharkhand. The film will examine the current popular music scenario and the future of oral traditions, focusing especially on the challenges and dilemmas of artists who stand at the intersection of technology, traditional practice, commerce and individual aspiration.

JAGAN SHAH, NEW DELHI

RS 4,40,290 OVER ONE YEAR

Creation of a comprehensive collection of materials on the Indian Peoples' Theatre Association (IPTA). Archival research, interviews with artists and institutional representatives, and the acquisition of reproductions of banners, posters, photographs, playscripts, songs, reviews and other critical writings on IPTA productions, will help to generate an account of the first collective, pan-Indian cultural movement in independent India.

DIRECTORATE OF MUSEUMS, GOVERNMENT OF ASSAM,
GUWAHATI

PRINCIPAL INVESTIGATOR: SAMIRAN BORUAH

RS 4,13,600 OVER TWO YEARS

Completion of the photographic documentation of manuscript paintings held in Vaishnavite monasteries and private collections in Assam. A digital catalogue of the scanned photographs will be created and made available to users through the Assam Museum, Guwahati.

K S NAGARAJAN, BANGALORE

RS 4,98,800 OVER TWO YEARS

The setting up of a multi-indexed and computerised database of Carnatic music. Apart from information pertaining to compositions, lyricists and composers, and literature on Carnatic music, the database will also have information on multiple composers of the same lyric, alternative versions of lyrics, Pallavis and Raagamallikas.

RAJULA SHAH, BHOPAL, MADHYA PRADESH

RS 4,94,892 OVER ONE YEAR

Production of a film on women potters. Focusing on the personal and artistic histories of two traditional women potters in Kutchh and Manipur respectively, the film will explore the intriguing ways in which they have negotiated the taboo of the potter's wheel and circumvented it through their own practice. Structured as a search for roots by a contemporary studio potter—who is also the *sutradhar*—the film will foreground a dialogue between tradition and modernity.

PARTNERS FOR URBAN KNOWLEDGE, ACTION AND
RESEARCH, MUMBAI

PRINCIPAL INVESTIGATOR: ABHAY SARDESAI

RS 4,68,000 OVER TWO YEARS

Documentation of literary practices in nine different languages spoken in Mumbai as well as the translation of selected texts between these languages. The resulting database will both facilitate further translations and function as a source of information about Mumbai's cultural cosmopolitanism and multilingual ethos.

LALIT VACHANI, NEW DELHI

RS 4,97,450 OVER TEN MONTHS

Production of a film on the New-Delhi based theatre group, Jan Natya Manch (Janam), critically exploring its history and contemporary practices. Combining archival footage and documentation of contemporary performances, the film will especially focus on the Nukkad Natak (street theatre) and its ability to create innovative contexts that facilitate significant involvement on the part of the audience.

MOUSHUMI BHOWMICK, KOLKATA

RS 4,24,425 OVER TWO YEARS

Research into and documentation of the repertoire of *biraha* (songs of separation) in the folk music of Bengal. Drawing upon perspectives from Indian aesthetics, history, folklore and ethnomusicology, the study will result in a musical travelogue in Bengali and English and the ensuing collection of songs and interviews will be placed in an archive of music.



People make Mira over in their own image and she is alternately a weaver, a potter, a tandoor-playing bhajan singer, an ascetic and sometimes she is a dervish dancing in wild abandon.

Anjali Panjabi



JANAKI ABRAHAM, NEW DELHI

RS 5,00,000 OVER TWO YEARS

Collaborative research on the visual culture of the Thiyyas, a matrilineal toddy-tapping community from north Kerala. An installation artist/set designer and an anthropologist will explore the ways in which identity is visually expressed and understood by the Thiyyas through their meticulous documentation of photographs, paintings, letters, family trees, marriage albums and videos, genealogies and myths of creation, and seek to re-present it through a multimedia installation/exhibition.

ANJALI PANJABI, MUMBAI

RS 5,00,000 OVER EIGHTEEN MONTHS

Production of a documentary film on the oral legends of Mirabai as narrated and sung by the lower castes of Rajasthan. The film will map the alternative texts and performance spaces that refigure a mainstream cultural icon, opening up issues of caste and transgression to scrutiny.

NIHARIKA DINKAR, NEW YORK

RS 1,94,899 OVER FOUR MONTHS

Dissertation research on Ravi Varma's Pauranik paintings, investigating the visual culture of early modernity in India with specific reference to the feminine icon in his mythological paintings. The researcher will also explore cross-currents between theatre, photography, cinematic imagery, the newly emerging industry for oleographs and popular prints in Ravi Varma's time.

VIMOR HANDLOOM FOUNDATION, BANGALORE

PRINCIPAL INVESTIGATOR: PAVITHRA MUDDAYA

RS 4,41,150 OVER NINE MONTHS

Research into and documentation of the history and weaving technique of the Molkalmuru sari from the Chitradurga district of north

Karnataka, unique for its combination of the Paithani and Ikkat techniques. With the assistance of a weaver from Molkalmuru, the researcher will oversee the production of samples. The documentation is expected to facilitate the revival and marketing of simplified versions of the saris.

VEENA NAREGAL, NEW DELHI

RS 3,50,000 OVER TWO YEARS

Research into traditions of performance and changing structures of patronage in Maharashtra. Investigating a variety of Marathi theatrical practices that emerged in the 1840s, the study seeks to document and understand the reconstitution of elite and popular performative forms in the second half of the 19th century. The resulting papers will contribute to scholarly research on the vernacular cultural and intellectual history of Maharashtra.

MALAVIKA KARLEKAR, NEW DELHI

RS 2,35,500 OVER ONE YEAR AND NINE MONTHS

Support for the publication of a book on the use of photography as a social tool by the Bengali upper class in the late 19th and early 20th century. The book will be published by the Oxford University Press and made available at a subsidised price.

KALAI FOUNDATION, CHENNAI

RS 5,00,000 OVER NINE MONTHS

Creation of a platform for shadow puppetry through a festival of performances and workshops across Tamil Nadu and Pondicherry. The tour will help shadow puppetry to gain wider recognition and facilitate the development of support systems for the puppeteers. It will also generate an audience for R V Ramani's 'Nee Engey', a feature-length documentary film that chronicles the undervalued art of the shadow puppeteer in south India.



HIMANSHU BURTE, MUMBAI

Rs 4,03,600 OVER ONE YEAR

Completion of an illustrated manuscript provisionally titled 'Include by Design: Architecture for the Inclusive Artplace', which delineates a new conceptual basis for designing public spaces for the arts in India. Funds will enable the manuscript to be recast for publication, pay for new photographs and illustrations to be developed and underwrite publication costs.

Arts Collaboration

SUKALYANI PAUL, KOLKATA

Rs 4,00,000 OVER EIGHTEEN MONTHS

A painter/puppeteer, a sculptor/puppeteer and a shoe designer/woodworker will develop full-fledged puppet theatre productions based on new techniques and styles of presentation that evolved out of their first stage of collaboration. The artists have also helped children from the red light area in Kalighat to establish a puppetry group of their own, which has performed in school contexts, and they now propose to assist the group to sharpen their skills and become self-reliant in the long term.

Arts Education

ATTAKKALARI CENTRE FOR MOVEMENT ARTS,
BANGALORE

Rs 13,94,850 OVER THREE YEARS

Development and implementation of a dance-in-education programme in schools and informal educational establishments in Bangalore. The programme will introduce students from diverse economic and social backgrounds to contemporary dance and movement arts, offer courses in dance teaching, conduct short

workshops for in-service dance teachers, and develop a dance education syllabus and curriculum for schools.

NILINA DEB LAL, KOLKATA

Rs 3,80,000 OVER ONE YEAR

A series of workshops for middle school children in Kolkata to create awareness about built heritage by locating it within the larger context of the history and culture of the city. Following preparatory research, educational packages will be developed to aid the workshops and site visits. Teachers from the schools will also participate in the programme in order to provide a link with formal classroom instruction.

KANWARJIT NAGI, PUNE, MAHARASHTRA

Rs 1,57,400 OVER ONE YEAR AND TEN MONTHS

Research towards a manual on bamboo toy-making for middle and high school children. A series of workshops and teacher training programmes will be held in urban and rural schools in Pune district to develop and test ideas for the manual, which will be written and published in Marathi and English.

CENTRE FOR THE STUDY OF CULTURE AND SOCIETY,
BANGALORE

Rs 17,04,956 OVER TWO YEARS

Development of an innovative, online graduate-level programme in cultural studies in collaboration with Kuvempu University. By designing new syllabi and curricula, developing textbooks, organising workshops, and offering a visiting faculty programme and courses on an Internet-based system, the Centre will build new forms of institutional linkages, especially with regional research and teaching institutions.



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, 2004, and the relative Income Statement for the year ended on that date, both of which we have signed under reference to this report. These financial statements are the responsibility of the management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with the Auditing Standards generally accepted in India. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the Financial Statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the Financial Statements. An audit also includes assessing the accounting principles used and significant estimates made by the management, as well as evaluating the overall Financial Statement presentation. We believe that our audit provides a reasonable basis for our opinion.

We further report that:

- (i) We have obtained all the information and explanations, which to the best of our knowledge and belief, were necessary for the purposes of our audit.
- (ii) In our opinion, proper books of account have been kept by the Foundation so far as appears from our examination of those books.
- (iii) The Statement of Financial Position and Statement of Income & Expenditure dealt with by this report are in agreement with the books of account.
- (iv) In our opinion, the Statement of Financial Position and the Statement of Income & Expenditure dealt with by this report have been prepared in all material respects in compliance with the applicable Accounting Standards.
- (v) In our opinion and to the best of our information and according to the explanations given to us, the Statement of Financial Position and the Statement of Income & Expenditure together with the notes thereon and attached thereto, give in the prescribed manner, the information required by the law, and also give a true and fair view in conformity with the accounting principles generally accepted in India:
 - (a) In the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2004; and
 - (b) In the case of the Income & Expenditure Statement, of the excess of Income over Expenditure for the year ended on that date.

Place: New Delhi
Dated : July 23, 2004

for Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants

(V. Rajaraman)
Partner

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2004

PARTICULARS		As at 31-03-2004 (Rs)	As at 31-03-2003 (Rs)
SOURCES OF FUNDS			
CORPUS FUND			
Opening balance	8,72,77,900		
Add: Contribution/Transfer during the year	33,00,000	9,05,77,900	8,72,77,900
SIR RATAN TATA TRUST CORPUS FUND			
Opening balance	58,54,815		
Add: Income for the year	5,17,747		
	63,72,562		
Less: Expenditure for the year	4,59,000	59,13,562	58,54,815
THEATRE DEVELOPMENT FUND (TDF)			
Opening balance	2,57,63,059		
Add: Income for the year	68,10,759		
	3,25,73,818		
Less: Expenditure for the year	11,92,322	3,13,81,496	2,57,63,059
SIR RATAN TATA TRUST DRAW-DOWN FUND FOR GRANTMAKING			
Opening balance	72,77,880		
Add: Income for the year	20,52,572		
	93,30,452		
Less: Transferred to Draw-down Commitment	14,32,190	78,98,262	72,77,880
INSTITUTION DEVELOPMENT AND ARTS EDUCATION GRANT			
Opening balance	1,00,98,544		
Add: Income for the year	6,42,295		
	1,07,40,839		
Less: Expenditure for the year	40,83,868	66,56,971	1,00,98,544
UNUTILISED GRANTS			
Opening balance of SRTT Draw-down Fund grant commitment	8,61,107		
SRTT Draw-down Fund grant commitment for the year	14,32,190		
	22,93,297		
Less: Grant disbursement	11,30,000	11,63,297	8,61,107
CAPITAL ASSET FUND		31,77,340	27,44,678
ACCUMULATED SURPLUS		88,37,784	70,69,307
TOTAL		15,56,06,612	14,69,47,290
APPLICATION OF FUNDS			
FIXED ASSETS (AT COST)		31,77,340	27,44,678
INVESTMENTS (AT COST)		14,73,77,840	13,47,66,279
CURRENT ASSETS (NET)			
Current Assets	50,93,094		
Less: Current liabilities	41,662	50,51,432	94,36,333
TOTAL		15,56,06,612	14,69,47,290

Significant Accounting Policies and Notes Annexed

INCOME STATEMENT FOR THE PERIOD APRIL 1, 2003 TO MARCH 31, 2004

PARTICULARS	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	68,65,190	82,22,573
DONATIONS	24,02,867	16,98,456
INTEREST ON INVESTMENTS	1,29,92,615	96,71,377
MISCELLANEOUS INCOME	1,12,570	1,02,783
TOTAL	2,23,73,242	1,96,95,189
EXPENDITURE		
GRANTS UNDER CORE PROGRAMMES		
<i>Arts Research and Documentation</i>	48,06,700	32,70,000
<i>Arts Collaboration</i>	5,97,500	20,15,500
<i>Arts Education</i>	21,17,856	10,48,000
	75,22,056	63,33,500
<i>Less: Expenditure met out of TDF funds</i>	4,74,300	-
	70,47,756	63,33,500
THEATRE DEVELOPMENT PROGRAMME		
<i>Grants for theatre development</i>	4,74,300	17,92,000
<i>Management expenses</i>	7,18,022	5,28,107
INSTITUTION DEVELOPMENT AND ARTS EDUCATION COSTS		
<i>Institution development expenses</i>	15,48,505	19,02,139
<i>Arts education management costs</i>	4,17,507	4,42,466
OTHER PROGRAMMES	75,155	1,35,334
	1,02,81,245	1,11,33,546
<i>Less: Expenditure met out of own funds</i>	34,16,055	29,10,973
EXPENDITURE MET OUT OF OWN FUNDS	68,65,190	82,22,573
OPERATING EXPENSES	34,16,055	29,10,973
BOARD OF TRUSTEES AND COMMITTEE MEETING EXPENSES	48,61,949	55,18,846
FUNDRAISING AND PROMOTIONAL COSTS	3,63,511	3,61,619
FIXED ASSETS ACQUIRED	13,65,399	7,91,962
	4,32,662	3,06,990
TOTAL	1,73,04,766	1,81,12,963
SURPLUS OF INCOME OVER EXPENDITURE	50,68,477	15,82,226
INCOME APPROPRIATION STATEMENT FOR THE PERIOD APRIL 1, 2003 TO MARCH 31, 2004		
ACCUMULATED SURPLUS; OPENING BALANCE	70,69,307	64,87,081
ADD: SURPLUS FOR THE YEAR	50,68,477	15,82,226
TOTAL	1,21,37,784	80,69,307
LESS: AMOUNT TRANSFERRED TO CORPUS FUND	33,00,000	10,00,000
ACCUMULATED SURPLUS; CLOSING BALANCE	88,37,784	70,69,307

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

- Expenditure and Income are recognised on accrual basis.
- (a) Grants to the extent utilised for revenue purposes are taken as income.
(b) Assets acquired are treated as expenditure as these are met out of the current year's income and the assets so acquired are shown notionally as fixed assets at cost by contra credit to a Capital Asset Fund.
(c) Since the entire cost of fixed assets is met out of revenue, no further depreciation is charged.
(d) Assets disposed off or written off are deleted both from the gross fixed asset and the corresponding Fund Account.
- Income from investment of dedicated grant funds is credited to the respective grant funds.
- (a) Investments are shown at cost. The diminution in the value of investments, if any, is intended to be accounted for at the time of disposal, since in the normal course, the investments are intended to be held on a long-term basis.
(b) Premium paid and discount earned on investment of securities are apportioned over the term of such securities and adjusted in the interest income account.
(c) 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.
- Retirement benefits to officers and staff in the form of superannuation and gratuity are funded by means of policies taken with the Life Insurance Corporation of India. Leave encashment is provided by means of actual payment when leave is encashed.

B. Notes

- Out of the theatre development fund, a sum of Rs 33,12,813/- would become refundable to the Ford Foundation on 01.04.2005, if the same is not utilised before 31.03.2005.
- Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the fund having surplus investments.
- Miscellaneous income includes Rs 44,463/- as refund of unutilised grant.
- Donations include Rs 19,71,802/- being funds raised through Indian sources for which IFA can draw down an equal amount in the next financial year from the Sir Ratan Tata Trust Draw-Down Fund.
- Previous years' figures have been regrouped where necessary.



Board of Trustees

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Chair

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APARNA SEN, Market Research, Kolkata

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M LAKSHMINARAYANAN, Finance, Bangalore

LALIT BHASIN, Law, New Delhi

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PRIYA PAUL, Industry, New Delhi

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A RAVINDRA, Civil Service, Bangalore (From September 21, 2003 till February 15, 2004)

ROMI KHOSLA, Architecture, New Delhi (From February 15, 2004)

SHANTA GOKHALE, Literature, Theatre, Mumbai

SHYAM BENEGAL, Cinema, Mumbai

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TARA SINHA, Communications, New Delhi (Till February 15, 2004)

VIJAY CRISHNA, Industry, Theatre, Mumbai (Till February 15, 2004)

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Executive Director

ANJUM HASAN
Programme Executive

GEORGE JOSE
Programme Executive

MADHUBAN MITRA
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ARUNDHATI GHOSH
Manager: Communications and Fundraising

T C JNANASHEKAR
Manager: Management Services

C SURESH KUMAR
Coordinator: Management Services

JOYCE GONSALVES
Information Officer

JUDY DAS
Programme Associate (From August 1, 2003)

SHONALI ADVANI
Programme Associate (From September 1, 2003)

ANNAMMA THOMAS
Secretary (Till August 29, 2003)

NANDINI
Front Office Assistant





I want to write my book
for those who care for the
song and also for those
who care for the story. The
story is going to be one of
a journey, or several
journeys. A story of roads
travelled and people
encountered, of singers
who sing and of people
who listen. It will be their
story and my story; a story
of many loves and many
longings and many
birahas.

Moushumi Bhowmik



I F A

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