





**INTRODUCTION**

It is estimated that about two million people in India participate directly in theatre. For an art form that is so widespread and deeply rooted in our society, the material conditions of theatre are remarkably poor. On the one hand, the architecture, management and programming of sites for performance are not responsive to the needs of theatre; on the other hand, there is also a complete lack of infrastructure to build theatre skills and prepare for performance.

IFA has been investigating how best to respond to this crisis of theatre infrastructure in India, and we felt that it was feasible to (1) develop and support model projects that demonstrate various imaginative and less resource-intensive approaches to the creation and management of theatre infrastructure; and (2) build and disseminate knowledge about best practices in this area. The Navajbai Ratan Tata Trust and IFA have entered into a partnership to establish an independent theatre infrastructure cell that will address itself to these two goals.

A second initiative in the area of infrastructure is a pioneering curatorship programme that hopes to address issues in the current curating context, while simultaneously building a discourse around the practice of critical curating. During 2007-08, a grant from the Sir Dorabji Tata Trust helped us develop initiatives (such as a curator-in-residence programme, a film curating programme and a research project on museum and exhibition policies) as well as identify institutions where these initiatives could be housed.

IFA's New Performance Festival, held in Bangalore in February 2008, has been the highlight of our outreach activities. The festival, which we hope was the first of many

editions, showcased a range of IFA-supported work that had not been seen in Bangalore before and helped to publicise our New Performance programme.

*ArtConnect*, IFA's magazine for the arts, now three issues old, is a prominent outcome of our strengthened communications and publications department. The first issue of *ArtConnect* was very warmly received, with readers describing it as "excellently produced and thoughtfully edited", "an intellectual treat", "useful and informative" and "a wonderful publication in all respects: content, design, quality of production".

On the fundraising side, our new Corpus Fund Campaign brought in Rs 55 lakh and a second major fundraising initiative, Friends of IFA—which seeks small annual contributions from individuals—was launched towards the end of the year. In the coming year we intend to further diversify our fundraising by, for instance, inviting people to create Perpetuity Funds in their own names, earnings from which will be used to underwrite a specific number of grants every year.

It has been a very busy year on the grant-making side as well. We made 30 grants—a larger number than in any previous year. With the growth in our grant-making, and the introduction of new programmes, we are now reaching out to many more artists, researchers and arts institutions, and our interventions in the field have acquired greater range and diversity.

Anmol Vellani  
Executive Director  
November 2008

Choreographer-dancer Astad Deboo, who received an IFA grant to collaborate with the *Pung Cholom* drummers of Manipur.

'I appreciate IFA's supportive stance throughout both grants... I can imagine that the pressures on IFA must always be great to show that grants have delivered concrete products or results. I hope IFA keeps finding a dynamic balance between the importance of giving adequate space and rope to grantees, and ensuring 'things happen'.

Himanshu Burte, recipient of two IFA grants for the research, writing and publication of his book on Indian artplaces, *Space for Engagement* (Kolkata: Seagull Books, 2008)



## ARTS RESEARCH AND DOCUMENTATION

One of the recommendations of the panel that reviewed this programme in 2006 was that we systematically support research, writing and archiving in Indian languages other than English, and thereby expand the scope of our grant-making.

Given relevant staff capacity and budgetary constraints, we decided to begin by focusing on the Bengali language. Over the last two years, we have made a total of nine grants under what we have named the 'Bengali Language Initiative'. In many cases, the research, writing and archiving aspects of these projects are

interconnected, and are expected to yield both published outcomes as well as public archives. Digitising little magazines, creating a sound and oral history archive on the fakirs, and documenting photographs of urban middle-class women are some projects that have a stronger archival slant, while the production of an encyclopaedia on Bengali theatre, a book on the history of cartoons in Bengal, and a series of essays that explores the relationship between the language of contemporary Bengali poetry and the emergence of a new, urban middle-class are some of the more 'writing' oriented projects.

A major challenge facing this initiative has been that many grantees have needed a high degree of hand-holding because of their unfamiliarity with professional research methodologies. We have also, at times, had to persuade individuals collecting materials like posters, brochures, photographs and catalogues in the course of their projects to digitise and share them with a larger public.

It is still early for IFA to assess the overall impact of the Bengali Language Initiative but the response to it has been highly enthusiastic. Amateur researchers, academic researchers and practitioners have been funded, and we plan to organise meetings to enable grantees to share their learning. Such meetings may also suggest new ideas and directions for this initiative in the coming years.

Additionally, we continue to fund projects selected from those received in response to a widely circulated Request for Proposals (RFP). Our RFP, refurbished in 2006-07, now invites proposals under two categories—research that critically investigates the making of cultural traditions; and research that seeks to put in place or use new methodologies for studying contemporary arts practices. (See pages 5-8 for a description of grants made this year.)

We are proud to share the news that the IFA-funded film *Bishar Blues*, directed by Amitabh Chakraborty, has won the Golden Lotus award for the best film in the non-feature film category at the 54th National Film Awards. It also won awards for Best Editing and Best Audiography. *Bishar Blues* examines the music of the fakirs of Bengal and their deeply spiritual everyday life as representative of a living practice of radical syncretism.

Another IFA-funded film, *Listener's Tale*, directed by Arghya Basu, has been awarded the Pierre and Yolande Perrault Grant for young filmmakers by the Cinema du Reel, France. *Listener's Tale* has also been selected in the International Competition section of the Cinema du Reel. The film explores the many meanings that *Chham*, a Tibetan Buddhist sacred dance theatre, generates in the context of modernisation and ethnic multiplicity in Sikkim.



Above and left: Paintings by Gond artist Venkataraman Singh Shyam, documented by Roma Chatterjee who is researching Gond and *patua* art.

## ARTS RESEARCH AND DOCUMENTATION: GRANTS

1. **Arghya Basu, Kolkata**  
Rs 5,00,000 over one year

For the production and post-production of two films that will complete the Sikkim trilogy inaugurated with the IFA-supported *Listener's Tale*. Emerging out of the research and production of the first film, these subsequent films will move closer to places and people in an attempt to capture the everyday, which underlies the grand design of Tibetan Buddhism in Sikkim.

2. **Himanshu Burte, Goa**  
Rs 3,00,000 over one year

For research towards a book of thematic essays that investigate the nature, outcome and predicament of critical practices in architecture of the post-independence era, within a broader culture of building.

3. **Shalini Panjabi, Bangalore**  
Rs 3,00,000 over one year

For research and fieldwork to compile Sindhi oral narratives in the border region between western Rajasthan and Kutch. In particular, the various forms of the popular *premakhyans* (love narratives) will be contextualised and investigated. The research will lead to a series of articles or a short monograph.

4. **Institute of Economic Growth, New Delhi**  
Rs 4,50,000 over one year

For an international conference titled *Reviewing Disciplinary Agendas in Theatre Studies: Cultural Arenas, Policies, Institutions*, which will address a crucial phase in the history of theatrical activity (1930-1970) in India. The proceedings of the conference will be published.

5. **Deshkal Society, New Delhi**  
Rs 3,00,000 over one year

For research into and documentation of the *Reshma-Chuharmal Nautanki*, a popular Dalit folk theatre performance of Bihar. The project will explore how identities, caste and power are contested in and through this performance. Different versions of the *Reshma-Chuharmal* story, both in its performed and written forms, will be collated, transcribed, translated and analysed to understand how they reflect a changing sense of identity among the Dalits.



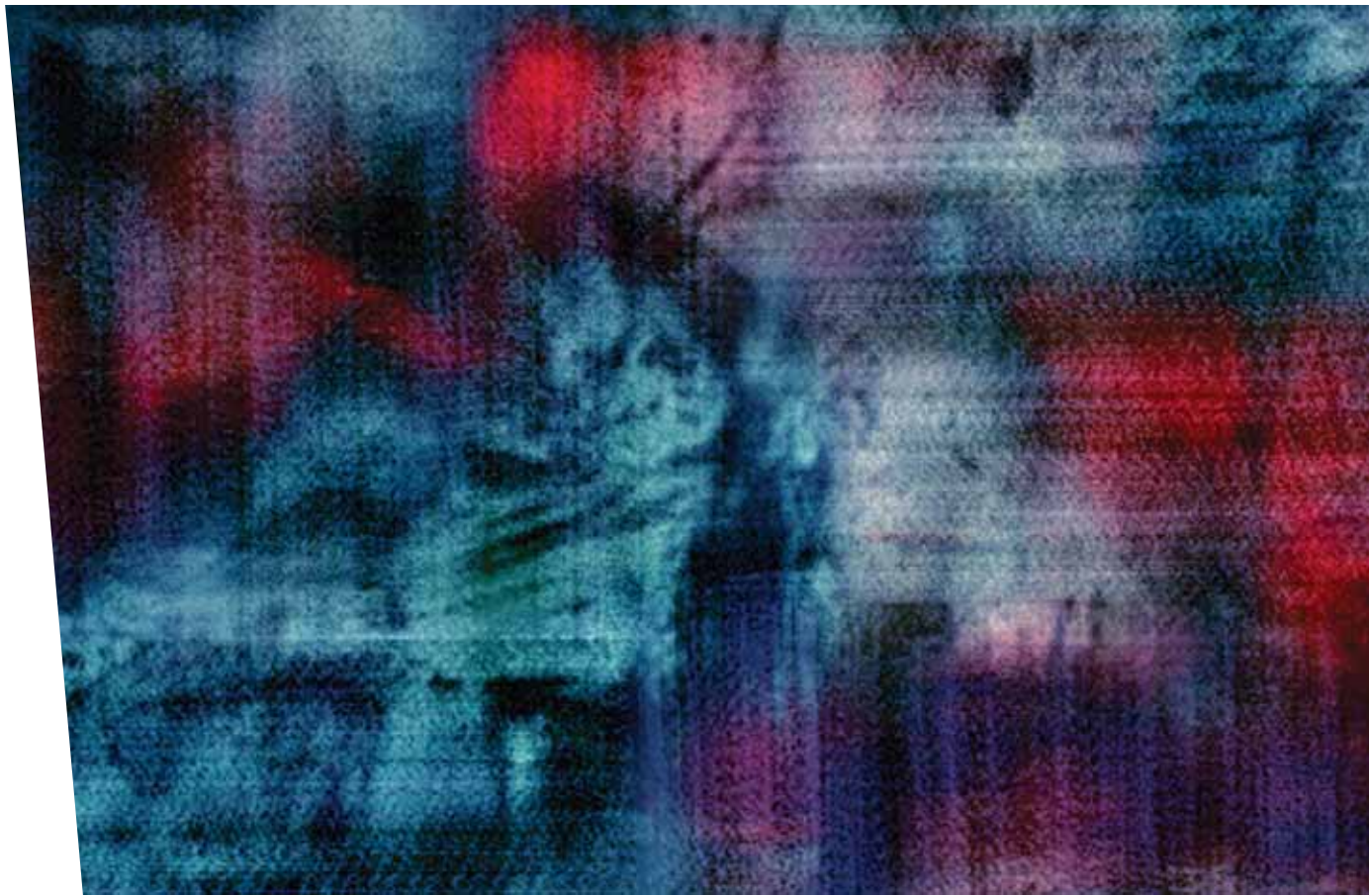




6. Roma Chatterjee, New Delhi  
Rs 2,00,000 over one year

For a comparative study of scroll paintings from West Bengal and Gond art from Madhya Pradesh, which will explore the changes that these art forms have undergone due to state patronage and market forces.

Left: Painting by Shri G V Lad Mumbai in the 1913 Diwali issue of *Manoranjan*. Top: Scene from the performance *Sangit Bhavbandan*, 1924. Documented by Urmila Bhirdikar who is studying the representation of women in the public sphere in Maharashtra, especially female impersonation in Marathi theatre.



7. **Shabani Hassanwalia, New Delhi**  
**Rs 5,00,000 over one year**

For the making of a documentary film on the film industry in Ladakh. The film will explore how and why the Ladakhi film industry emerged, how it sustains itself and where it wants to go.

8. **Dhritibrata Bhattacharjya, New Delhi**  
**Rs 1,70,000 over eleven months**

For research into the production and distribution of *Ashiqqa*, an illuminated manuscript from the time of the Mughal emperor, Akbar. This study of the material aspects of the manuscript is expected to yield important new insights into the polity, economy and culture of the Mughal era. The research will result in a PowerPoint presentation documenting the Mughal manuscript industry and the Imperial library, and a book on manuscriptology.

9. **Manu Devadevan, Bangalore**  
**Rs 2,00,000 over one year**

For research into the oral narrative tradition of Manteswamy, a sixteenth century saint of Karnataka, and its performance by the *Neelagaras*, the traditional singers of the Manteswamy epic. The study will excavate the historical origins of the tradition, scrutinise its representation as a Dalit tradition, and examine its contemporary performance contexts.

Manas Bhattacharya's digital artwork, part of a series of images which will be animated into video loops and played on Kolkata's Metro Railway.

## **BENGALI LANGUAGE INITIATIVE**

- 10. Smita Khator, Kolkata**  
**Rs 3,53,000 over two years**

For research into and documentation of post-Partition Bengali newspapers, primarily *Ananda Bazar Patrika* (1966-1977). The project will examine the formation of the cultural identity of the Bengali middle-class and lead to an archive of documents and a reader in Bengali.

- 11. Subhendu Dasgupta, Kolkata**  
**Rs 5,00,000 over two years**

For research into and documentation of the history of cartoons in West Bengal and Bangladesh towards a book in Bengali. The research will examine the relationship between public life and cartoons while paying particular attention to individual cartoonists whose work has contributed significantly to the development of the form.

- 12. Indira Biswas, Kolkata**  
**Rs 4,43,000 over two years**

For research into the linked histories of the radio, the gramophone and Bengali music in the early twentieth century, which will result in an archive of printed materials, a monograph, and a reader collating and annotating articles from *Betar Jagat* (1930-1950)—a journal published by Calcutta Radio Station. The project will examine, source and collate print and audio-visual records pertaining to the early history of both media in order to map the evolution of Bengali music of the period.

- 13. School of Women's Studies, Jadavpur University, Kolkata**  
**Rs 7,76,000 over two years**

For building an archive of photographs of urban middle-class women of Bengal from the 1880s to the 1970s. The project will critically and thematically archive and interpret the economy of photographic practices, including modes of representation and resistances connected with the lives of urban middle-class Hindu/Brahmo women in Bengal.

He never told *dastans*—he presented moving pictures... He was a thin, slightly built man, but while reciting the *dastan*, if a king appeared in the story, the listeners felt themselves standing before an imperious monarch. If he spoke the words of an old woman he, despite his teeth, became quite toothless... He knew thousands of verses by heart.

Mahmood Farooqui on Mir Baqar Ali, the last famous *dastango* of India. Farooqui and his collaborators are seeking to revive the *Dastangoi* form.

## EXTENDING ARTS PRACTICE

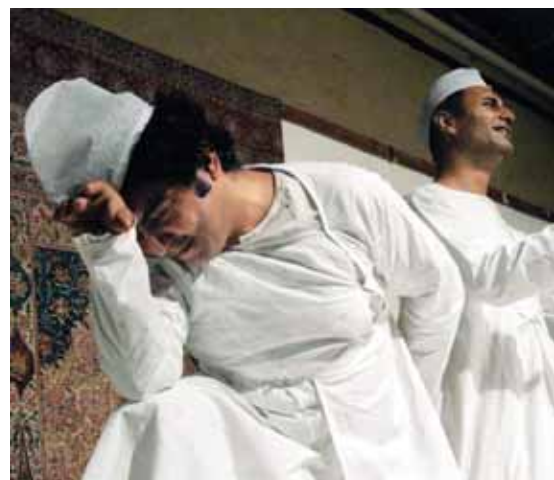
During the past year, this programme focused on encouraging both theoretical and practice-based interventions into mainstream arts discourse. A unique set of grants were made to artists concerned with reworking conventional positions on art history, public art, photography, performance and script-writing.

From an exploration into the art and science of the 170-year-old practice of daguerreotype photography, to reflections on the complex identity issues involved in the life and death of avant-garde Gond artist Jangarh Singh Shyam; and from experimentation with the sixteenth century performed art of *Dastangoi* (storytelling) to networking Kolkata's metro

system through video art, this

programme has taken significant steps towards nurturing original ideas. It is hoped that these projects will each break new ground and allow for new artistic positions to evolve.

The programme was critiqued and reviewed through periodic meetings with members of the arts community. Emerging artists from the contexts of performance, visual art, film, sound, and literature, as well as gallerists and young curators, attended meetings held in Bangalore, Mumbai and Kolkata. The programme was lauded for its open-ended nature and for nurturing new perspectives in and on the arts.



Mahmood Farooqui and Danish Husain performing a *dastan*.



However, a need was expressed for a more efficient application process to solicit a larger number of applications.

Programme staff will therefore create a questionnaire which applicants will be expected to answer as part of their project concept note. It is hoped that this first point of contact will offer greater clarity on the nature of the project and help us to decide how to approach evaluation and subsequent proposal development. Also, since the programme is rooted in arts practice, programme staff will

continue consulting with artists so as to ensure programmatic relevance.

Recognising the dynamic nature of arts practice in the country today, and therefore the urgency of creating opportunities for artists based in non-urban contexts, programme staff will begin to develop and support artist residency programmes across the country. It is hoped that this initiative will not only give individual artists greater opportunities to work collectively, but also expand the reach of this programme in the long term.



## **EXTENDING ARTS PRACTICE: GRANTS**

1. **P Madhavan, New Delhi**  
**Rs 6,00,000 over two years**

For research and study of the art and science of daguerreotype photography in order to build and experiment with a daguerreotype camera and work towards a book on the form. Through training and exposure to the international contemporary daguerreotype community, the artist will extend his knowledge of image-making and attempt to expand the domain of Indian art photography.

2. **Rudradeep Bhattacharya, Mumbai**  
**Rs 1,62,500 over nine months**

For preparatory research towards a screenplay for a feature-length film on Hindi writer Nirmal Verma. Through historical research on Verma's European period, study of his published and unpublished writings, interviews with individuals who played significant roles in his life, the researcher hopes to translate his literary knowledge of Nirmal Verma into a cinematic language.

3. **Amit Dutta, Mumbai**  
**Rs 3,55,000 over one year**

For research into the life of Gond artist Jangarh Singh Shyam and the events, characters and art philosophies that led to his untimely death in Japan. The researcher will identify appropriate areas of arts discourse for reading and analysis and interview individuals who played key roles in Jangarh Singh Shyam's life. The research will subsequently provide the basis for a novel.

4. **Manas Bhattacharaya, Kolkata**  
**Rs 6,00,000 over eighteen months**

For the creation of a series of short video-poems, animation sequences of digital paintings, still photographs, collages, and site specific live-action video responding to the changing visual environment of Kolkata and the increasing presence of mass-produced images across the city. The series will be played on the closed-circuit television monitors of the Metro Railway in Kolkata.

Photograph by Manas Bhattacharya.  
See also pp. 21 and 22.

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

For conceptualising and producing an installation based on the video documentation of the unique performance language developed in *Brhannala*, a production by Adishakti, a Pondicherry-based theatre group.

6. **Mahmood Farooqui, New Delhi**  
**Rs 5,92,000 over two years**

For research into Dastangoi, a sixteenth century performed art of storytelling in Urdu. The artist will explore the form by composing new and experimental *dastans* (stories), training more *dastangos*, and performing in some of the older parts of north India where the form originated.





## NEW PERFORMANCE

Five grants were awarded to artists who variously aspired to break away from familiar modes of constructing and staging performances, evaluate their identities as performers, or delve deeper into the impulses and sources of their language of expression.

Two of the projects made radical departures from current practices in theatre. Sankar Venkateswaran, in his production of *Quick Death*, abandoned narrative line and, for the most part, dialogue in favour of a rapid and mesmerising montage of stock scenes from the film noir repertoire. Kirtana Kumar's *The Wedding Party*, on the other hand, undermined the separation between actor and audience. 'Invited' to be participants in a marriage ceremony, the audience witnessed—in the director's words—"a rude clash of middle-class values, sexual proclivities, unresolved repressions, urban aspirations, class-driven cruelties and the strange tenderness of knowing that we have no option but to love". One reviewer remarked that this "well constructed and executed play... leaves the audience somewhat breathless with its energy, humour,

imagination and candour" and offers "a ringside view of middle-class vanities in urban India".

Dancer Anusha Lall and light architect Giti Thadani were supported to create *Vyuti – Inflections*, a work that stripped Bharatanatyam of its ornamentation to reveal its inner geometry. Critic Leela Venkataraman, writing in *The Hindu*, called *Vyuti* "mind blowing in its ideational originality and searing clarity of vision. The unbelievable geometry of movement and the hastas come from within the vocabulary of Bharatanatyam, yet encased in a frame totally varied from the usual... Anusha's... control over balance and linear exactitude borders on the unreal... creating breathtaking images, the sheer joy of discovery in each fractional moment like a silent song".

Another pair of collaborators sought to reach beyond rather than burrow deeper into the movement vocabularies with which they were familiar. The distinguished dancer-choreographer Astad Deboo and Guru Seityaban, with his team of Pung Cholom dancers from Manipur, worked together to



“Devoid of ornamentation or any type of camouflage, each transparent, burnished segment of movement is held to exquisite stillness. Rarely does one experience a work of such chiselled refinement—not a rough edge anywhere...”

Leela Venkataraman on Anusha Lall’s and Giti Thadani’s Bharatanatyam-inspired performance *Vyuti*, *The Hindu*, March 21, 2008

internalise as well as challenge each other’s movement languages in an effort “to embrace the unexpected” and create an entirely new idiom for dance. The result was *The Rhythm Divine*, which enraptured audiences who witnessed its premier shows at IFA’s New Performance Festival in Bangalore in February 2008.

Collaboration was also Shena Gamat’s preferred mode for creating *The Pink Balloon*. Working with artists from different disciplines, this dancer-actor reinvented herself as a director and produced a genre-defying work—part theatre, part dance, part mime, part magic show and much else besides.

Anusha Lall in *Vyuti*.



*The Pink Balloon* clearly marked Shena Gamat's debut as a young director with vision and new ideas, with a passion and commitment to present work that heralds fresh departures... To introduce something out of the box to audiences in Delhi was a big step in the right direction.

Vivek Mansukhani—actor, theatre director and evaluator for Shena Gamat's performance project—on *The Pink Balloon*

Scene from  
*The Pink Balloon*.



## NEW PERFORMANCE: GRANTS

1. **Astad Deboo, Mumbai**  
**Rs 5,02,500 over six months**

For the development of a new choreographic work titled *The Rhythm Divine*—a collaboration between a contemporary dancer-choreographer and a master of the *Pung Cholom* form of Manipur, and his team. The artists will learn and assimilate each other's movement styles and then, through an improvisatory *sawaal-jawaab* process, create a new contemporary 'stage-scape' and idiom of dance.

2. **Kirtana Kumar, Bangalore**  
**Rs 6,00,000 over six months**

For the development of *The Wedding Party*, a theatre production which simulates an urban middle-class wedding and explores issues of gender, class and sexuality. The audience will be 'invitees' to the wedding, positioned to both observe and participate in the proceedings. The 'fourth wall' of theatre will be broken by 'performing' the play in a non-theatre space like a marriage hall, complete with all the trappings of a typical urban wedding.

3. **Sankar Venkateswaran, New Delhi**  
**Rs 6,00,000 over seven months**

For the production of *Quick Death*, a physical play text written by the Australian playwright Richard Murphet. *Quick Death* is the first of a trilogy of productions through which actors will be prepared to approach physical texts effectively and methods of training developed to facilitate them to become autonomous and interpretative.

4. **Shena Gamat, New Delhi**  
**Rs 4,94,000 over three months**

For the production of *The Pink Balloon*, which combines fine art, theatre movement, dance, state-of-the-art materials and light design. The story is based on a small book of original artwork, which uses a pink balloon as a metaphor to describe the journey from birth to the discovery of the self and the world to the final experience of formlessness and the attainment of bliss.

5. **Anusha Lall, New Delhi**  
**Rs 5,94,500 over six months**

For the creation of a performance to be developed collaboratively by a dancer and light architect. The artists will explore and experiment with the movement principles of Bharatanatyam and aim to give a new dimension to its spatial and architectural forms through light and image installations.

# ARTS EDUCATION

When IFA launched its arts education programme more than a decade ago, the field was so embryonic that it almost had to be invented from scratch. Today, at the highest level of policy-making, the necessity of integrating the arts into all levels of education is being widely expressed.

Given these changes in the field and our own support for a wide variety of approaches to and initiatives in arts education, we have decided to undertake, early in the coming year, a comprehensive review of the programme. Through this review we hope to garner the opinions of experienced persons in the fields of education and the arts, with a view to identifying an effective course for this programme in the next five years. We are,

ideally, seeking to focus our grant-making on narrower spheres within the large canvas of arts education and thereby increase the impact of this programme.

Building on our commitment to support projects that make relatively long-term institutional interventions in the field, we made three major grants during the year.

IFA and the Sir Ratan Tata Trust are jointly supporting Puppet House to introduce theatre arts pedagogy in primary and collegiate education in the Dharwad area. This opens up unprecedented possibilities for co-funding in the years to come. The significantly larger investment of public funds in this project also brings to the fore the importance of evaluating



**5** Cut out different shapes from the left over cardboard. Paint your mask and the cut out shapes.



**6** When everything is dry overlap the flaps as shown in step 4 and staple them together to make your mask three dimensional. Stick on the extra shapes.

field impact in arts education initiatives and raises the challenge of identifying common criteria for such evaluation.

IFA's recent grant to Ninasam in Heggodu village, Karnataka, is significant because only a small minority of our grants have supported arts projects that intervene in higher education. Conceived as a timely strategic response to the growth of lumpen elements in student bodies across the state, Ninasam will conduct year-long workshops to sensitise undergraduates and other youngsters to artistic expression and impulses in their immediate environment. The project synergises with Ninasam's famed annual Culture Course, which brings together speakers with different specialisations from across the country. Ninasam itself continues to evolve as

an important cultural institution, with its reach and concerns extending well beyond its core work in theatre.

The grant to Jyotish Joshi, a New Delhi academic who is being supported to research and compile critical writings in Hindi on the visual arts, is aligned to IFA's existing commission of readers on the visual arts in four regional Indian languages, a project that will be completed in 2008-09. These two initiatives will make important primary source materials easily available and help to strengthen education in the visual arts.

**Your mask is ready to be hung up on your wall.**

Exercises from *Out of the Box*, an art-from-waste workbook for middle-school children published by the Centre for Environmental Research and Education. See also pp.19 and 20.



## ARTS EDUCATION: GRANTS

1. **Jyotish Joshi, New Delhi**  
**Rs 5,74,000 over two years**

For identifying and compiling critical writing on the visual arts published in the twentieth century in various Hindi magazines and journals. This will be followed by a critical evaluation of major twentieth century visual artists. The project will result in a published collection of articles and essays on individual visual artists.

2. **Sree Neelakanteswara Natya Seva Sangha**  
**Heggodu, Karnataka**  
**Rs 15,00,000 over sixteen months**

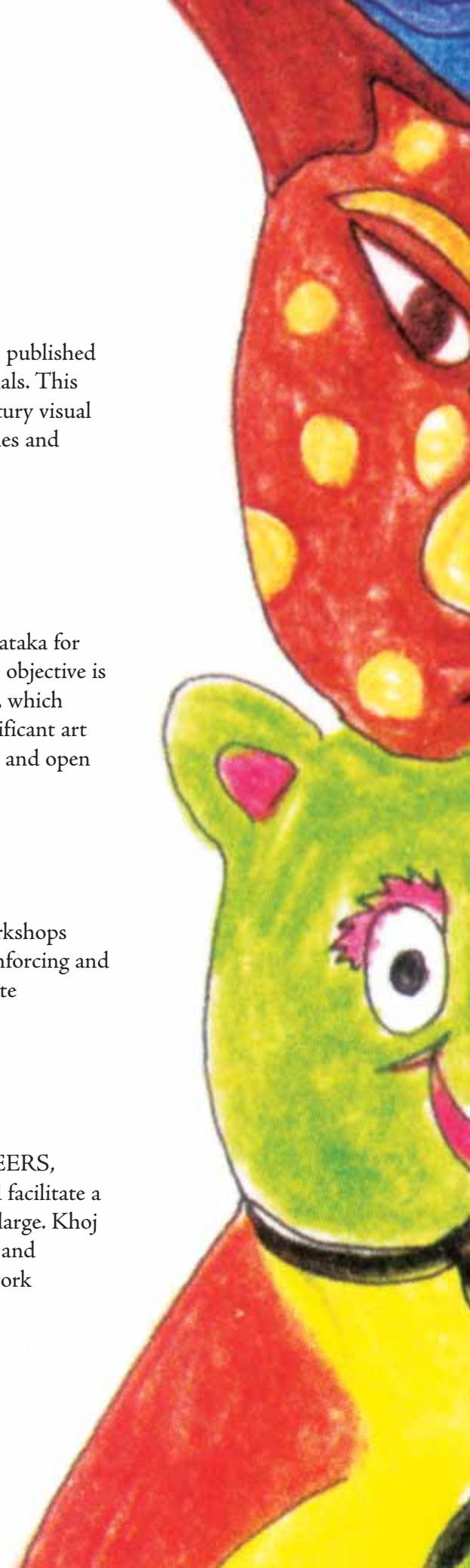
For a series of intensive short-term culture workshops in Karnataka for undergraduate students and others of the same age group. The objective is to fill a serious vacuum in the formal general education system, which lacks a mechanism to help youngsters appreciate the most significant art works and aesthetic traditions in their immediate environment and open their minds to the rich world of intellectual inquiry.

3. **Puppet House, Dharwad, Karnataka**  
**Rs 17,90,000 over three years**

For a series of intensive and rigorous theatre and puppetry workshops with students, teacher trainees and teachers, with a view to reinforcing and institutionalising theatre arts pedagogy in primary and collegiate education in the Dharwad area.

4. **Khoj International Artists' Association, New Delhi**  
**Rs 16,13,000 over three years**

For three editions of the annual summer artists' residencies, PEERS, which is expected to expand the initiative's reach and scale, and facilitate a greater engagement of contemporary artists with the public at large. Khoj will offer places to 15 artists at the residencies over three years and inaugurate the programme with a retrospective exhibition of work produced by PEERS' artists.





## SPECIAL GRANTS

The Special Grants category enables IFA to address issues and concerns not covered by our other more strictly-defined programmes. Over the last three years of its existence, our special grants have converged on strengthening arts institutions and community-based art, and supporting artists and art forms confronting hostile and volatile social and political environments.

The two projects supported in the past year reflect these concerns. We have decided to build on our previous support in the area of Rajasthani music and develop a cluster of grants focused on sustaining and energising the community-based musical forms of Rajasthan. Taking this idea forward, support was provided to enable musicians from western Rajasthan to reflect on their situation and articulate their concerns as performing artists. This workshop-conference also attempted to reconcile two streams of thinking that prevail in the context of Rajasthani culture—a preservation discourse that sees the folk arts as ‘vanishing traditions’ and neglects issues of livelihood, and a development discourse that focuses on the deprivation of the folk artists and neglects their art. An effort was made, through the conference, to encourage consensual thinking among artists. The results of the conference were also shared with policy-makers. Conference findings will help IFA to plan further grants in the region.

The second grant supported a month-long workshop in a village in Kashmir to impart the fundamentals of *Bhand Pather* theatre to young members of families that have traditionally performed it. These young people have lost touch with the form because of the two decades of unrest in the valley. The workshop has initiated a process of recovering a theatrical form that has through the ages used political satire and humour to mirror the concerns of the community. As a follow up to this initial grant, IFA plans to support a more systematic and sustained teaching-learning process between the Ustads and selected participants from the workshop.





## GRANTS

1. **M K Raina, New Delhi**  
**Rs 4,65,000 over six months**

For a 35-day theatre workshop in Akingam village in Kashmir to revive the *Bhand Pather* theatre form and reacquaint younger members of *Bhand Pather* families with their legacy. A veteran theatre actor will facilitate interactions between young performers and Usatds of the form.

2. **Marudhar Lok Kala Kendra, Barmer, Rajasthan**  
**Rs 2,64,250 over two months**

For a workshop-conference to enable some 80 folk musicians of western Rajasthan to examine the changes in their music, repertoire and instruments, discuss questions around the material welfare and dignity of their communities, and articulate their concerns, observations, and insights. The findings of the discussions will be put together as a document, which will be circulated among government departments and non-government agencies.



Photograph by Manas Bhattacharya.

## COMMUNITY ENGAGEMENT PLATFORMS

In October 2006, we launched the first of our community engagement platforms by sending out an IFA e-newsletter. In the year and a half since then, we have bolstered our grant-making and fundraising activities by engaging with the arts, donor, and media communities in multiple ways.

In August 2007, we published the first edition of *ArtConnect*—a biannual magazine of the arts that features both the work of IFA grantees as well as essays on the arts in general. *ArtConnect* hopes to bring together lively, serious and accessible writing and artwork from a range of art disciplines and genres in a thoughtfully-designed format. The first two issues were received with delight by the arts community, donors and those interested in the arts. (Visit [www.indiaifa.org](http://www.indiaifa.org) to subscribe to *ArtConnect*.)

Festivals to showcase the work we have supported are another component of our increased engagement with the community. Accordingly, we organised the first edition of the New Performance Festival in Bangalore in late February. The festival brought together four IFA-funded performances chosen from more than the dozen on our list. Each one of these productions was professionally mounted, which demonstrated that, among other things, funding for stage productions enables performing artists to make full and effective use of stagecraft and theatre technology, and produce tightly executed and precise work.

We are currently involved in planning, in collaboration with our grantees, the first edition of a larger annual arts festival that will represent the range of our grant-making through exhibitions, performances, discussions and so on. This is scheduled for 2009.

As part of our focus on seminars and conferences, we partially supported the Institute of Economic Growth, New Delhi, to organise a three-day international conference (January 23-25, 2008) titled *Reviewing Disciplinary Agendas in Theatre Studies: Cultural Arenas, Policies, Institutions. Discussion on the forms and practices that go by the name of 'theatre', and the forces (colonialism, the state, globalisation) that have shaped it, formed one strand of the conference, while the other centred on the discipline of theatre studies and its relationship with practice.*

Additionally, we have recently made a grant to the Vadodara-based Association of Academics, Artists and Citizens for University Autonomy (ACUA) to prepare for a conference (to be held in February 2009) that will survey archiving, research and teaching practices of art history in Indian art schools.

Seven editions of the quarterly IFA e-newsletter have been sent out, bringing IFA news in an attractive format to a database of more than 15,000 email addresses. Descriptions of recent grants, notices about awards and prizes won by our grantees, and announcements regarding grantee and IFA-related events have been featured. Each edition has also carried an interview with a leading member of the arts community. The challenges attending the distribution of documentary films, the ways in which the arts can be made an integral part of school education, and the state of little magazines in Tamil and Kannada are some of the subjects these interviews have covered.

Scenes from *Quick Death* directed by Sankar Venkateswaran.

“When I told a friend in South Africa that I was a Friend of IFA, he asked: “Do you have an Indian connection?” I explained that while I didn’t have any Indian blood relations, the IFA had become a close relation because it represents the best idea of artistic bridging... [and is] a conveyor belt for this joyous artistic sharing across our diverse but single world.”

Akwasi Aidoo, Executive Director, TrustAfrica.



## MARKETING AND BUSINESS DEVELOPMENT

Equipped with a new team specialised in communications, public relations and fundraising, IFA launched three new fundraising initiatives in 2007-08.

The first is the Corpus Fund Campaign. Our target is to attract Rs 16 crore (US\$4 million) in corpus donations from foundations, trusts, corporations and individuals in four years. Taking ownership for this initiative, the Board established a Steering Committee and helped IFA raise Rs 55 lakh (US\$137,500) in the first year. One of the donors to the corpus wrote, "I have chosen to support IFA because I've seen the excellent work they have been doing over the last several years in various fields of the arts. I commend the dedication, passion and thoroughness with which IFA handles every aspect of its work. Any donation to them is insignificant in view of the service they have done to the arts. I'm sure that like me, IFA has moved many people deeply".

Secondly, we began to focus more systematically on identifying donors with an interest in supporting particular grants and programmes. Four grants were received from individual and institutional donors—one to support our grant-making in general and three to underwrite specific IFA-supported projects in part or full. We also received a seed grant from the Sir Dorabji Tata Trust to undertake research towards the development of a grant-making programme in the area of curatorship, while the Sir Ratan Tata Trust joined hands with IFA to support Puppet House's arts education project in Dharwad, Karnataka.

'Friends of IFA', our third fundraising initiative, was launched towards the end of the year. It makes a strong appeal for modest annual contributions from the average Indian. Donors in the USA can make their contributions through a sister organisation, Foster India Foundation, and avail of 100% tax exemption. We closed the year with 50 'Friends'. (To sign up, please use the form on the back flap of this report or log onto [www.indiaifa.org](http://www.indiaifa.org). We will send you a welcome kit and tax exemption receipt in less than seven days following the receipt of your contribution.)

As in the past, revenue was also generated through art events and consultancies. IFA organised its first overseas performance event at the PAN-IIT Summit in Santa Clara, USA, and continued to design arts-based courses for educational institutions. We evaluated a grant proposal for the Sir Dorabji Tata Trust and were commissioned by Murray Culshaw Consulting to advise five cultural institutions on how to build capacity in fundraising and communications. In sum, we raised Rs 1.16 crore (US\$290,000) this year and are deeply grateful to all our donors and supporters.

Painting by Gond artist Mangru Dhurve.



## 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, 2008, 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, give the information required, and also give a true and fair view:
  - (a) In the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2008; 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: July 11, 2008

(V. Rajaraman)  
Partner  
Membership No. 2705



## STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2008

PARTICULARS	As at 31-03-2008 (Rs)	As at 31-03-2007 (Rs)
<b>SOURCES OF FUNDS</b>		
Opening balance	185,182,900	
Add: Contribution/Transfer of Rs 10,00,000 during the year	6,519,450	191,702,350
<b>SIR RATAN TATA TRUST – CORPUS FUND</b>		185,182,900
Opening balance	60,62,081	
Add: Interest income for the year	489,336	
Less: Expenditure for the year	421,000	6,130,417
<b>PERFORMING ARTS FUND</b>		6,062,081
Opening balance	21,405,958	
Add: Interest income for the year	6,975,359	
Less: Expenditure for the year	4,274,763	24,106,554
<b>SIR RATAN TATA TRUST DRAW-DOWN FUND FOR GRANTMAKING</b>		21,405,958
Opening balance	—	
Add: Interest income for the year	5,190,940	—
Less: Transferred to Draw-Down Commitment	5,190,940	—
<b>SIR DORABJI TATA TRUST GRANT</b>		
Opening balance	315,000	
Less: Expenditure for the year	217,882	
Less: Unutilised amount refunded	97,118	—
		315,000
<b>INSTITUTION DEVELOPMENT UNIT &amp; ARTS EDUCATION GRANT</b>		
Opening balance	3,832,828	
Add: Contribution/Interest income for the year	343,801	
Less: Expenditure for the year	4,176,629	3,832,828
<b>UNUTILISED GRANTS</b>		
Opening balance of SRTT Draw-Down Fund Grant Commitment	2,503,595	
Add: Transfer from SRTT Draw-Down Fund Grant Commitment 2007-08	5,190,940	
	7,694,535	
Less: Grant disbursement	4,106,455	3,588,080
<b>CAPITAL ASSET FUND</b>	2,775,644	3,450,772
<b>ACCUMULATED SURPLUS</b>	15,979,326	8,144,698
<b>TOTAL</b>	<b>244,282,371</b>	<b>230,897,833</b>
<b>APPLICATION OF FUNDS</b>		
<b>FIXED ASSETS (AT COST)</b>	2,775,644	3,450,772
<b>INVESTMENTS (AT COST)</b>	221,836,287	222,423,693
<b>CURRENT ASSETS (NET)</b>		
Current Assets	19,884,692	
Less: Current liabilities	214,252	19,670,440
		5,023,368
<b>TOTAL</b>	<b>244,282,371</b>	<b>230,897,833</b>

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) Grants disbursed are treated as expense and unutilised grants when refunded are treated as income.  
 (c) 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.  
 (d) Since the entire cost of fixed assets is met out of revenue, no further depreciation is charged.  
 (e) 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.
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

## INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2008

	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
<b>INCOME</b>		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	13,196,729	16,565,208
DONATIONS, CONSULTANCY & EVENTS	6,658,432	3,094,173
INTEREST ON INVESTMENTS	20,622,342	9,072,771
MEMBERSHIP & SUBSCRIPTION	135,940	—
REFUND OF UNUTILISED GRANT	715,151	3,876,836
MISCELLANEOUS INCOME	152,945	43,860
<b>TOTAL</b>	<b>41,481,540</b>	<b>32,652,848</b>
<b>EXPENDITURE</b>		
<b>PROGRAMMES</b>		
Arts research and documentation	4,931,437	4,048,300
Arts collaboration/Extending arts practice	2,276,193	3,198,700
Arts education	3,062,200	5,347,637
Special grants	869,250	1,508,500
New performance	4,274,763	2,548,000
Curatorship grant expenses	217,882	—
Other programme costs	60,364	142,835
	15,692,089	16,793,972
New performance management expenses	—	2,221,222
Institution development unit expenses	604,375	1,964,914
Arts education management expenses	510,054	614,573
	16,806,518	21,594,681
Less: Programme expenditure met out of own funds	3,609,789	5,081,335
	13,196,729	16,513,346
<b>EXPENDITURE MET OUT OF OWN FUNDS</b>		
PROGRAMMES	3,609,789	5,081,335
OPERATING EXPENSES	11,705,384	4,505,932
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	723,659	708,688
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	3,029,279	2,388,397
FIXED ASSETS ACQUIRED	382,072	348,432
<b>TOTAL</b>	<b>32,646,912</b>	<b>29,546,130</b>
<b>EXCESS OF INCOME/EXPENDITURE</b>	<b>8,834,627</b>	<b>3,106,717</b>

## INCOME APPROPRIATION STATEMENT FOR THE YEAR ENDED MARCH 31, 2008

ACCUMULATED SURPLUS: Opening balance	8,144,698	6,037,981
Add: Excess of Income/Expenditure for the Year	8,834,627	3,106,717
	16,979,326	9,144,698
Less: Amount transferred to corpus fund	1,000,000	1,000,000
<b>ACCUMULATED SURPLUS: Closing balance</b>	<b>15,979,326</b>	<b>8,144,698</b>

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

- 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.
- Amount shown under Fixed Assets represents the balance after writing off of certain assets of original cost of Rs 10,57,200 due to wear and tear and relocation of the office premises.
- Previous year's figures have been regrouped where necessary.

## BOARD OF TRUSTEES

Rashmi Poddar, *Art History, Aesthetics*  
Chairperson

Chiranjiv Singh, *Civil Service (From 22.2.2008)*

Francis Wacziarg, *Commerce, Heritage Conservation*  
(Till 22.2.2008)

Githa Hariharan, *Literature*

Ishaat Hussain, *Finance and Industry (From 22.2.2008)*

Jerry Rao, *Industry*

Jitish Kallat, *Visual Arts*

Lalit Bhasin, *Law*

Mani Narayanswami, *Civil Service (Till 22.2.2008)*

Priya Paul, *Industry*

Nandita Palchoudhuri, *Arts and Crafts*

N S Raghavan, *Industry (Till 30.11.2007)*

Ravi Nedungadi, *Finance and Industry*

Romi Khosla, *Architecture*

Shyam Benegal, *Film*

Simone N Tata, *Industry, (Till 25.9.2007)*

M V Subbiah, *Industry*

## PATRONS

Amitav Ghosh

Ustad Amjad Ali Khan

Ebrahim Alkazi

Padmabhushan Sri Lalgudi G Jayaraman

Mrinalini Sarabhai

Naseeruddin Shah

Shekhar Kapur

Syed Haider Raza

Raja Syed Muzaffar Ali

## STAFF

Anmol Vellani

*Executive Director*

Tripti Vyas

*Head: Programmes (From June 1, 2007)*

Arundhati Ghosh

*Head: Marketing and Business Development*

Madhuban Mitra

*Programme Executive (Till January 31, 2008)*

Sanjay Iyer

*Programme Executive*

Shai Heredia

*Programme Executive*

Ashutosh Shyam Potdar

*Programme Executive (From June 1, 2007)*

Agnelo Vijayan

*Manager: Events (Till August 6, 2007)*

Menaka Rodriguez

*Manager: Individual Contribution Programme  
& Arts Services (From May 1, 2007)*

Anjum Hasan

*Communications Editor*

Joyce Gonsalves

*Information Officer*

Vindya Vausini S

*Public Relations Officer*

Vaishnavi Murthy K Y

*Graphic design and Website manager*

T C Jnanashekar

*Manager: Management Services*

The *nagara* or drum used in Kashmir's *Bhand Pather* theatre form. M K Raina is conducting an extended workshop in Kashmir to revive *Bhand Pather*.



C Suresh Kumar  
*Coordinator: Management Services*

Natasha Baruah  
*Assistant Programme Executive (From June 6, 2007)*

Srimatha  
*Programme Associate (Till September 30, 2007)*

Sumana Chandrashekar  
*Programme Associate*

N Anitha Bai  
*Front Office Assistant (Till October 24, 2007)*

Pramila Bai K K  
*Front Office Assistant (From February 11, 2008)*

Thresa Helen  
*Office Assistant (From April 1, 2007)*

*We acknowledge with gratitude the support of:*

The Ford Foundation  
 Sir Ratan Tata Trust  
 Sir Dorabji Tata Trust

*We thank those who made contributions to our corpus:*

Aditi Malik  
 Ambika Charitable Trust  
 Ambit Corporate Finance Pte. Ltd  
 AMM Foundation  
 Anu Aga  
 Ashish Dhawan  
 BP Poddar Charitable Trust  
 Byzan Systems Pvt. Ltd  
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 Jeroen Tas  
 Jitish Kallat  
 Nedungadi Social Action Trust  
 RKP Shankardass  
 Sinhasi Consultants  
 Sivan Securities Pvt. Ltd  
 Soonabai Pirojsha Godrej Foundation  
 Ved Education Trust

*And we thank those who donated towards our grant programmes and projects:*

Aditi Foundation for the Arts  
 Ashoke Dutt  
 Jamnalal Bajaj Foundation  
 PAN IIT  
 Shuaib Ahmed

*We would also like to thank all the Friends of IFA for their support.*

VISUALS: Courtesy IFA grantees.

COVER: Photograph by Manas Bhattacharya of a clay idol in Kolkata's Kumartuli district.

ENDPAPERS: Astad Deboo and the *Pung Cholom* drummers.

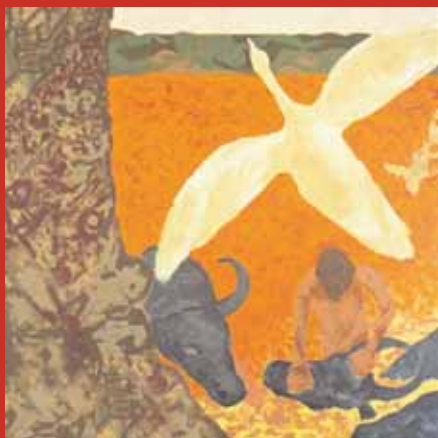
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