

India Foundation for the Arts Annual Report 2006-07



“A richly conceived world... The effort, the vision behind and the canvas of ...*about Ram* raises the bar of innovation in puppetry.”

The Statesman on Anurupa Roy and Vishal Dar's puppetry and multi-media performance ...*about Ram*.

INTRODUCTION

IFA completed a decade of grant-making in 2006 and our Board of Trustees initiated a review of our programmes and operations. The recommendations of the review and our own thinking led to the creation of a strategic plan which addresses needs and challenges in the arts that we had not focused on earlier.

The focus of this plan is three-pronged: to supplement our support for projects *in* the arts by funding the creation and strengthening of infrastructure *for* the arts; to go beyond grant-making and engage directly with different communities through seminars, festivals and publications; and to strengthen our communication and public relations in order to draw greater attention to the work we support.

Under the first category we have identified two crucial needs: (1) to strengthen curatorial discourse and practice in the visual arts and cinema, and (2) to expand facilities for rehearsal, training and performance for theatre and allied arts. A quarterly e-newsletter (the first



White Time (fibreglass on thermocol and plastic sheet)



Point (fibreglass)

of which went out in October 2006), an arts magazine, an annual arts festival and a series of conferences on the arts are the highlights of our community engagement programme. And having recruited a public relations officer in March 2007, we expect to create an effective PR campaign and build relationships with the media in the coming year.

Alongside, our fundraising has also acquired a new thrust. Our expanding programmes require us to increase our endowment considerably. This stood at approximately Rs 9.75 crore (US\$2.32 million) before we received a generous grant of Rs 9 crore (US\$2 million) from the Ford Foundation in 2006-7. We will launch a corpus fund campaign in 2007-08 and our goal is to raise a further Rs 16 crore (US\$4 million) over a period of four years.

While IFA has received *ad hoc* donations from trustees, ex-trustees and well wishers, we have not had a strategic focus on individuals. We will soon be embarking on a campaign called 'Friends of IFA' to encourage individuals in India and abroad to make modest annual donations towards IFA's ongoing work.

All in all, the past year was spent rethinking IFA's programmes, fundraising strategies, governance and operating systems. The coming year will be exciting and challenging as we go about putting into action the new ideas to which we have committed ourselves. Driving

these changes, however, will be the very ideals underlying our grant-making over the last decade—the championing and single-minded support of the arts.

Anmol Vellani,
Executive Director
November 2007

EXTENDING ARTS PRACTICE



Power Chair (plywood, fibreglass and old sponge)

During the year, programme staff engaged emerging artists across the country in extensive discussions on the notion of extending arts practice. As a result, the parameters of the programme were further clarified and sharpened.

The primary concern of this programme is with what can broadly be characterised as 'alternative arts practice'. We hope that the cumulative effect of supporting artists who are keen to question their own practice and challenge conventional boundaries of artistic form and content, will give meaning to the concept of the 'alternative' in art. At the same time, we have been conscious not to celebrate artistic radicalism for its own sake but instead to facilitate practices that offer audiences new ways of experiencing art.

Grants made to Kamal Swaroop, Bharath Murthy, Shumona Goel and Abhishek Hazra, to name a few, are variously recontextualising Dadasaheb Phalke for film and art students, researching Indian comic book history, exploring issues of reverse migration through film installation, and developing image-text graphic narratives on

the social history of science pedagogy in Bengal. Ultimately this programme seeks to nurture artists who choose to deconstruct their own practice so as to initiate debate around contemporary aesthetic principles.

In keeping with IFA's overarching emphasis on dissemination, this programme will give attention to ensuring that grant outcomes are visible and accessible in the public domain. Grantees will be supported to conduct workshops and publish books based on their work, and to organise exhibitions and screenings. We also hope to make grants next year in music, literature and design—areas which have not received adequate support under this programme.

To encourage the constant evolution of the programme, we plan to have regular review meetings with arts practitioners and curators across the country. Through these meetings, we hope to map developments, trends and concerns in various arts disciplines and thereby crystallise a more informed grant-making process in the coming years.

EXTENDING ARTS PRACTICE: GRANTS

1. Kamal Swaroop, Mumbai
Rs 6,05,000 over ten months

For interdisciplinary workshops involving students of creative writing, film and graphic design towards generating short narratives, a screenplay and a storyboard on the life of pioneering filmmaker Dadasaheb Phalke. These separate outcomes may be independently published and disseminated, while the final storyboard is expected to form the basis of a feature film on Phalke.

2. S D Hariprasad, Vishakapatnam
Rs 6,00,000 over two years

For experimentation in new media like glass, plastic, acrylic and stainless steel. The importance of space, weight and colour in the making of sculpture will be explored, as well as sculptural possibilities in specific media, like widely available, pre-processed plastic forms. Training in the coldworking technique of direct sculpting and cold processing of glass and in the use of computer software and technology to create sculptures will be shared with students and peers through demonstrations and workshops.

3. R V Ramani, Chennai
Rs 6,00,000 over one year

For the production of a film on Koothu-p-pattarai (KPP), a pioneering theatre group in Tamil Nadu. Video recordings of KPP's activities over the last 15 years will be compiled, interpreted and edited to capture the evolution of a very particular syntax of experimental theatre, the tensions within the group and the changes it has witnessed. Fresh footage will also be shot to illustrate KPP's present character and highlight viewpoints critical of the group's artistic vision and accomplishments.

4. Abhishek Hazra, Bangalore
Rs 5,53,000 over two years

For research into the origin and development of science pedagogy in Bengali. Covering popular science articles in Bengali, 'science jokes' heard on college campuses, topics selected for doctoral dissertations and the presence of Russian textbooks in syllabi, the study will result in the creation of three or four artist's books, a series of short text-and-image narratives, and a website.

5. Bharath Murthy, Coimbatore
Rs 3,02,400 over nine months

For research into comic book culture in India towards developing a script/storyboard for a video or comic book. The relationship between the mediums of film, painting and comic books will be explored through a combination of research, video documentation and the making of an art work.

6. Kamal Swaroop, Mumbai
Rs 5,88,000 over ten months

For the reconstruction of images, texts and video documentation generated during earlier IFA-funded workshops on Dadasaheb Phalke. Five short experimental films, a two-hour documentary film, and a multi-media website will be the outcomes of this project.

7. Shumona Goel, Mumbai
Rs 5,26,455 over one year

For the development of *Family Tree*, a film installation for public space. *Family Tree* will explore the psychological consequences of migration, especially loneliness, melancholy and the emotional turbulence caused by life and work in alien surroundings. The installation will attempt to deform the concept of the family tree in order to consider twenty-first century family lives, which are dynamic and constantly in motion.

While thinking of dissemination I have been worried: who was I to have recorded this material, who am I to decide now how it should be archived, who am I to go and tell people what their music is all about... The notion of 'cultural feedback', of returning to the source with the songs strongly appeals to me.

Moushumi Bhowmik on the impulse behind disseminating her archive of *biraha* songs.

ARTS RESEARCH AND DOCUMENTATION

The highlight of the year was a review of our support for arts research and documentation over the previous decade. The review committee felt that the best way forward would be to sharpen the programme's focus and fund projects that fill identified, important gaps in the field. This recommendation is being implemented through strategic interventions and a theme-based, competitive process announced through a Request for Proposals (RFP).

Strategic grant-making, it was felt, should look to strengthen archiving, networking, writing and research in the regional languages. In view of budgetary constraints and relevant staff capacity,

IFA decided to start by focusing on Bengali alone, and the first set of grants under this initiative was made in the last quarter of the year. (See *grant descriptions below*.) It was also recommended that we focus on strengthening online libraries, archives and networks in arts teaching institutions. As a first step, IFA plans to support an international conference on archiving. The conference is expected to yield insights into the specific archiving needs of arts teaching institutions and help IFA envisage a role for itself in this field.

Under the RFP process, we have narrowed our focus to (1) research into the construction of artistic traditions,

including the more recent traditions relating to contemporary practice, and (2) new methodologies for studying contemporary arts practices and arts-related knowledge systems. Under the first category, we encourage research on how the past has been interpreted and used to constitute artistic traditions, both historically and in more recent times. With the second, IFA's intention is to stimulate methodologies for studying new or recent directions or phenomena in the arts as against practices that have been frozen under such categories as 'folk', 'classical' and 'national'.

We received 145 proposals addressing the two themes in response to the RFP sent out in October 2006. New grants will be made early in the next financial year.

In sum, the year marked a significant shift in IFA's approach to the programme. We will continue to develop projects and partnerships actively, build individual and institutional capacities and disseminate project outcomes in multiple ways to ensure greater reach, influence and public visibility for the work we support.



Scene from Amitabh Chakraborty's film *Bishar Blues* on the fakirs of Bengal. (See also pp. 9, 10.)

ARTS RESEARCH AND DOCUMENTATION: GRANTS

**1. Kalikata Little Magazine Library O Gabeshona Kendra, Kolkata
Rs 5,00,000 over two years**

For the digitisation of 46,000 Bengali little magazines and the preparation of an open-access Internet archive. The project will make this valuable collection more accessible and expand the available resources for researchers. It will also help raise the library's public profile and connect it to other institutions working with technology to make cultural resources available in the public domain.

**2. Surajit Sen, Chandannagar, West Bengal
Rs 4,96,000 over two years**

For research and documentation leading to a sound and oral history archive on the *fakirs* of Bengal and an ethnomusicological travelogue in Bengali focusing on the life of the *fakirs* and their music. The project is expected to contribute to the study of oral cultures and popular religion, and generate a critical discourse on the radical syncretism practiced by a minority community.

**3. Prabhat Kumar Das, Kolkata
Rs 5,00,000 over two years**

For the writing of a book in Bengali on the history of *Jatra* (1900-2006) with a particular focus on the performance of *Jatra* in non-metropolitan Bengal, and the digitisation of playscripts, photographs, interviews and publicity materials. The digitised materials will be used to mount an exhibition to generate public awareness about the history and popularity of *Jatra* in Bengal.



**4. Amitabh Chakraborty, Kolkata
Rs 2,50,000 over six months**

For the dissemination of *Bishar Blues*, a film on the music and deeply spiritual everyday life of the *fakirs* of Bengal. The project will use the film to open a dialogue between the misunderstood and mistrusted *fakirs* and the larger community in rural West Bengal, and stimulate discussion on marginal cultures through a seminar/screening in Kolkata.

5. Sandipan Chakraborty, Kolkata
Rs 3,60,000 over two years

For research and writing that explores the relationship between the language of contemporary Bengali poetry (1990-2007) and the emergence of a new, urban middle class. The project will engage with the role of television, the Internet and mobile phones, among other things, in transforming the notion of a poetic language. It will lead to a series of essays that is expected to introduce new ways of reading and new tools of analysis for literary studies in Bengali.

6. Moushumi Bhowmik, Kolkata
Rs 5,00,000 over two years

For the innovative dissemination of an archive of recordings, photographs, footage and books relating to *biraha* (songs of separation). Ten musical camps will be organised in rural West Bengal, Assam and Bangladesh, apart from presentations/performances in cities. The camps will give different communities of musicians wider exposure to the songs from their region as well as similar and related songs from other regions.



7. Kamal Saha, Kolkata
Rs 2,60,000 over one year

For the preparation of the manuscripts for a ten-volume encyclopaedia on Bengali theatre (1795-2000). The encyclopaedia will cover plays, playwrights, theatre groups and other visual and textual material that have a bearing on theatre history. In the longer term, the aim is also to create an Internet archive of documents on Bengali theatre.



NEW PERFORMANCE

Suresh Kaliyath in Adishakti's
Hare and the Tortoise

This programme encourages performing artists to generate new content, styles and idioms, and explore new modes of making and presenting performance. In 2006-07, four grants were made to support the creation of new performance pieces, while one facilitated a production, which was developed with IFA assistance, to connect with audiences whose lives and circumstances mirrored those of the protagonists in the play.

Some of these projects are exploring how new meanings can be generated by juxtaposing live performance and new media. One production is investigating a volatile subject; another is challenging the received understanding of a venerated mythological text. Yet another is forging a new equation with audiences through an unfamiliar form of enactment and by importing larger histories into domestic spaces. Most are pursuing a non-linear dramaturgy to capture the fragmentary and discontinuous nature of the contemporary moment.

Delhi-based puppet theatre director, Anurupa Roy received a grant to collaborate with Vishal Dar, a media artist, to develop *...about Ram*, a production exploring digital animation and puppetry in performance. This reworking of the story of Ram, which provides a new interpretation of some of its central characters, was one of ten productions selected to perform at the Global Puppet Theatre Festival 2007 in Taiwan. One reviewer noted that “the

vision and the canvas of *...about Ram* raises the bar of innovation in puppetry”.

A common feature of these IFA-supported productions is that they draw on textual sources other than the available dramatic literature. In Kolkata, Santanu Bose is turning to diaries, news reports and other documents to develop a cycle of performances that probe the gaps in the history of the Naxalite movement. Kishore Sengupta in Kalyani, West Bengal, is directing a theatrical adaptation of a short poem dealing with youth and violence in contemporary times. And Jayachandran Palazhy, the artistic director of Bangalore-based Attakkalari, inspired by the form, expressive principles and storyline of the Tamil epic *Silappatikaram*, will be developing a major new dance production exploring how radically our relationship to time and space has been transformed.

Last year, IFA supported Sunil Shanbag to develop *Cotton 56, Polyester 84*, a play on the troubled history of the mill lands in Mumbai. The production won three METAs (Mahindra Excellence in Theatre Awards) for best play, best original script and best actor in March 2007. A supplementary grant has now been made to enable the play to be performed extensively among working class communities in Maharashtra. Travelling across the state, the production, owing to its powerful political nature, has been received with both enthusiasm and hostility.

NEW PERFORMANCE: GRANTS

1. Anurupa Roy, New Delhi
Rs 4,08,000 over four months

For the development of a production based on the Ramayana, exploring digital animation and puppetry in performance. Keeping Bhavabhuti's Ramayana as the main source, this adaptation will interpret the love story of Ram and Sita as a tragic one and explore the duality in Ram's character. A puppet theatre director and a media artist will work with traditional shadow-puppeteers, a contemporary musician, a writer and three contemporary puppeteers to create the production.

2. Sunil Shanbag, Mumbai
Rs 5,92,500 over one year

For the dissemination of *Cotton 56, Polyester 84*, a theatre production set in the mill lands of Mumbai. This production is the outcome of an earlier IFA grant and brings to light the plight of the marginalised mill workers of Girangaon who lost their jobs en masse as a result of the textile strike in Mumbai in the 1980s. To fulfil the play's artistic and political agenda, 20 performances will be staged for the working classes, primarily in Mumbai and other places in Maharashtra, in order to provoke new understandings and perceptions about their identity and position in today's world.

3. Santanu Bose, Kolkata
Rs 3,17,000 over nine months

For the development and staging of three theatre performances that draw on accessible images and texts relating to the history of the Naxalite movement. The performances will be seen mainly via live video in an effort to replicate our fragmentary understanding of this movement. Each of the three pieces will be performed on ten occasions and audience responses will be incorporated into subsequent performances. The performances will begin in Kolkata and go on to be staged across West Bengal.

“The award is a recognition of the kind of theatre we do—a theatre of ideas, but also a theatre that is not afraid to bare its soul. The award also vindicates the tremendous support we have had from the very beginning—from IFA to all our friends and colleagues in the theatre across the country.”

Sunil Shanbag on *Cotton 56, Polyester 84* winning the META (Mahindra Excellence in Theatre Awards) for Best Play, Best Original Script, and Best Actor.

4. Kishore Sengupta, Kalyani, West Bengal
Rs 2,30,500 over three months

For the theatrical adaptation of a 24-line Bengali poem, which is based on the Mughal emperor Babur’s prayer for the revival of his sick son and the poet’s own grief over his daughter’s illness, and makes a strong statement against the organised killing of the young, war, terrorism and genocide. The production—imagined as a montage interweaving events from different times and places—will make innovative use of lighting, space design, character movement and a chorus.

5. Attakkalari Public Charitable Trust of Contemporary Performing Arts, Bangalore
Rs 10,00,000 over one year

For the development of *Chronotopia*, a dance production inspired by the Tamil epic *Silappatikaram*, which will explore our struggle to make sense of rapid changes that often defy conventional notions of space and chronology. Drawing upon the tenets of classical Tamil poetry, the production will develop a non-linear dramaturgy that establishes a connection between the landscape and the emotional and spiritual life of the characters, creating a geography of the mind and imagination.



ARTS EDUCATION



Drawing by Kumara, an elementary school student, done at an art workshop in Karnataka's Chamarajnagar district, conducted by the National Institute of Advanced Studies, Bangalore.

Last year IFA decided to restrict its support in the area of arts education to projects initiated and undertaken by institutions. Accordingly, one new grant in 2006-07 went to the Ananya GML Cultural Academy, Bangalore, for the production of 13 episodes of a radio programme on Carnatic music appreciation for school children. The programme series, broadcast by all primary stations of All India Radio in Karnataka, was incorporated into the lesson timetable of government schools across the state. Initial estimates put the number of listeners at upward of seven million children. The second grant was made to the Nirman Tirtha South-point School & Vidyashram, Varanasi, to revitalise the community theatre form of Ramlila, helping it to become an annual learning activity for children.

We also partially funded a colloquium titled 'Accessing Arts Education: Possibilities and Challenges', which was held in Bangalore in November 2006. IFA and Attakkalari co-organised the colloquium with the intention to (1) provide a public forum for policy makers to articulate the role of the arts in education within the new and progressive educational policy at the national level, and (2) expose policy makers to the work being done in the field, with a special emphasis on showcasing arts education projects supported by IFA.

Among our ongoing grants is one to the National Institute of Advanced Studies,

which supports a team of educationists, researchers and art educators to enhance the quality of elementary education in Chamarajnar District, Karnataka. The extensive workshop phase of the project has enabled many teachers to learn about the use of art pedagogies in primary education. Marking the culmination of this phase, a handbook in Kannada titled *Arts in Education* was recently released and is now available at every block and cluster level resource centre in the district.

Another ongoing grant is enabling Attakkalari to continue its valuable work with schools through the movement arts. At the halfway point of the grant, Attakkalari has shown considerable progress on many fronts. It organised a successful fundraiser for its Educational Outreach Programme (EoP). The EoP curriculum has also been reviewed by Attakkalari's dancer-teachers and outside experts, who unanimously confirmed the value of the movement arts outreach programme in the educational process.

Among our plans for the coming year is an extensive review of the programme. This would involve introspection about IFA's grant-making in the field, both in areas where it has been strategic as well as where contingent opportunities have presented themselves. The proceedings of the arts education colloquium would feed into the design of this review, inasmuch as it represents an initial mapping of concerns extant in the field.

ARTS EDUCATION: GRANTS

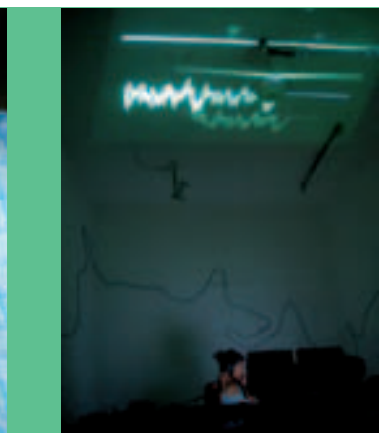
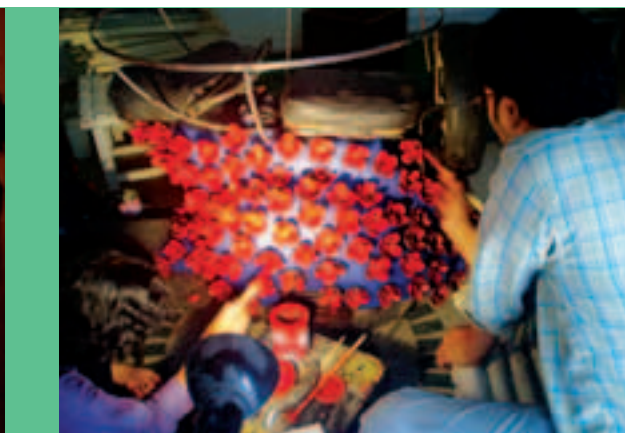
1. Trista Madan, Kolkata Rs 5,87,500 over two years

Continuing support for theme-based museum education workshops for junior and middle-school children in 18 schools in Kolkata. New modules will be developed in accordance with the history syllabus, incorporating the learning from the first phase and extending the pedagogic possibilities of the Indian Museum's collection. A trust will be set up with the aim of furthering museum education in schools, and potential sponsors will be approached in an effort to diversify funding sources for the initiative.

2. Nirman Tirtha Southpoint School & Vidyashram, Varanasi Rs 8,28,200 over nine months

For an educational and child-centred intervention in an annual Ramlila in Varanasi. The project will revitalise this traditional theatre form within a contemporary context, restoring its value for the community, and help it to become an annual learning activity for children.

Khoj Young Artists' Residency, Peers 2006.





**3. Ananya GML Cultural Academy, Bangalore
Rs 13,63,937 over one year and six months**

For the production and broadcast of 13 episodes of a radio programme on Carnatic music for middle school children across Karnataka, and publication and dissemination of printed support material. The programme will cover the basic concepts of Carnatic music such as raga, tala and composition, various composers, musical instruments and the concert format. The series will be broadcast through all primary channels of All India Radio, Karnataka.

**4. Attakkalari Public Charitable Trust of Contemporary Performing Arts, Bangalore
Rs 50,000 over one month**

Partial support for a colloquium on 'Accessing Arts Education: Possibilities and Challenges'. The colloquium will promote dialogue on national-level policy on arts education as articulated by the National Council for Educational Research and Training, debate curricular possibilities and limitations, highlight existing arts education initiatives and reflect on the experience gathered on the ground.

The KHOJ workshop wasn't just a space which allowed for experimentation... It provided greater exposure, wider possibilities and the appropriate climate for the process of experimentation. I would compare the workshop to a pit-stop in a race, where the artist is, in a short time, given the necessary tools and exposure to keep going ahead in the race.

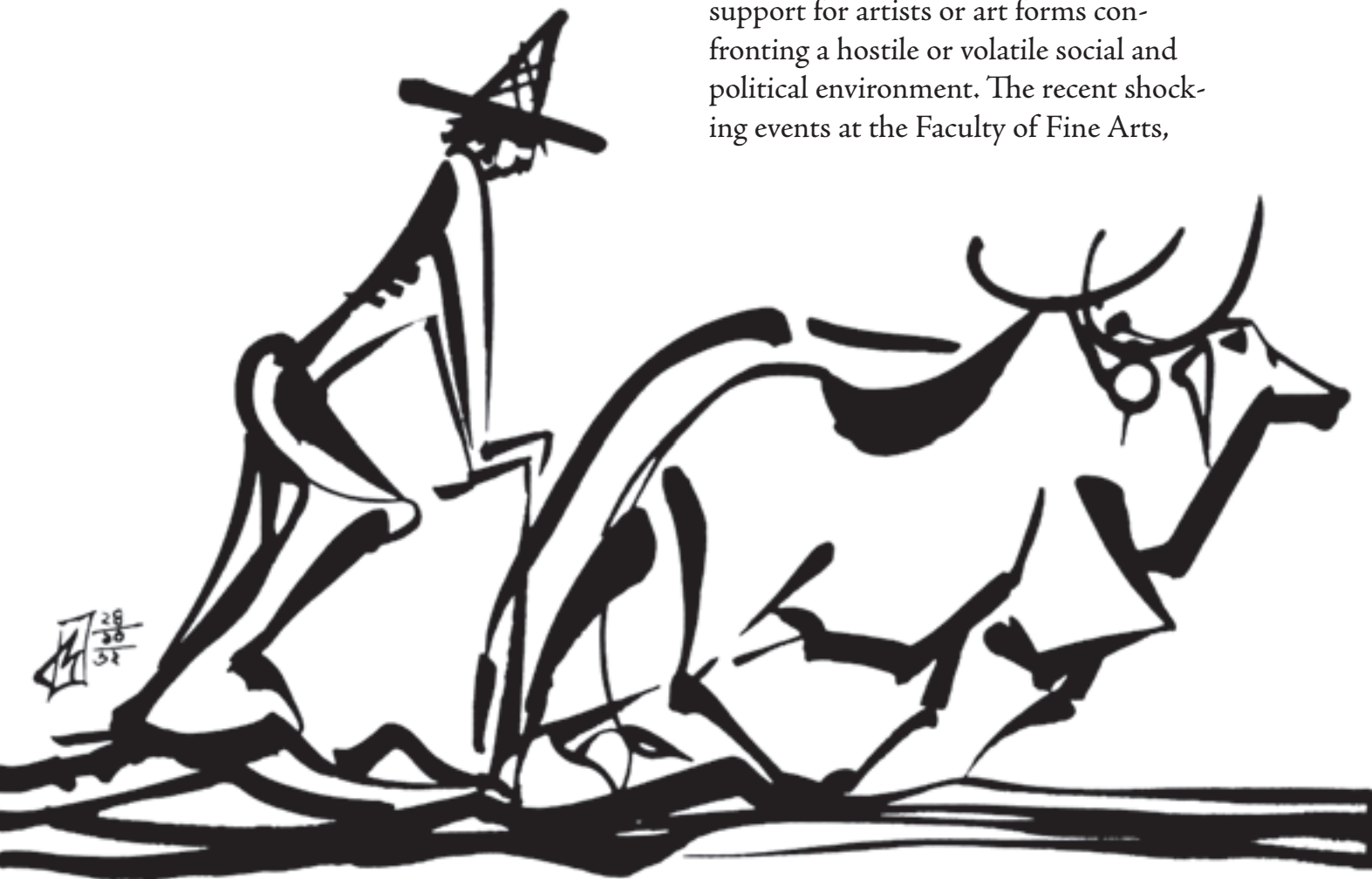
Bhooma Padmanabhan, Critic-in-Residence, Peers 2006

SPECIAL GRANTS

IFA introduced special grants in 2005 to support worthwhile projects that did not fit into its other defined grant programmes. Mindful that a catch-all funding category can excuse somewhat arbitrary grant-making, however, we have identified certain priority areas for special grants. The grants that have been made this year (described below) vary in scope, reach and geography, but reflect two of our core concerns—to energise and strengthen arts institutions and address issues at the cusp of community and the arts.

Importantly, under the latter category, we have now supported two traditions of Rajasthani music: one grant, for the reinvigoration of the *sufiyana kalam* of the Mirs of Pugal, was made last year, and the second, for the documentation, archiving and transmission of the music of the Manganiars, was approved this year. This has prompted us to look into the possibility of developing a cluster of grants focused on sustaining and energising the community-based musical forms of Rajasthan.

Our special grants have also emphasised support for artists or art forms confronting a hostile or volatile social and political environment. The recent shocking events at the Faculty of Fine Arts,



M.S. University of Baroda, are indicative of the art world's alarming vulnerability to attack and censorship by illiberal and intolerant forces. IFA will be exploring how it can help to create an enlarged space for chronicling, debating, analys-

ing and critiquing censorship of the arts in this country. Through special grants, therefore, we are able to address pressing and immediately relevant issues in the arts, apart from supporting untried but important ideas in a systematic way.

GRANTS

1. **Khoj International Artists' Association, New Delhi** **Rs 5,35,000 over one year**

Towards the publication of a book that will highlight Khoj's contribution to contemporary art practice in India and simultaneously serve as a critical compendium of alternative contemporary art practice of the last decade. The book, with over 200 colour illustrations, will showcase the seminal work of over 80 visual artists, carry lead articles by art critics and sociologists, and feature artists interviewing artists.

2. **Indian National Trust for Art and Cultural Heritage, New Delhi** **Project Investigator: INTACH, Kolkata** **Rs 4,09,500 over one year**

For the photographic documentation and preparation of a full inventory of approximately 1,000 modernist paintings and prints from the late eighteenth to the late twentieth century in the collection of Rajya Charukala Parishad, Kolkata. INTACH will eventually publish a detailed catalogue and hopes to convince Rajya Charukala Parishad to make its collection available as a permanent exhibition in the public domain.

3. **Rupayan Sansthan, Jodhpur** **Rs 12,40,000 over two years**

For the recording, archiving and transmission of the repertoire of master musicians of the Manganiar tradition of Rajasthan. The new recordings will be held at two locations and made easily available to the musicians, while training camps for Manganiar children and young musicians will feed the repertoire back to the community.



MARKETING AND BUSINESS DEVELOPMENT

Following the review of IFA's programmes and operations during the year, our Marketing and Business Development Unit (MBD) was reconstituted. It now comprises separate departments for events, communications and new initiatives. The MBD developed a four-year business plan and recruited five new people to handle expanding work in the areas of communications, public relations and fundraising.

While IFA has been raising funds through sponsored events and consulting services, our growing programmes require us now to increase our inflows considerably. We plan, therefore, to introduce two new fundraising initiatives next year. The first is a corpus fund campaign through which we hope to raise Rs 16 crore (US\$4 million) in four years from foundations, trusts, corporations and high net-worth individuals with an interest in the arts. We are grateful to our trustees for giving a head start to this campaign by making donations to our endowment and acquiring lead gifts from their friends and associates.

The second initiative we will launch next year is an individual contributions programme. This campaign will appeal to the average Indian to become a Friend of IFA by donating Rs 2,500 annually towards our ongoing work. We are hopeful that the Indian Diaspora will also participate in this programme in large numbers by gifting US\$100 every year. Friends of IFA will be able to choose to direct their contribution to

projects concerned with inherited art forms or projects which focus on innovative work in the arts.

To give IFA a higher profile and connect to different audiences, we have begun to strengthen and diversify our ways of communicating with the outside world. *Art Matters*—a series of films on five IFA-supported projects, made by leading advertising filmmaker, Sumantra Ghoshal—was completed in May 2006. The film has since been used at various IFA fundraisers and become an important tool for introducing IFA to diverse constituencies. Our quarterly e-newsletter, launched in October 2006, was very well received, making it clear to us that a regular channel for keeping those in the arts community, the media, business and philanthropy abreast of IFA's work has been long overdue.

During the year, we also commissioned essays for a proposed IFA magazine. The first edition of this biennial publication will appear in July 2007 and feature writing by and on our grantees and their projects. In addition, the magazine will carry articles on broader issues in the arts that are of special interest to IFA. Finally, our website is being comprehensively overhauled to accommodate and reflect IFA's new realities, concerns and initiatives. The new version will be launched in the last quarter of 2007.



The Ram puppet from *...about Ram*, a puppet and multi-media performance by Anurupa Roy and Vishal Dar.
For the Sita puppet, see pp. 25, 26.

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, 2007, 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 the 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, given in the prescribed manner, the information required by the law, 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, 2007; and
 - (b) In the case of Income & Expenditure Statement, of the excess of Income over Expenditure for the year ended on that date.

for Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants

Place: New Delhi
Dated: August 31, 2007

(V. Rajaraman)
Partner
Membership No. 2705

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2007

PARTICULARS	As at 31-03-2007 (Rs)	As at 31-03-2006 (Rs)
SOURCES OF FUNDS		
CORPUS FUND		
Opening balance	181,777,900	
Add: Contribution/Transfer of Rs 10,00,000 during the year	3,405,000	185,182,900
SIR RATAN TATA TRUST CORPUS FUND		
Opening balance	6,012,896	
Add: Interest income for the year	488,185	
Less: Expenditure for the year	439,000	6,062,081
PERFORMING ARTS FUND		
Opening balance	24,647,474	
Add: Interest income for the year	1,527,706	
Less: Expenditure for the year	4,769,222	21,405,958
SIR RATAN TATA TRUST DRAW-DOWN FUND FOR GRANTMAKING		
Opening balance	3,999,092	
Add: Interest income for the year	578,224	
Less: Transferred to Draw-down Commitment	4,577,316	—
SIR DORABJI TATA TRUST GRANT		
Grant received during the year	315,000	—
INSTITUTION DEVELOPMENT UNIT & ARTS		
EDUCATION GRANT		
Opening balance	3,561,961	
Add: Contribution/Interest income for the year	8,249,853	
Less: Expenditure for the year	7,978,986	3,832,828
UNUTILISED GRANTS		
Opening balance of SRTT Draw-down Fund grant commitment	1,304,279	
Add: Transfer from SRTT Draw-down Fund grant commitment 2006-07	<u>4,577,316</u>	
	5,881,595	
Less: Grant disbursement	3,378,000	2,503,595
CAPITAL ASSET FUND	3,450,772	3,430,080
ACCUMULATED SURPLUS	8,144,698	6,037,981
TOTAL	230,897,833	230,771,663
APPLICATION OF FUNDS		
FIXED ASSETS (AT COST)	3,450,772	3,430,080
INVESTMENTS (AT COST)	222,423,693	224,382,538
CURRENT ASSETS (NET)		
Current assets	5,065,616	
Less: Current liabilities	42,249	5,023,368
TOTAL	230,897,833	230,771,663

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

1. Expenditure and Income are recognised on accrual basis.
2. (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 an Capital Asset Fund.
 (c) Since the entire cost of fixed assets is met out of revenue, no further depreciation is charged.
 (d) Asset disposed off or written off are deleted both from the gross fixed asset and the corresponding Fund Account.
3. Income from investment of dedicated grant funds is credited to the respective grant funds.

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2007

PARTICULARS	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	16,565,208	13,066,792
DONATIONS AND CONSULTANCY FEES	3,094,173	4,682,016
INTEREST ON INVESTMENTS	9,072,771	7,424,674
REFUND OF UNUTILISED GRANT	3,876,836	162,012
MISCELLANEOUS INCOME	43,860	28,898
TOTAL	32,652,848	25,364,392
EXPENDITURE		
PROGRAMMES		
Arts research and documentation	4,048,300	4,526,968
Arts collaboration/Extending arts practice	3,198,700	927,500
Arts education	5,347,637	4,455,383
Special grants	1,508,500	635,000
New performance	2,548,000	1,838,690
Other programme costs	142,835	34,112
	16,793,972	12,417,653
New performance management expenses	2,221,222	1,998,020
Institution development unit expenses	1,964,914	2,451,220
Arts education management expenses	614,573	461,111
	21,594,681	17,318,004
Less: Programme expenditure met out of own funds	5,081,335	4,251,212
	16,513,346	13,066,792
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	5,081,335	4,251,212
OPERATING EXPENSES	4,505,932	4,162,256
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	708,688	631,620
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	2,388,397	4,160,093
FIXED ASSETS ACQUIRED	348,432	276,069
TOTAL	29,546,130	26,548,042
EXCESS OF INCOME/EXPENDITURE	3,106,717	(1,183,650)

INCOME APPROPRIATION STATEMENT FOR THE YEAR ENDED MARCH 31, 2007

ACCUMULATED SURPLUS: Opening balance	6,037,981	8,221,631
Add: Excess of Income/Expenditure for the Year	3,106,717	-1,183,650
	9,144,698	7,037,981
Less: Amount transferred to corpus fund	1,000,000	1,000,000
ACCUMULATED SURPLUS: Closing balance	8,144,698	6,037,981

4. (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.
5. 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 since leave is not allowed to be accumulated beyond 60 days.

B. Notes

1. 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.
2. Donations include Rs 54,99,173/- (previous year Rs 46,32,016/-) 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.
3. Previous year's figures have been regrouped where necessary.



BOARD OF TRUSTEES

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STAFF

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Executive Director

Madhuban Mitra
Programme Executive

Sanjay Iyer
Programme Executive

Shai Heredia
Programme Executive (From 10.7.2006)

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Manager: Resource Mobilisation

Agnelo Vijayan
Manager: Events and Public Relations

Anjum Hasan
Communications Editor

Vaishnavi Murthy K Y
Graphic Designer (From 12.3.2007)

Vindya Vausini S
Public Relations Officer (From 5.3.2007)

T C Jnanashekar
Manager: Management Services

C Suresh Kumar
Coordinator: Management Services

Joyce Gonsalves
Information Officer

Aparna Kolar
Programme Associate (Till 31.7.2006)

Srimatha
Programme Associate

Sumana Chandrashekar
Programme Associate (From 26.7.2006)

N Anitha Bai
Front Office Assistant

We acknowledge with gratitude the support of:

The Ford Foundation
Sir Ratan Tata Trust
Sir Dorabji Tata Trust

We thank the companies that sponsored our fundraisers during the year:

Hindustan Lever Ltd
GMR Hyderabad International Airport Ltd
Tata Asset Management Ltd
ITC Limited - Foods Business
Worldspace India Pvt Ltd
Hutchison Essar South Ltd
Jet Airways (India) Ltd
The Park Hotels
Taj Banjara

And we thank those who made contributions to our corpus:

AMM Foundation
Arundhati Ghosh
BP Poddar Charitable Trust
Godrej Industries Ltd
Jerry Rao
Lalit Bhasin
Pheroza J Godrej
Priya Paul
Rashmi Poddar
Ravi Nedungadi
RKP Shankardass
Rustom Jehangir

VISUALS: Courtesy IFA grantees.

COVER: *Multi Tasks*, a sculpture in aluminium by S D Hariprasad.

ENDPAPERS: Scenes from *...about Ram*, a puppet and multi-media performance by Anurupa Roy and Vishal Dar.

PRINTED AT: Pragati Art Printers, Hyderabad.







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