

**INDIA
FOUNDATION
FOR THE
ARTS**

ANNUAL REPORT 2005-06







INTRODUCTION

A recent survey by PricewaterhouseCoopers Pvt Ltd indicates that between 2005 and 2010 the global entertainment and media industry will see an annual growth rate of 6.6% and a rise in value from the current US\$1.3 trillion to US\$1.8 trillion. Interestingly, the survey suggests that the entertainment and media industry in the Asia-Pacific region is expected to have the highest growth rate of any region in the world. This industry includes forms like filmed entertainment, television networks, recorded music, internet advertising, and magazine, book and newspaper publishing.

Even though a great deal of what is categorised as 'the arts'—live performance and visual art to take two examples—is not included in this sector, it is likely that these developments will eventually impact the entire universe of the arts. The growth of the Internet or sectors like television and book publishing, for instance, creates opportunities for increased dissemination of the arts. A proliferation of such channels also means that there is scope for diversification in the kind of work and ideas that are transmitted through these media.

India Foundation for the Arts (IFA) is alive to the possibilities that such an expansion holds. The funding category 'Special Grants'—which we introduced last year—is especially focused on projects concerned with strengthening arts infrastructure, business development in arts organisations, and issues of livelihood and sustenance.

Our Special Grants recognise that even though markets for the arts might be expanding, these markets need to be tapped through carefully thought-out projects. While the arts naturally need audiences and buyers, they also need inter-

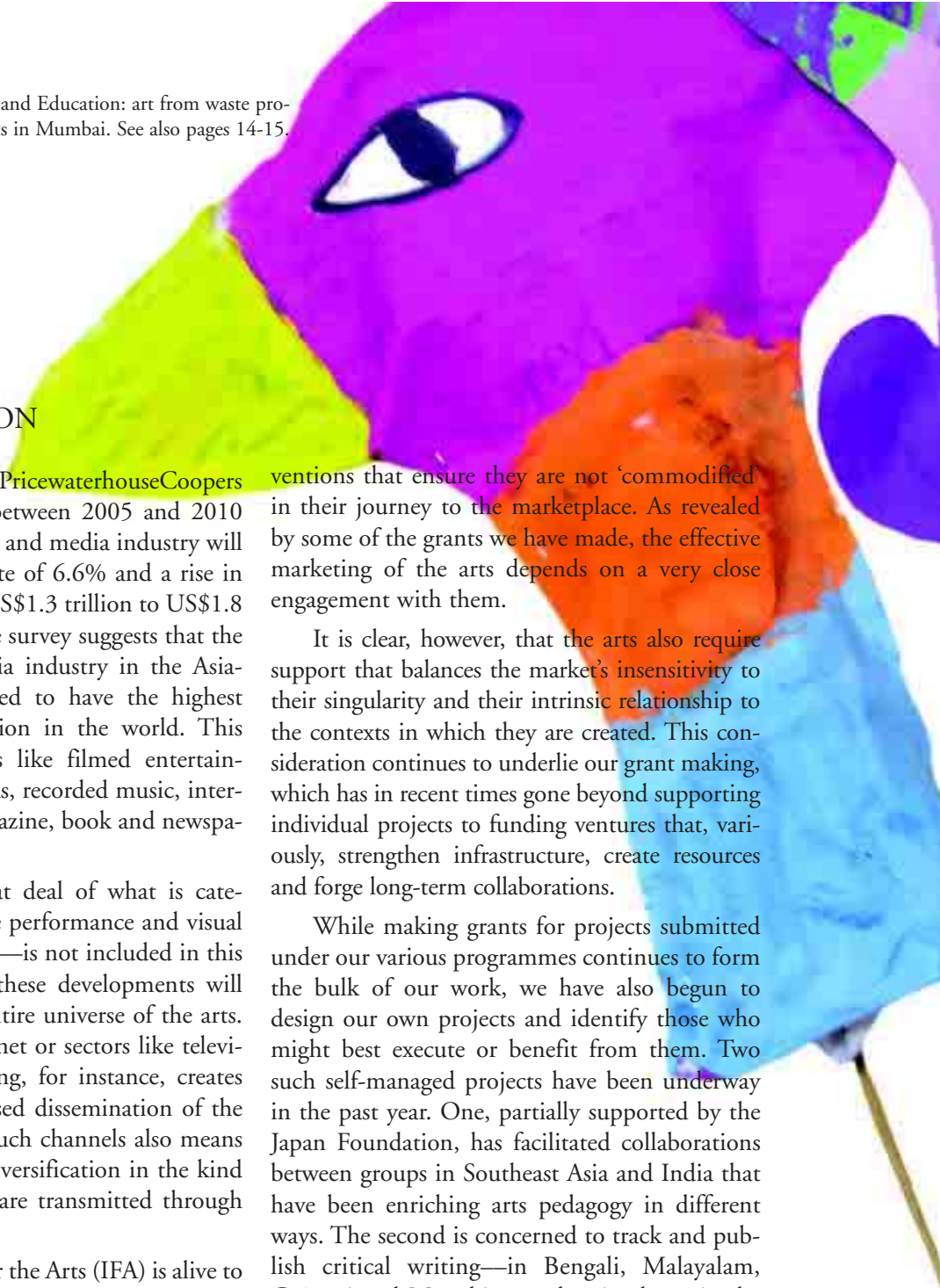
ventions that ensure they are not 'commodified' in their journey to the marketplace. As revealed by some of the grants we have made, the effective marketing of the arts depends on a very close engagement with them.

It is clear, however, that the arts also require support that balances the market's insensitivity to their singularity and their intrinsic relationship to the contexts in which they are created. This consideration continues to underlie our grant making, which has in recent times gone beyond supporting individual projects to funding ventures that, variously, strengthen infrastructure, create resources and forge long-term collaborations.

While making grants for projects submitted under our various programmes continues to form the bulk of our work, we have also begun to design our own projects and identify those who might best execute or benefit from them. Two such self-managed projects have been underway in the past year. One, partially supported by the Japan Foundation, has facilitated collaborations between groups in Southeast Asia and India that have been enriching arts pedagogy in different ways. The second is concerned to track and publish critical writing—in Bengali, Malayalam, Gujarati and Marathi—on the visual arts in the first half of the twentieth century.

Alongside supporting arts practice and scholarship that is fresh and relevant, we plan increasingly to provide for the creation of infrastructure, resources and expertise that will go a long way in strengthening the field and consolidating our role as the country's leading independent funder of the arts.

Anmol Vellani
Executive Director
November 2006

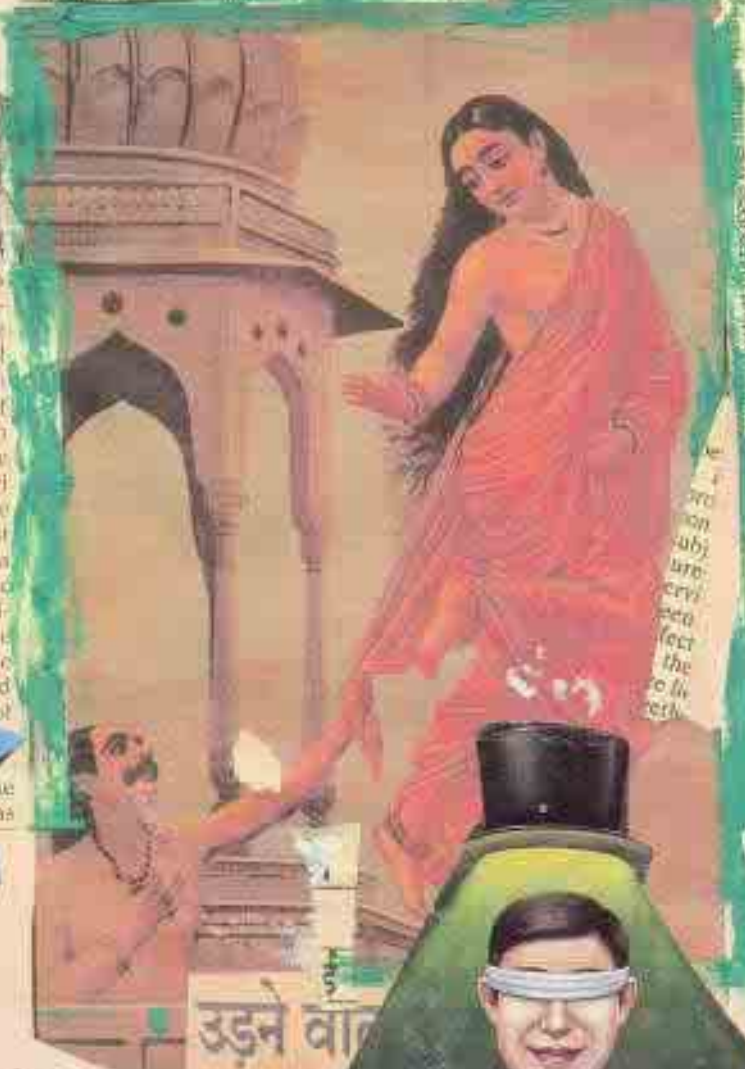


disaster is almost certain to happen
 when making up some notes his use of the word 'indian' suggests to
 very bad luck for a player whose colleague took over his
 shoulders his reflection.

Ravi Varma, born in the village of Kaimanoor in a feudal family with a small fiefdom and ties
 with the royal house of Travancore, was nurtured in an orthodox household with a
 remarkably cultured milieu. Ravi Varma was committed to scriptural learning, the orthodox
 aspect of which was complemented by his love of epic and classical literature. A natural boldness
 and imagination made him a progressive, at par with the more enlightened princes of his time but
 with the educated elite that was, in the second half of the nineteenth century, converting a
 diffuse patriotism into a national purpose that was in the paradoxical ideology of the Indian
 renaissance, conservative and modern at once. Here it is sufficient to mention that even in auto-
 portrait he became the most celebrated professional painter of his time, casting his image in the
 modern sense of an individual genius charged with the ambition to devise, single-handed, a pan-
 Indian vision for his people.



When art pos
 Varma (1848-1906) flowered at a
 time when the Mughal and Raj-
 put traditions of painting were
 on the decline and no new school
 could emerge because the British
 were undermining all vestiges of
 Indian culture. Given his own
 family's background in the
 western style of painting, Ravi
 Varma tried to combine the
 obvious naturalism of the west
 kind of European painters with a
 sentimental regard for the cosmic
 deities. His work thus embodied
 the Hindu audience's vague
 nostalgia for the deities of the
 past, related to the background
 of the artist's zeal of



When we come to Ravi
 learning process for Ravi Varma was indirect and even arduous. He may have been
 by his uncle Raja Raja Varma and then, when he had come as an adolescent to live in
 the court painter Kunnisswami Nair, who was himself
 from his apprenticeship of the Court painter. Theodore Jensen, came
 to impart the technique to Ravi Varma. In 1868 a Dutch painter, Theodore Jensen, came
 to the Travancore Maharaja but even on the latter's request only consented to allow the young
 Ravi Varma to watch him paint. Finally when he got his box of oil paints ordered from Madras to
 his uncle, Kerala Varma. Ravi Varma, was in his early twenties and had struggled to gain the
 technique for about nine years. See Vamsi Varma, op.cit. pp. 3-8.
 What I would like to point out!



EXTENDING ARTS PRACTICE

Groundbreaking achievements in the arts often occur unexpectedly. Amrita Sher-Gil's paintings, Salman Rushdie's novels or Uday Shankar's vision of modern dance, were not born in a vacuum but neither were they the result of conscious nurturing on anyone's part. So while it is difficult to anticipate radical ideas in the arts, it is entirely possible to encourage the development of a milieu that is hospitable to such ideas.

This is the intention behind our Extending Arts Practice programme. It was launched in July 2005 to support the innovative, the untried and the fresh in the practice of the arts. At the same time, we do not want to make a fetish of the new: artists may be searching for another direction for their art even if they are not seeking to produce self-professedly experimental work. In a culture that is not generally encouraging of the exploratory and the open-ended, our primary aim is to give artists the confidence to try out new ideas and look for fresh ways in which to express themselves.

The four grants we have made so far all involve a kind of creative re-ordering of the prevalent terms of practice in different fields. Equally the artists we have supported wish to connect their practice with specific cultural histories or with aspects of contemporary society.

The variety evident even in this small list points to the range of viewpoints and approaches that this programme can accommodate.

At one end of this spectrum, we have a media artist like Ashok Sukumaran whose artworks challenge our unquestioning use of technology in a culture of passive consumption, while also extending the field of media art itself. At the other end is the filmmaker Kamal Swaroop, who too is extending our understanding of filmmaking by engaging with students of film and related disciplines. In this way he is highlighting issues not just relevant to filmmaking (and its forgotten connection with literature, photography and painting), but also to arts education.

In time we intend to organise meetings and seminars on themes relevant to the programme—like interdisciplinarity in the arts or the value of artistic innovation. These would have the twin functions of alerting us to interesting work being done in the arts, while helping to stimulate discussion on approaches to arts practice that we feel ought to have greater currency.

GRANTS

Kamal Swaroop, Mumbai

Rs 2,27,500 over three months

Towards identifying partner institutions, developing course books and film study capsules, and fixing a time schedule for a series of workshops to be conducted for students of film, design and creative writing. The eventual workshops will lead to the creation of a story-board on the life of the pioneering filmmaker, Dadasaheb Phalke. By bringing together students of these various disciplines, the workshops will explore 'the industrial mode of production' in cinema—something which Phalke exemplified and which the current specialisation in the arts no longer allows for.

Bodhaditya Bandopadhyay, Kolkata

Rs 5,00,000 over eighteen months

For the making of a non-fiction film based on the Bengali text *Hutom Pyanchar Naksa*. The film will use the text—which documents the excesses, decadence and cultural richness of nineteenth-century Bengali bhadrakalok—as an entry point to explore the silences in the narratives of colonialism and modernity. Envisaged as a dialogue between the past and the present, the film will involve extensive documentation and interpretation of public life in contemporary Kolkata and of various subaltern art forms, revisiting places and practices mentioned in the text.

Taran Khan, Aligarh, Uttar Pradesh

Rs 4,00,000 over two years

For a writer and a filmmaker to make a documentary film on the significance of Sufism in the lives of mofussil communities in the Awadh region of Uttar Pradesh. The grandfather and granddaughter pair will begin by looking at the changing perceptions of Sufism within their own family and then branch out to explore the intersection of religious belief, cultural practice and social mores in the Awadh region.

Ashok Sukumaran, Mumbai

Rs 5,03,000 over two years

For the creation of a series of public installations based on proto-typical electronic arrangements. The intention behind these pieces is to draw attention to the pervasively 'wired' nature of our environment. At the same time, by working with simple, almost everyday arrangements and exhibiting outcomes in public places, the project will also critique 'hi-tech' media art that operates exclusively in galleries or laboratory-like spaces. Documentation of the installations will be made available through an online archive.

'Phalke believed that the image is not invented but is already pre-existent in the minds of the audience. So in order to locate the image you have to either find the audience or create them. In the end, no matter what, the audience is the author and the producer themselves, not individually but collectively.'

Filmmaker Kamal Swaroop on
Dadasaheb Phalke.

... would be
... I write to reveal

the barrel of the gun is a tube containing

photographic lens. Behind, and mounted

the butt, is a large cylindrical

in which is a brain of clockwork.

photographic gun to record

them now. I know the secrets of
God, of hell and heaven. But to
reveal them now would be
suicidal. Never mind, I will tell
you what they are next week.



000 Dada's first wife, **Kelika**, and child die

in Bengal

the plague in Godhra



URLEST

Dada's photography shop (title -

photographs

snatching **LENS**) for fear of persecution, **"Adhaba"**,



from the city.

the play.

revolver.

Seizing

brought the window of the room a lot
... seen beyond a portion of the wall over
... All he could make out was that a couple of oil
... on the wall. Was this the studio of Mr Chowdhury?
... work in it now?



"Police and

prisoner

confess

a report.

Light



Photos by

1901 ... Wandering heartbroken after the death of

wire.

his first wife, **Kelika**, a **gold** **inda**

Radiotelegram.

meets one of Lumiere's forty magicians,

CARL HERTZ

in Baroda, learns

Manindranath

chemistry **MAGIC** and Mechanics. Phalke

image of

THE WORLD'S turns **Kelika**, a name inverse.

"Mother India"



NEW PERFORMANCE

Rarely are the performing arts in India daring in form and content, ready to portray multilingual realities, prepared to undertake genre-defying experiments or willing to extend beyond middle class sensibilities and preoccupations. The compulsions of state patronage, the market fixation of corporate sponsorship and the constitution of the festival circuit collude in keeping performance within strict disciplinary and monolingual boundaries.

It was in this context that IFA's New Performance programme was introduced during the year. It provides artists with opportunities to explore new modes of making and presenting performance, to reach beyond their own specialisation to create new performance styles or forms, or to generate content that introduces spectators to new perspectives and realities. In brief, this programme's interest lies not in entertainment forms but in work that challenges those who create it and those who witness it.

Three grants have been made so far. One has supported dancer Jhuma Basak to consolidate Versedance, an unusual experiment to reintegrate literature, theatre, music and dance. The grant enabled Jhuma to develop three short pieces of Versedance. She also guided students from the literature departments of two universities in Kolkata to use this novel performance form to illuminate and negotiate prescribed texts in a manner that formal classroom teaching cannot do. The enthusiasm with which this intervention was received by both students and faculty suggests that Versedance has a promising future in educational contexts.

Pondicherry-based theatre group Adishakti received a grant to create a production which also strives to cross genres in combining theatre and shadow puppetry, and draws on contrasting material from different cultures to contemplate the philosophical and cultural significance of racing and competing.

Finally, Sunil Shanbag's theatre production *Cotton 56, Polyester 84*, on the history and culture of Mumbai's mill workers, was developed with our support and premiered in February 2006. The performance has been very well received by audiences and critics alike. Reviews celebrated the play's authentic portrayal of chawl life, calling it "a gritty true-to-life saga".

GRANTS

Jhuma Basak, Bangalore

Rs 5,36,700 over five months

For the further development of a new performance form called Versedance. Three short pieces of dance-theatre, based on poems by Rainer Maria Rilke, Amrita Pritam Singh and Jibonananda Das, will be created and performed in Kolkata. The educational possibilities of Versedance will also be explored with students at two universities in the city.

Adishakti Laboratory for Theatre Art Research, Pondicherry

Rs 6,40,000 over six months

For the creation of a production on *The Hare and Tortoise*, which will combine theatre and shadow puppetry. Through constant improvisations and experiments with the puppets, a script—which looks at famous races and a few imagined ones, with characters from Indian epics as also from other cultures—will be further developed and layered. Members of the theatre group will also train under resource persons from various traditional forms to develop the content of the production.

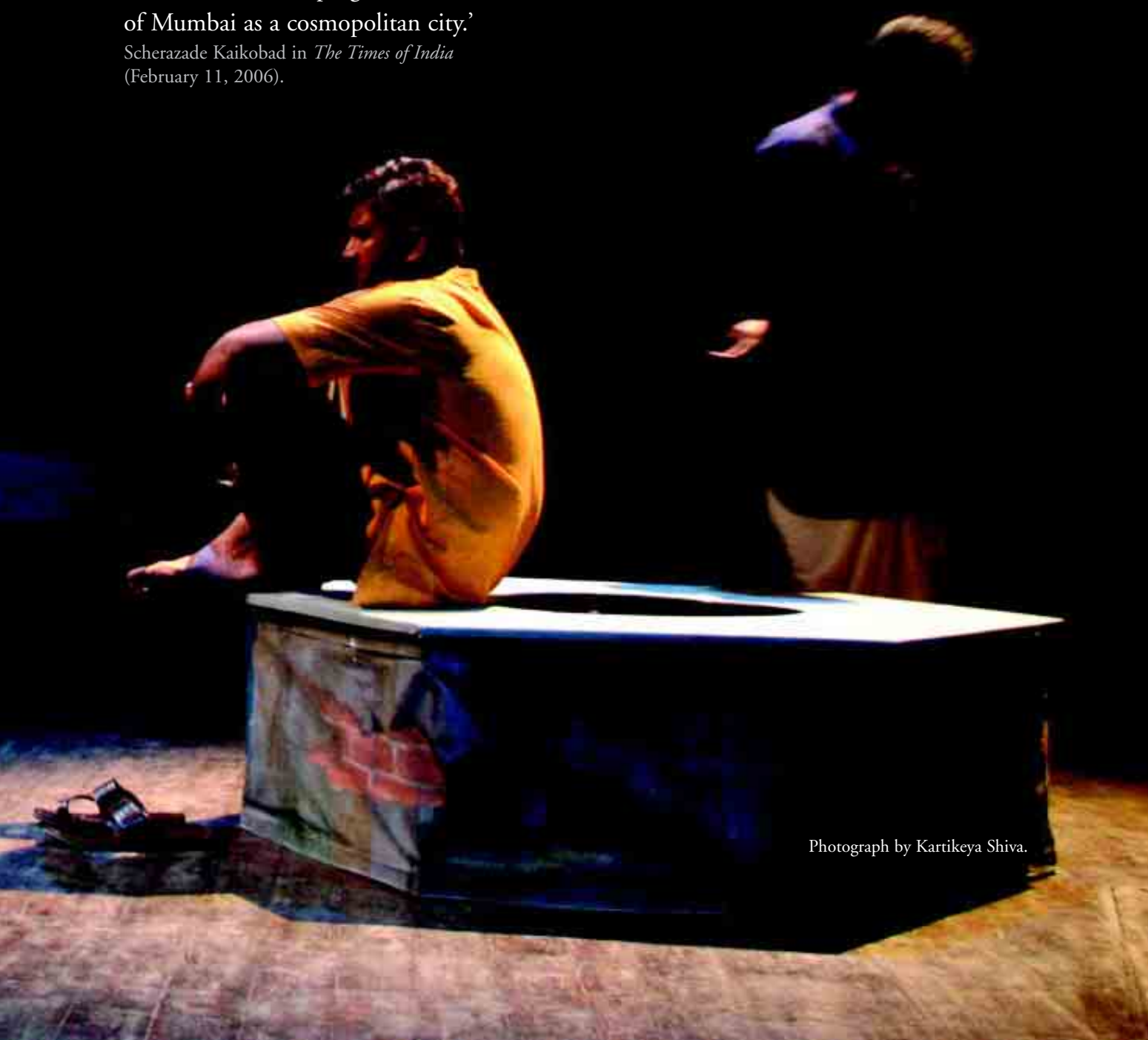
Sunil Shanbag, Mumbai

Rs 4,36,000 over four months

For the creation of a theatre production that will bring to light the suppressed history, subculture and marginalised lives of the mill workers of Mumbai, who lost their jobs en masse as a result of the textile strike in the 1980s. The mill workers once exercised a very strong influence on Mumbai's culture, but their plight has largely been ignored in the raging public debate and legal battles over the future development of the mill lands. The production will be shown to mainstream audiences as well as working class communities in the mill lands area and elsewhere.

‘Clearly what *Cotton 56, Polyester 84* appears to be offering is an alternative city narrative, voicing a seldom-heard perspective of the history of a people that have left an indelible imprint on the labour movement of India, and of a space whose cultural dynamics has been instrumental in shaping our notion of Mumbai as a cosmopolitan city.’

Scherazade Kaikobad in *The Times of India* (February 11, 2006).



Photograph by Kartikeya Shiva.

ARTS RESEARCH AND DOCUMENTATION

For the first time, IFA made as many as four grants that support research towards novels on subjects such as the urbanisation of a refugee colony in post-partition Kolkata, the cultural history of the town of Tiruchenkode in Tamil Nadu, and the rise and fall of Carnatic music as a dynamic social form. While research towards fictional work has always been within the scope of this programme, it is only these recent projects that have been able to combine an excitement about fiction writing with the urge to address serious research questions.

Meanwhile, filmmaking on the arts continued to attract a substantial number of grants. The five films we have supported this year cover subjects like family photo-albums, the sacred Buddhist dance theatre of *Chham* in Sikkim, and the lifestyles and dramatic practices of a 120-year old travelling theatre company from Andhra Pradesh.

Support was also extended to projects that are significant as basic documentation but are also expected to further research and practice. One grant for updating and digitising an existing database on performance spaces in Karnataka will facilitate tours by theatre groups, while another grant for photographing and annotating an important collection of 5,500 Indian miniature paintings in a museum is expected trigger new art historical research.

In the last decade, the programme has supported over 90 projects. This represents a rich and varied corpus of work and IFA remains committed to funding research and documentation in substantial and enlightened ways. However, arts practice and research have changed considerably in the last ten years and we feel that the time is right for a review of the programme. The review will revisit the programme's history, assess its impact and envisage its future.

This programme was started in 1995 in response to a perceived lack of support for serious arts scholarship, documentation and archival initiatives. Given the dearth of institutional spaces for research and documentation in the arts, one of the key decisions in the early years was to support individuals—not just scholars but also arts practitioners—so as to trigger critical reflection in relation to arts practice, while allowing for the insertion of the per-

sonal and the subjective in the domain of research. In addition, we have funded documentation that has addressed livelihood issues, triggered advocacy and action in the field of heritage conservation, and created invaluable reference points for scholarship.

One of the key questions to be addressed by the review, therefore, would be whether we should continue to remain open to various kinds of research or sharpen our focus for greater impact. The review will also determine whether our current emphasis on supporting individuals should be retained or sacrificed in favour of energising institutional spaces for arts research. If we continue to place value on the individual researcher, however, it would be important to envisage ways of connecting and consolidating these discrete endeavours to create a vibrant environment for enquiry and reflection.

GRANTS

Nivedita Rao, Mumbai

Rs 3,01,500 over three years

For research into the *Bharuds*—allegorical verses from the middle of the fifteenth century attributed to Sant Eknath. Compiled by the followers of the Bhakti saint, *Bharuds* exist in Maharashtra as written texts, apart from being recited as poems, sung as bhajans and kirtans, and dramatised during the pilgrimage of *vari* and other religious occasions. Combining ethnographic study of the *vari* with the social histories of the performers, the research will engage with the making of this marginalised cultural tradition and examine the differences between its oral, written and performative forms.

Perumal Murugan, Namakkal, Tamil Nadu

Rs 3,28,500 over two years

For research towards the writing of a novelised history of Tiruchenkode in Namakkal district, Tamil Nadu. A town with an ancient history, Tiruchenkode is today marked by its hill temple dedicated to Murugan and

Ardhanareeswara but is also known for its vibrant modern industry. In the course of writing a historical account of Tiruchenkode, the author will document references to the town in literature, folklore and mythology, analyse the town's design and study its ritual and religious life.

Arghya Basu, Kolkata

Rs 5,00,000 over two years

For the making of a film exploring the cultural history of Tibetan Buddhism in Sikkim through the sacred dance theatre of *Chham*. The film will examine this ritual dance as it shapes and is shaped by its religious and cultural contexts. It will also track the mutations in its traditional meanings resulting from modernity and education. Titled *The Listener's Tale*, the film seeks to be a witness to the contradictions and counter-forces that sustain this ancient art practice, the plurality of meanings it generates, and the active dialogue between the consciousness of the performers of *Chham* and its spectators.

Poomani, Kovilpatti, Tamil Nadu

Rs 4,18,000 over two years

For preparatory research towards a novel about the caste wars waged by the Nadar community in Tirunelveli and Madurai districts in Tamil Nadu during the nineteenth and twentieth centuries. Based on an examination of archived police, court and other documents of the colonial administration, the novel will transform factual history into an emotionally 'true' portrait of those turbulent times in the life of the Nadar community, which in turn fed into the larger Indian struggle for independence.

Urmila Bhirdikar, Pune, Maharashtra

Rs 4,25,800 over eighteen months

For research into the history of Marathi Farce in the late nineteenth and early twentieth century. The project will take into account the social critique implicit in this form of theatre as well as study female impersonation, which was a characteristic of all Marathi theatre of this period. The research will lead to the writing of a monograph, translations of two Farces, and the creation of an archive of documents on the subject.

Photograph by Arghya Basu of Kanchen Dzonga as a warrior deity, Pangtoed *Chham*, Pang Lhabsol.





‘Lav and Kush grew up and donned the young form of Ram and Lakshman. The very same actors became older still and appeared on stage as Bhishma and Dronacharya, stroking their white beards. As time, the biggest theatre person, drew the curtains, these actors became mere memories . . . the one thing that did not change was the plays they performed.’

Filmmaker K M Madhusudhanan on Surabhi, a 120-year old theatre company from Andhra Pradesh and the subject of his film.

Vivek Narayanan, New Delhi

Rs 4,97,769 over two years

For research towards a novel on the rise and fall of Carnatic music as a dynamic social form from the 1920s to the 1960s. The researcher will consult archival material on the lives of Carnatic musicians and the technical innovations made within the music during this period; interview performers and critics associated with this phase of the music; and consult scholars working on Carnatic music. The project will also lead to English translations of selected memoirs written by Carnatic musicians, which will be useful for the novel but can also be more widely disseminated.

Centre for Studies in Social Sciences Calcutta, Kolkata

Principal Investigator: Manas Ray

Rs 3,52,000 over two years

For research towards two novels—in Bengali and English—on the journey of a refugee colony to urbanity in post-partition Calcutta. Envisaged as a border-crossing genre, the proposed novels will explore the interface between ethnography, history, memoir and fiction. Dwelling on the texture of the ordinary and familial history to construct an archive

of pain, anguish and hope, the novels are expected to challenge nostalgic accounts of the afterlife of the Bengal partition.

Saba Dewan, New Delhi

Rs 4,99,000 over one year

For post-production work on a film titled *In Search of Umrao*, exploring the social and cultural history of the *tawaiifs* of north India. The film focuses on the art forms associated with the *tawaiifs* and the relationship between aesthetic expression and sexual identity. Through the story of a lost *thumri* sung by Rasoolan Bai, whose career as a performer overlapped with significant transitions in both the practice of music and public female sexualities, the film will examine the major shifts in the tradition's history.

Sri Nilakanteshwara Natya Seva Sangha, Heggodu, Karnataka

Rs 4,50,000 over one year

For updating and digitising a database on performance spaces in Karnataka. The updated database will contain information on the location of each space, the nature of its stage and auditorium, its seating capacity, rental details, spatial dimensions, the types of other spaces attached to it, and the equipment available. The database will be available to theatre groups, students of theatre and research scholars on a CD and will eventually be uploaded onto a website.

K M Madhusudhanan, New Delhi

Rs 5,00,000 over one year

For the making of a film on Surabhi, a 120-year old travelling theatre company from Andhra Pradesh. Envisaged as a journey with the repertory company, the film, titled *Mayabazar*, will examine the everyday activities of these travelling actors and their families, rehearsals, exercises, the staging of the plays based on the epics and the puranas, the audience, sets, make-up and costume design. The film will also explore the traces of Parsi theatre, silent cinema from the Phalke era and the paintings of Raja Ravi Varma in the design of the theatre company's sets and costumes.

Amitabh Chakraborty, Kolkata

Rs 4,58,000 over six months

For the production of *Bishar Blues*, a film on the fakirs of Bengal, examining their music and their deeply spiritual everyday life as a living practice of radical syncretism. *Bishar*, the deviant branch of Islam practised largely by the lower castes, does not sacralise the *Shariat*, and its history in Bengal is replete with the assimilation of Buddhist, Tantric and Vaishnavite traditions and practices. In a context where Islam is increasingly under attack from different quarters, the film seeks to open up a crucial debate on secularism.

Sandesh Bhandare, Pune, Maharashtra

Rs 4,80,000 over two months

For the editing, designing and printing of *Tamasha: Ek Rangadi Gamat*, a book in Marathi on the Tamasha folk theatre form. The book—one of the outcomes of an IFA-supported documentation project—will contain about 250 photographs, and the accompanying text will describe the different forms of Tamasha prevalent in Maharashtra as well as the lifestyles of its performers.

Lalbbhai Dalpatbhai Institute of Indology, Ahmedabad

Rs 4,31,000 over sixteen months

For digital photography and annotation of some 5,500 miniature paintings largely from the Jaina traditions of Gujarat and Rajasthan. The paintings, ranging from the seventeenth to the early twentieth century, form an eclectic and unique collection. The biggest number is found in various Jaina manuscripts. The project will improve scholarly access to the miniature paintings and facilitate preservation of the original materials.

Nishtha Jain, Mumbai

Rs 5,00,000 over nine months

For the production of a film on family photo-albums. The film will explore personal relationships to photo-albums. It will look at

how photographs can make for identification and a sense of continuity with the past, how they preserve memories, how albums are constructed on the basis of an idealised notion of family, and how they can move from having purely personal meaning to taking on historical and archival relevance.

**Centre for Studies in Social Sciences
Calcutta,**

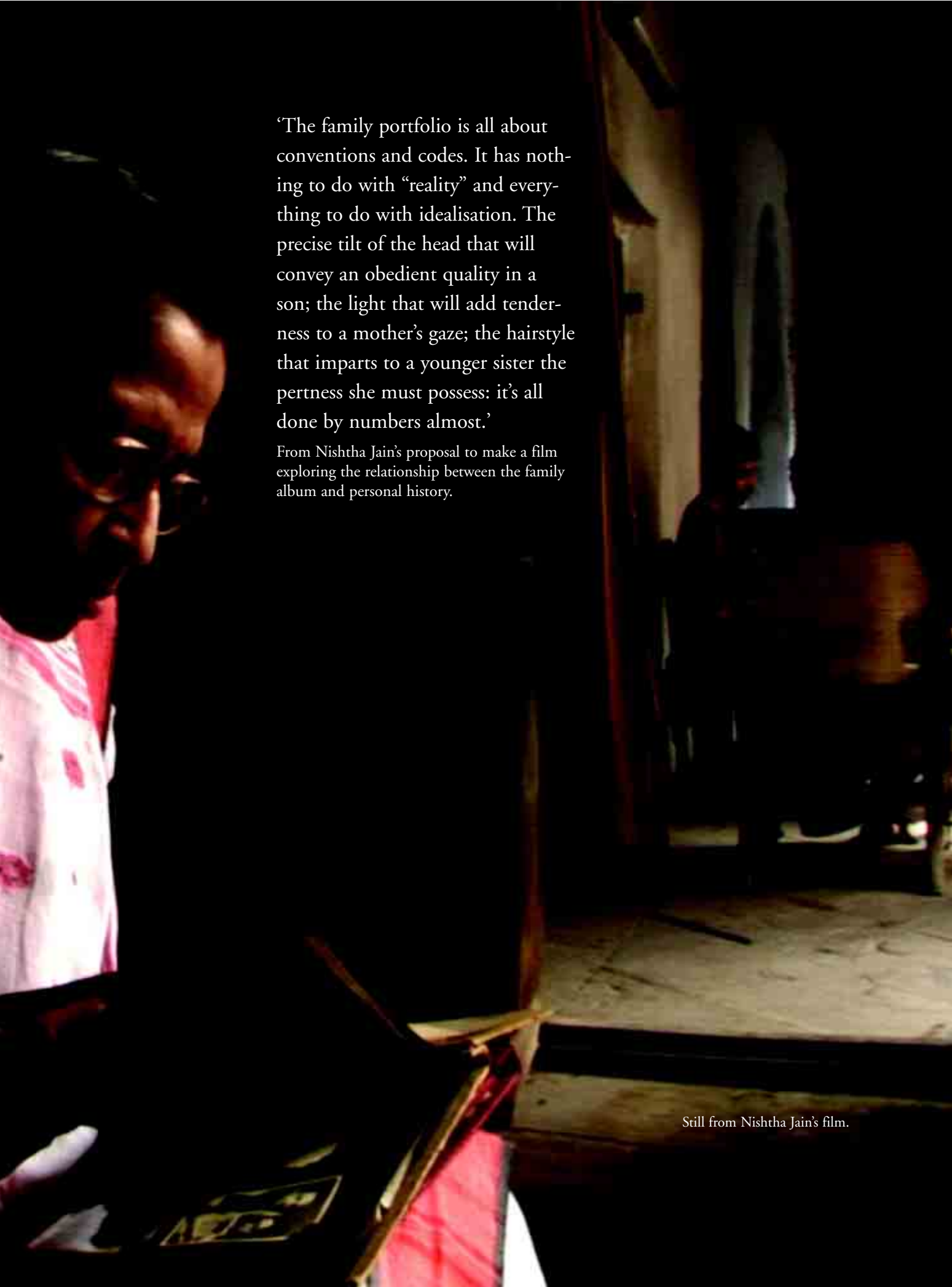
Kolkata

Principal Investigator: Gautam Bhadra

Rs 4,78,000 over two years

For the publication of a book that documents the history of print advertising in the Bengali language, analysing its various forms and modes, and the media through which it was displayed and printed. The book will also catalogue commercial artists and their contribution to text and visual, and the impact of advertising on the material culture of Bengali households and patterns of consumption. In addition, a visual archive of over 3,000 documents will be made available on the Internet to trigger further research in the area.





'The family portfolio is all about conventions and codes. It has nothing to do with "reality" and everything to do with idealisation. The precise tilt of the head that will convey an obedient quality in a son; the light that will add tenderness to a mother's gaze; the hairstyle that imparts to a younger sister the pertness she must possess: it's all done by numbers almost.'

From Nishtha Jain's proposal to make a film exploring the relationship between the family album and personal history.

Still from Nishtha Jain's film.



ARTS EDUCATION

Our grants in arts education had a strong institutional focus in 2005-06. We have decided to discontinue our support for individual endeavours because our experience suggests that educational initiatives in the arts need an organisational anchor for continuity and growth. This readjustment of our priorities coincides with a year in which the Indian government, through the National Curriculum Framework (2005) and the National Council for Educational Research and Training, has shown solid enthusiasm for invigorating arts education within existing school and pre-university systems.

A supplementary grant that we made to Attakkalari is enabling this contemporary dance organisation to continue its valuable work of introducing the movement arts in Bangalore

schools. While this initiative will require support for years to come, there are modules within Attakkalari's Education Outreach Programme that can eventually either yield profits or attract corporate sponsorship.

Our grant to the National Institute of Advanced Studies (NIAS), an interdisciplinary research centre in Bangalore, is supporting the Art in Education segment of a larger programme called the District Quality Education Project (DQEP) which has been launched to enhance the quality of elementary education in Karnataka's Chamarajnagar district. The DQEP has the sanction of the Government of Karnataka, and NIAS has enlisted the active cooperation of a range of other government agencies to ensure that the programme continues on course even if political winds should change.

In 2005, we initiated a project, partially supported by the Japan Foundation, to strengthen connections between individuals and groups in Southeast Asia and India that have been enriching arts pedagogy in different ways. In the past year, we designed and helped to execute ten collaborative workshops in the fields of heritage education, theatre, the visual arts and dance.

The project's overall goal to create conditions for reflection, exchange and mutual learning was satisfactorily met. Capacity building through the workshops, however, was more demonstrably evident in the Indian participants, compared to their Southeast Asian counterparts. This only underscores the fact that arts education in India is relatively less developed and that there is need for more South-South dialogue in this area.

As this initiative suggests, IFA has begun to go beyond grant making in order to make an impact in the field. We recognise the need to manage certain significant projects ourselves—those which, because of their conceptual scope and geographical sweep, fall outside the mandate, interests or capacity of any potential grantee. IFA is currently managing a project to track and publish critical

writing—in Bengali, Malayalam, Gujarati and Marathi—on the visual arts in the first half of the twentieth century.

IFA proposes to support conferences and seminars to take advantage of the favourable climate that now exists for debate and discussion about the larger issues in arts education. These conferences could also help to consolidate learning derived from ongoing initiatives in the field and examine possible synergies between them. We are also giving thought to other ways in which we could cut across specific projects and bridge institutions to foster curriculum development and new pedagogies, and help organisations to build their capacity for sustained work in this important area.

GRANTS

National Institute of Advanced Studies, Bangalore

Rs 6,44,000 over three years

For the development of teaching methods based on the visual arts to improve the character of classroom interactions and enhance the quality of elementary education in Chamarajnagar district, Karnataka. A team of educationists, researchers and art educators will build on the local community's understanding of the arts and the crafts economy of neighbourhood villages to generate a curriculum and develop new learning and teaching practices. In collaboration with village schoolteachers, the team will produce a resource book and tool kit to enable teachers to use the visual arts in the classroom.

Centre for Environmental Research and Education, Mumbai

Rs 6,95,000 over two years

For the design and execution of an 'Art-from-Waste' project in several Mumbai schools, bringing together the fields of arts education and environmental education. Individual 'art-from-waste'

ideas will be researched, developed and tested, and then implemented in schools and evaluated. The project will culminate in the publication of a handbook that will be distributed widely and will be directed primarily at art teachers who work with middle school children.

Attakkalari Public Charitable Trust of Contemporary Performing Arts, Bangalore

Rs 13,26,700 over two years

For the continuing implementation of a dance-in-education programme in Bangalore. Movement classes will be conducted in schools and a cadre of dance teachers trained to facilitate the dance-in-education work. Funds will also be used to strengthen the institution's capacity to sustain this programme through income from other sources.

PROJECTS

Forging Asian Collaborations in Arts Education

Rs 8,98,237 over eleven months

For arts education groups and professionals in Southeast Asia and India to collaborate on workshops in built heritage, theatre, the visual arts and dance. Apart from facilitating creative exchange and mutual learning, these workshops are expected to help participants build new methodologies and strengthen their practices in arts education.

Tracking Indian Visual Art History Rs 9,00,000 over ten months

For four art historians to identify, edit and annotate critical writing—in Bengali, Malayalam, Gujarati and Marathi respectively—on the visual arts in the first half of the twentieth century. The resulting selections will be published with the aim of reintroducing the nature of the discourse surrounding early twentieth-century Indian art to a contemporary audience.



SPECIAL GRANTS

Many types of initiatives of special importance to the arts cannot be accommodated within the compass of our existing grant programmes. IFA introduced special grants to give attention to the vital need to strengthen arts infrastructure, encourage business development in arts organisations, and address issues of livelihood and sustenance. Through special grants, we can incubate and test new ideas and themes that could in time grow to become full-fledged grant programmes at IFA or major initiatives for other donors to adopt. The thrust of the three special grants we have made so far clearly shows where our priorities lie. For example, a grant made in the previous year is supporting the digitisation of the past issues of the leading literary magazine, *Biblio*, in order to maximise the potential of its website to serve as an educational resource and as an avenue for revenue generation. A more recent grant—to Mukhtiyar Ali—is helping young performers of Sufi music in Rajasthan to piece together their musical tradition and create new opportunities for performance that will earn them a decent livelihood.

The range that could be covered by special grants is potentially huge, given the prevalent gaps in arts funding in the country. We therefore plan to consolidate our own grant making in this area by identifying a particular need in the arts that calls for special intervention and support. In the coming year, we intend to investigate if and how IFA could help strengthen the distribution infrastructure for documentary films and 'little' magazines in art and literature.

An unrestricted category of grants also makes it easier for IFA to forge partnerships with foundations, corporations and individuals with an interest in supporting the arts in ways that are outside the ambit of our core programmes. One idea is to interest the Indian diaspora with roots in Kerala in supporting the survival of Koodiyattam, a Sanskrit theatre form, which has been declared a 'Masterpiece of the Oral and Intangible Heritage of Humanity' by UNESCO.

GRANTS

Mukhtiyar Ali, Pugal, Rajasthan

Rs 2,68,250 over six months

Support for the reinvigoration of the *sufiyana kalam* of the *mirs* of Pugal, Rajasthan. A group of young musicians will be strengthened, the musical repertoire consolidated and performance opportunities created to address the issue of livelihood for the young Sufi performers. A trust will also be set up, run by members of the community, music scholars and enthusiasts, who will take ownership for the initiative.



Actor Vasant Rao preparing for a performance of Surabhi's *Mayabazar*. Photograph by K M Madhusudhanan.

SUPPORT IFA SUPPORT THE ARTS

IFA has raised funds for its work in two main ways. Grant-making organisations like the Ford Foundation and the Sir Ratan Tata Trust have been our most significant sources of support. This has been supplemented by income from arts events, for which we have been able to attract sponsorship from companies.

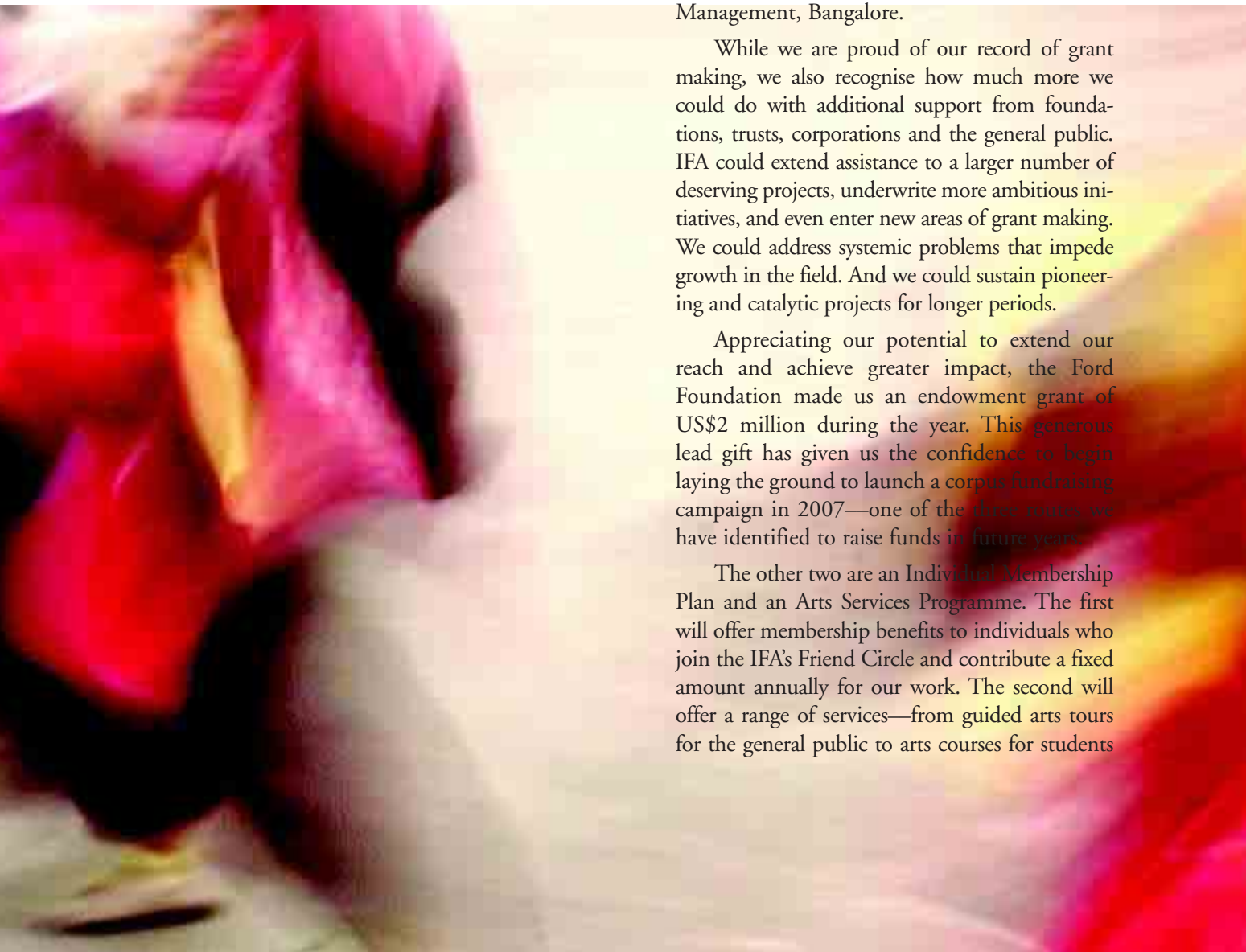
In 2005-06, we organised fundraising performances featuring eminent artists like Naseeruddin Shah, Anoushka Shankar, Javed Akhtar, Pandit Jasraj and Pandit Hariprasad Chaurasia. We also earned consultancy fees through courses in the arts that we designed for the Mudra Institute of Communications, Ahmedabad and the Indian Institute of Management, Bangalore.

While we are proud of our record of grant making, we also recognise how much more we could do with additional support from foundations, trusts, corporations and the general public. IFA could extend assistance to a larger number of deserving projects, underwrite more ambitious initiatives, and even enter new areas of grant making. We could address systemic problems that impede growth in the field. And we could sustain pioneering and catalytic projects for longer periods.

Appreciating our potential to extend our reach and achieve greater impact, the Ford Foundation made us an endowment grant of US\$2 million during the year. This generous lead gift has given us the confidence to begin laying the ground to launch a corpus fundraising campaign in 2007—one of the three routes we have identified to raise funds in future years.

The other two are an Individual Membership Plan and an Arts Services Programme. The first will offer membership benefits to individuals who join the IFA's Friend Circle and contribute a fixed amount annually for our work. The second will offer a range of services—from guided arts tours for the general public to arts courses for students

Lama dance during Vajrakilaya puja at Dharma Chakra Centre, Rumtek.
Photographs by Arghya Basu and Manas Bhattacharya.



in institutes of professional education to arts-based workshops for business executives—that facilitate engagement with the arts in different ways.

Till these programmes are launched, however, individuals and organisations can support IFA to strengthen the arts in India in the following ways. You could:

—Assist an arts sector (for instance, the crafts, architecture or the performing arts);

—Address an issue of concern to you (such as arts management or heritage conservation);

—Support the arts in a particular region in India;

—Fund an existing grant programme (arts research and documentation, extending arts practice, new performance or arts education);

—Support projects selected for grants in any year;

—Provide assistance for disseminating the results of various projects;

—Support institutional development at IFA (strengthen promotional work or fundraising capacity, for example).

Donations to IFA are managed by experienced professionals under the guidance of the Board's Finance Committee. The use of funds is monitored and evaluated closely. IFA maintains transparency in fund management at all points in time. Regular reports, both financial and narrative, enable donors to keep track of the purpose for which their contributions have been used and to what effect.

Donations to IFA qualify for exemption under Section 80G of the Income Tax Act.



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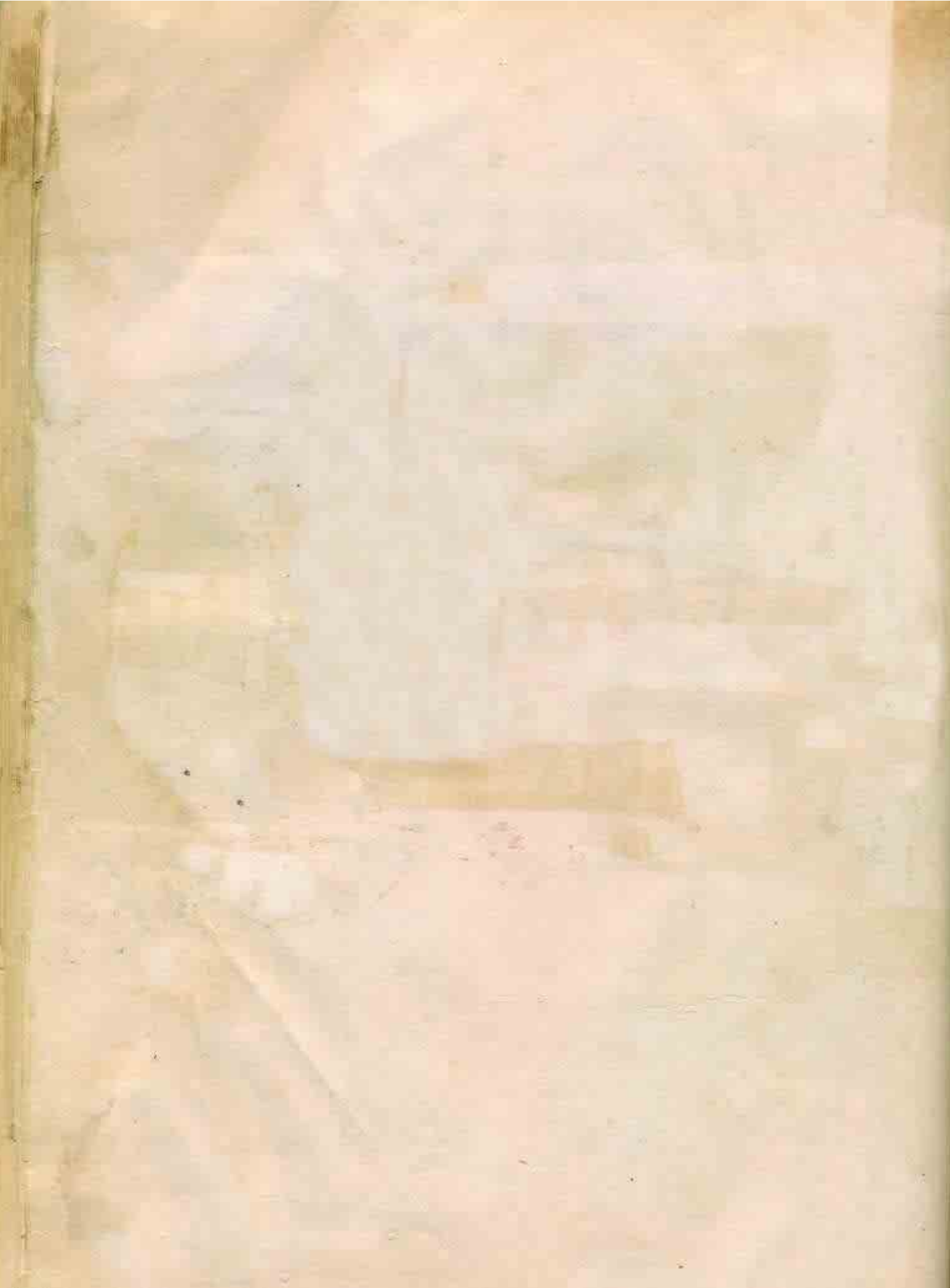
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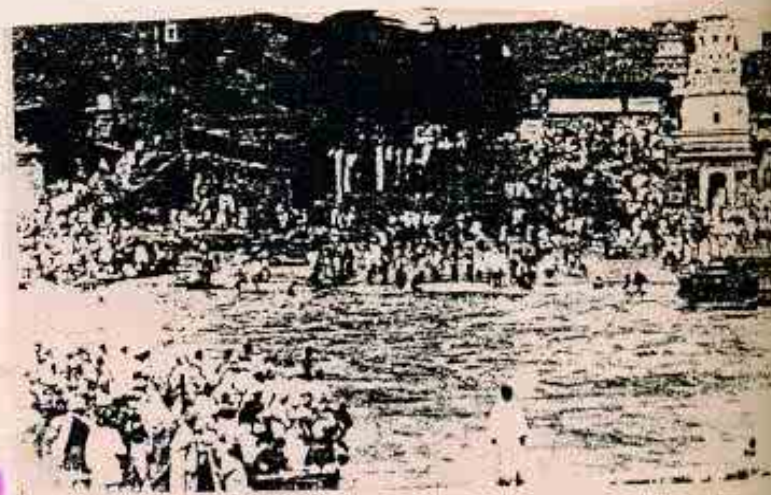
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of forty-seven all the essentials of a granā were while he may have renounced the earning of money by his methods, which were an organic consequence of his position as a lawyer in a bourgeois capitalist society. This society is not an individual, in so far as he is involved in the system, but a social entity, to conform to capitalistic rules of action. The success of Gandhi's nation-wide movement, based on his ardent faith in a self-sufficient; it depended on financial contributions from industrialists, businessmen, professionals, and other means, all of whom were economic participants in the system, heart, of a capitalist system. Further, those wealthy individuals who subsidized the conservative Gandhian egalitarianism in the name of a safeguard against the development of a class struggle between the castes and industrial employees. Sarojini Naidu once wrote of the protected existence which Babu—as Gandhi was called—had secured a great deal of money to keep Babu's pockets



A frame taken from an early documentary "Sinhastha Parvati", made by P. S. S. in 1916, about the religious fair held once in every twelve years on the banks of G.







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