

INDIA FOUNDATION FOR
THE ARTS

Annual Report 1996-97







**India Foundation
for the Arts**

Annual Report
April 1996 – March 1997

Courtesy

Deutsche Bank 

Bangalore Branch

Introduction

India Foundation for the Arts (IFA) an independent, professionally managed, national philanthropic institution, completed its second year of grantmaking in 1996-97. In this short period, IFA has made 18 grants, committing over Rs.1.4 crore to projects in various fields of arts endeavour.

Advancing Programmes

Last year IFA introduced the arts collaboration programme to support projects that cross regional, disciplinary or linguistic boundaries in the arts. Grants have been made to artists and groups with an interest in interrogating their own work, seeking new sources of inspiration, revitalising specific forms of cultural expression, initiating new trends, or overcoming barriers to arts development.

A Theatre Development Fund (TDF) was also established. This grant programme aims to promote the development of training methods and performance skills, grassroots activity, interaction and communication in the theatre. Apart from supporting two theatre organisations to sustain and widen the reach of their work, the TDF was used in 1996-97 to initiate thinking on strategies to strengthen the management and financial expertise of theatre groups.

IFA called for proposals in the area of arts research and documentation for a second time, expanding the programme to include support for collaborative research and video films on arts subjects. The announcement, taking careful account of the proposals received in 1995, provided an enlarged description of the programme, mentioned the range of projects that could be considered

for funding, and emphasised that artists were eligible to seek support for the research dimensions of their work, or documentation that facilitated reflection on arts practice.

IFA focuses on processes, constraints and innovation in the arts to complement government and corporate support for more visible activity in the form of artistic events and products. Although we give priority to the circumstances inhibiting research and artistic endeavours, we also appreciate the importance of presentation and dissemination. To balance both concerns, last year's Request for Proposals (RFP) announced that grants would be offered in two stages: Assistance would first be given for basic research or collaborative processes, and later, following an evaluation, funding may be considered for the purpose of widening the impact of project results, or bringing them to the notice of the interested public in different ways.

Reaching Out

Since the number of applications we receive is continuing to grow, it would appear that we have been quite successful in disseminating information about our grant programmes. Our RFPs are now posted to some 6,500 addresses, and we have worked systematically to ensure that our press releases are carried by many more newspapers and magazines.

It is also heartening to note the improvement in the quality of the proposals. We receive fewer casual and perfunctory applications, and the number of people who approach us to discuss their proposals prior to submission is growing. Hopefully this means that IFA's procedures for evaluating

proposals, which are thorough and transparent, and do not rely solely on the reputation or influence of the applicant, are being taken more seriously.

Although IFA's announcements clearly state that proposals may be submitted in any Indian language, we have observed that many applicants prefer to write in English, despite greater fluency in their mother tongue. It is worrying that applicants appear to believe that proposals will not be given serious consideration unless articulated in English. Proposals have gained in depth and clarity, and sometimes attracted grants, when applicants have been persuaded to resubmit proposals in their first language. We intend to strengthen our contacts with constituencies that feel excluded, in order to provide necessary encouragement and stimulation, inspire confidence, and help shape promising ideas into substantial proposals.

We hope, in this way, to deepen our commitment to engaging seriously with the aspirations and interests of applicants and grantees. IFA encourages close dialogue and interaction between applicants, evaluators and programme staff, which has enriched many proposals, and enhanced appreciation on all sides of their enormous potential and possibilities.

Connecting People

As with proposal evaluation, grant monitoring has also been undertaken with care, concern and sensitivity, in an effort to ensure that funds are allocated and expended responsibly and to good effect. While it is never easy to establish a relationship with grantees based on trust, openness and confidence, programme staff have done their best to provide a sympathetic ear, serve as a resource, and connect people in ways that

strengthen projects and institutions.

Beyond our grant recipients, IFA is becoming a key resource for a wider group of organisations, networks and projects. Apart from serving on many advisory bodies, programme staff are helping to develop arts courses for educational institutions, assisting donor agencies to use funds for arts development, and acting as a source of information on the third sector and the arts in India for international philanthropies, cultural organisations, universities and festival authorities.

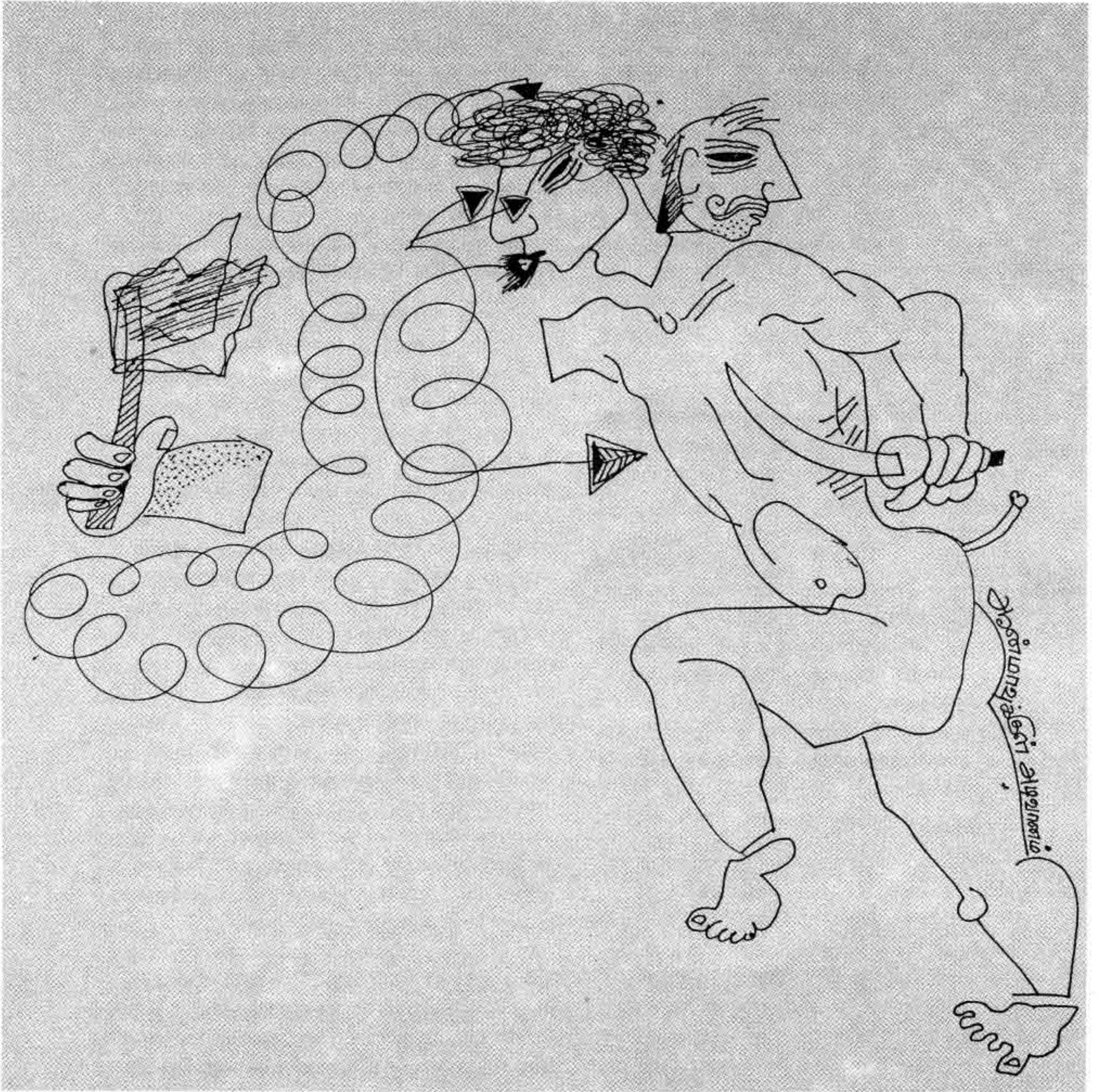
Mobilising Funds

We are grateful to the Sir Ratan Tata Trust, The Ford Foundation and The Rockefeller Foundation, who have helped to sustain IFA through this initial period of institutionalisation and growth. At the same time, our trustees, appreciating the urgent need to enlarge our pool of donors, have developed a more flexible fundraising strategy. Apart from making a contribution to our endowment, corporations and other donors can now partner IFA by supporting a particular grant programme, or underwriting grants on a selective basis. They may wish to consider assisting projects within a specific sector (for instance, textiles or crafts) or which address a particular issue (such as conservation or arts management). IFA has also developed a menu of unique art events, which we can present on behalf of business houses for a professional fee that will be used to meet our programme and operating costs.

In closing, I would like to express our indebtedness to Mr. Abid Hussain, who completed his term as trustee in December 1996, for his encouragement and support during the early years of IFA's development.

Anmol Vellani

Executive Director
September 1997



Koothu-p-pattarai, Chennai: Theatre sketch by M. Natesh

Programme Developments

Arts Collaboration

IFA announced its arts collaboration programme in May 1996, inviting proposals from individuals or groups with an interest in crossing disciplines, genres, styles or languages in the arts. Objectives could include creating new works or adaptations, strengthening art forms, exchanging training methods or skills to enrich arts practice, or facilitating the emergence of fresh trends and connections in the arts.

Although IFA received 293 applications, the majority fell outside the parameters of the programme. Support was requested for research and documentation projects; workshops, seminars and teaching programmes; or fellowships, scholarships and international travel. There were proposals which, on closer reading, were found to be individual projects rather than genuine partnerships, wherein associates were limited to serving as resource persons or consultants. In some cases, the collaborative activity was directed toward bringing about developments in fields other than the arts.

As a result, it was possible to place only 27 proposals before an eminent six-member advisory panel appointed to assist programme staff review applications. Based on site visits, personal interviews, demonstrations or written replies, the panel recommended six proposals for grant awards.

The grants support initiatives across a wide range of disciplines, stimulating dialogue and exchange between, for example,

urban and tribal visual artists; rural craftspeople and theatre workers; traditional and modern actors; and contemporary dancers from different regions. Project results are expected to include dance-theatre productions, new choreography, sculptures, innovative shadow plays, educational toys, and the development of new training skills and networks for performing artists. (See Grant Allocations for descriptions of these grants.)

In their concluding session, the advisory panel discussed the relevance of the arts collaboration programme. They observed that the programme provided artists with the opportunity to overcome isolation and seek new sources of creative inspiration. It helped to seed innovation and address gaps in arts practice in India. Although fewer grants had been awarded than anticipated, they felt that it was important to be selective, in order to send the right signals to the field regarding the nature and goals of collaborations in the arts.

Programme staff met later to reflect on the lessons they had learnt from the first cycle of the arts collaboration programme. Fewer than 10 per cent of the applications had qualified for consideration, suggesting a need to enhance awareness and understanding of the programme within the arts community through field discussions and information dissemination.

There was also a need to strengthen the communication of the programme. The next

call for proposals in early 1998 will explain the meaning of collaboration, list the types of projects that fall outside the programme, and require proposals to include a description of the collaborative process and reflect the concerns and viewpoints of the collaborating partners. This may discourage applicants from requesting assistance for a broad range of activities which involve interactions or convergences, but are not properly collaborative.

IFA will take a number of steps to strengthen the programme in the coming year. Programme staff plan to study emerging issues and other experiences in arts collaboration; further dialogue among individual talents and organisations interested in boundary-crossing initiatives; translate the concerns of artists into programme goals; and assist current grant recipients to develop strategies to disseminate the results of their collaborative work.

Arts Research and Documentation

In 1995, IFA's first call for applications under this programme had attracted a large number of documentation proposals lacking a clear statement of perspective, methodology and purpose. Proposed budgets were often large and unrealistic, and funding was sought for activities and expenditure not directly related to research. It was also noted that artists and arts groups were not viewing the programme as an opportunity to seek funding for the research dimensions of their work.

Taking those concerns into consideration, IFA staff developed a new Request for Proposals (RFP). It included an enlarged description of the programme, conveying that

a documentation proposal should be grounded in a well-articulated research perspective and should indicate how it would address the interests of relevant audiences or users. The RFP mentioned the various types of projects—research into arts methodologies, documentation of work processes and archival endeavours—that may be considered for funding, and emphasised that artists were eligible to seek support to document or interpret ongoing endeavours that facilitated reflection on arts practice. The programme was also expanded to include support for collaborative research and films/videos on arts subjects.

Application guidelines were enunciated in greater detail. Categories of expenditure that could not be considered for funding were spelt out. It was clarified that budgetary requests should be limited to direct research-related costs, but that support to present or disseminate project results may be considered at a later stage, following an evaluation.

The RFP, with a covering letter dated February 1, 1997, was issued four months before the closing date for applications to give prospective applicants a fair lead time. Thanks to a few NGOs, who gave us access to their mailing lists, it was posted to some 6,500 individuals and organisations, more than twice the number that received the first announcement under this programme.

Since earlier efforts to place press releases announcing our grant programmes had achieved limited success, IFA staff worked more systematically to identify contacts in the print media willing to help give visibility to opportunities for the arts. As a result, the

press release appeared prominently in at least five national dailies and two national weekly news magazines. The release was also picked up by two national press services, through which, judging by some of the letters we have received, it was probably carried by smaller regional papers.

Although IFA's media strategies could improve further, we expect to receive over 300 proposals in response to the RFP. These will be evaluated by external experts, and grants announced in November 1997.

Arts Education

Programme staff continued their survey of the field, and furthered discussion with educational authorities, educationists, artists, parents and young learners. This confirmed that the arts have largely been confined to privileged schools in this country, and play, at the very best, an incidental extra-curricular role.

In the instances where the arts have been included in school curricula, no serious attempts appear to have been made in the recent past to plot their trajectories, enhance curriculum, advocate for their greater support or lobby for their wider inclusion.

Although, for instance, the curriculum of The Goa Board of Secondary and Higher Secondary Education offers theatre and dance as optional subjects, only theatre is currently taught in two out of the Board's 300 odd schools. The detailed guidelines for teaching the visual arts, music and drama at the upper primary stages, developed by the National Council of Educational Research and Training, have largely been ignored. The Central Board of Secondary Education offers

various art forms as optional subjects at the secondary level, but again, their study and inclusion lacks a clear-cut policy and appears random and disorganised. While The Board of the Indian School Certificate Examinations has taken the bold step of offering many subjects—including environment studies, and accountancy and book-keeping—as options to maths and science, little thought appears to have been given to placing the arts before students as possible choices.

Given the largely untested ground, IFA staff considered it inopportune to activate the programme through a public call for proposals, unsure of the response it would receive. In January 1997, the Board of Trustees accepted the recommendation that IFA adopt a strategic approach to grantmaking in arts education.

It is now evident that IFA must take steps to demonstrate and build consensus on the vital importance of enhancing the role of the arts in education. Towards this end, programme staff have begun work to prepare a reader on arts and education culled from information and material on the subject from other parts of the world. It is intended that this reader will serve to initiate discussions in various settings focussed on the value of arts education, and on strategies that would help to place the arts in different educational contexts.

Over 100 persons, with an interest in arts or education, have been sent three documents capturing IFA's broad, tentative thinking in the area. Their responses to these documents, although slow to come in, are expected to help hone our arts education strategies.



given to practical workshops and field trips, and less to pedagogy which, if required, should follow autobiography and performance and not precede it.

These observations are helping staff from IFA and IIMB to develop a revised arts course for the coming academic year.

IFA as a Resource

IFA continues to grow as a resource for individuals, institutions, networks and independent projects. Programme staff serve on the advisory bodies of the Asian Pacific Performance Exchange Program, Department of World Culture, University of California; Council on Foundations, Washington; and the Archives Resource Community.

Staff have helped with the logistics and itinerary of visits by a representative from The Asia Society, New York, the Japan Foundation Asia Center and UNESCO, Japan. The former was here to identify artists for a forthcoming Festival of Song, whereas the latter two were on a fact-finding visit to Indian cultural institutions.

IFA staff have been in constant dialogue with the Educational Resources Centre, New Delhi, on the question of introducing an arts components into college programmes under the Ford Foundation's Campus Diversity Initiative. Discussions have been initiated with Child Relief and You (CRY) with a view to using the arts to empower and strengthen learning among the disadvantaged young in CRY-supported projects. Discussions have also continued with the Goa Board of Secondary and Higher Secondary Education, the School of Theatre, Kala Academy, Goa, and educationists on the subject of enhanc-

ing the study and teaching of theatre in the school curriculum. In addition, Max Mueller Bhavan, Bangalore, has been assisted to address issues in modern dance in the city.

IFA has responded to a request from the Levi Strauss Foundation, San Francisco, for details on Bangalore-based third sector organisations, and from the Theatre Workshop, Edinburgh, for information on Indian theatre groups. International festival authorities have approached us for recommendations in the field of modern dance for forthcoming festivals. IFA has also disseminated information and application guidelines relating to UNESCO bursaries for young artists, Inlaks scholarships for young visual artists, residencies offered by the Bellagio Study and Conference Center, and a film festival on the environment in South Africa.

Grants in Progress

IFA's grants in 1995-96, under the rubric of arts research and documentation, supported ten projects in the diverse areas of classical music, contemporary dance, cinema, folk art and craft, museum studies, popular visual art and ritual performance.

Two grantees have reached the final stage of their work. Pandit C P Rele has completed his manuscript analysing the evolution and structure of ragas in Hindustani classical music based on movements (pravahas) and their interplay, and tested his new theory on large audiences at selected workshops. His lecture demonstrations have had a profound impact on various scholars and musicians, who are now eagerly awaiting the appearance of his theory in print before the end of the year.

Working in the nascent area of performance studies, Dr. Smriti Srinivas of the Institute for Social and Economic Change, Bangalore, completed a first draft of her study on the Karaga, the yearly ritual obeisance paid to Draupadi by the Tigala, a backward caste community, in Bangalore and its environs. Generally treated as a curious event in the old part of the city, Dr. Srinivas has chosen to view the Karaga as "civic theatre" to examine how it impinges on the living culture and identity of the Tigala community in a rapidly urbanising setting.

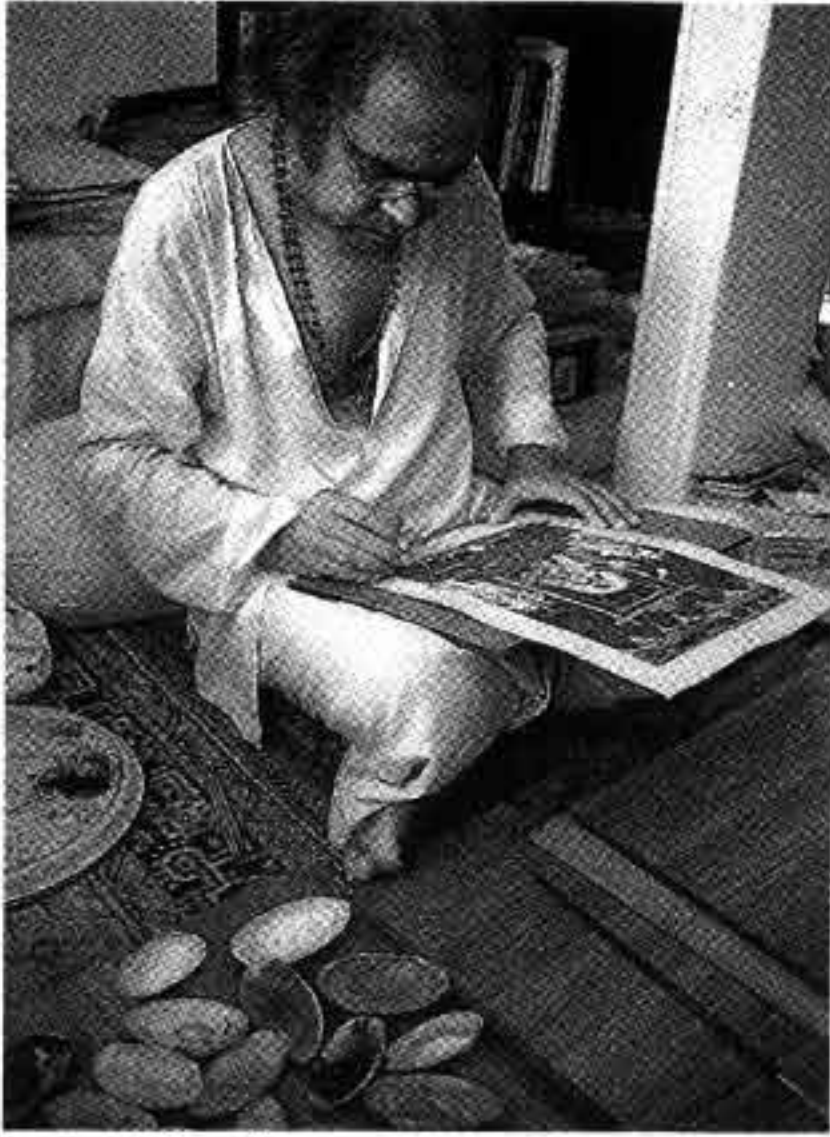
IFA's assistance has enabled some grantees to cement the potential and continuity of their projects. INTACH's subsidiary, the Advanced Centre for Conservation Research and Training, Lucknow, has surveyed the

problems and needs of 35 museums of art and archaeology in six states, but more importantly, has attracted wider concern and funding. The Centre has successfully sought reciprocal support from state governments, while establishing a Museum Development Cell to focus exclusively on the improvement of museum services.

Assisted to document and catalogue its existing collection of reference material on Indian and Asian cinema, Netpac (India) has used the grant to enhance its capabilities. It has assisted and collaborated with festivals in Europe and Asia; negotiated with the National Film Archives of India to store copies of their videos of Asian cinema; and revived a film appreciation programme in the capital.

In some instances, grants have led to unexpected discoveries and new directions and strategies for research and documentation. Dr. Tapati Guha-Thakurta of the Centre for Studies in Social Sciences, Calcutta, who is building an archive on the popular visual art of the city from the late 19th century, unearthed an invaluable collection of Abanindranath Tagore's drawings and paintings lying neglected in trunks at the Rabindra Bharati Society, Calcutta, and has now begun documenting this rare find.

Mr. Shuddharbrata Sengupta was awarded a grant to work with his young film-making colleagues, Mr. Jeebesh Bagchi and Ms. Monica Narula, to research and document the history and practice of cinematography in India. While on a field trip to the Film and Television Institute of India, Pune, they came



Creative Learning for Change, New Delhi:
Developing a crafts manual for young learners.
Bannuji, miniature painter, Jaipur (*top left*). Hand-
painted blue pottery, Jaipur (*top right*)

Sameera Jain, New Delhi: Research toward a film
on the craftspersons of Shahjahanabad. Bhaji Mian,
kite maker (*bottom left*). Sagira Begum, Zari
embroiderer (*bottom right*)

across a large number of sketches, drawings and designs made by the distinguished art director, the late Bansi Chandragupta, including his drawings for early Satyajit Ray films. While the research team took steps to see how this material can be better stored and more widely accessed, the collection also enriched their own understanding of the 'look' of several important films, highlighting the creative collaboration between cinematographers and art directors. The scope of their study has also been broadened to include the technological resources and investments available for film, and the inevitable impact of this material dimension on the art of cinematography.

Mr. Sriram Parasuram's field experience has led to a sharper focus for his interdisciplinary study and documentation of five major kritis of Muttusvami Diksitar, a major composer in the South Indian classical music tradition. It also brought to the fore the research dilemmas of a person who is steeped in the tradition he seeks to study. Acknowledging his status as a classical violinist, musicians have been less reluctant to share their repertoire and insights with him. As an intimate insider, however, he has struggled to maintain a critical distance from the world view of his informants, who see him as one of them—a believer for whom music is part of a spiritual quest.

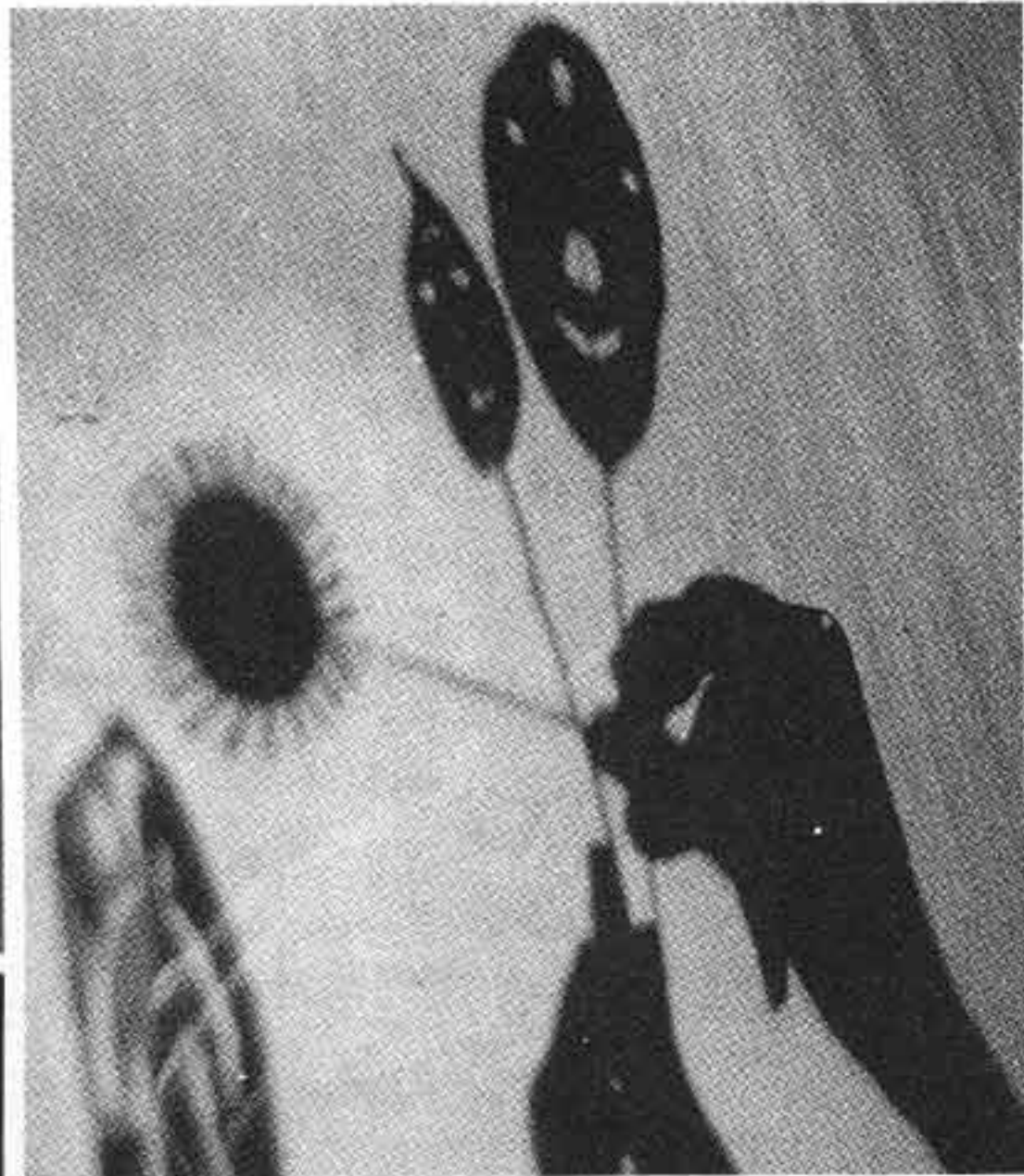
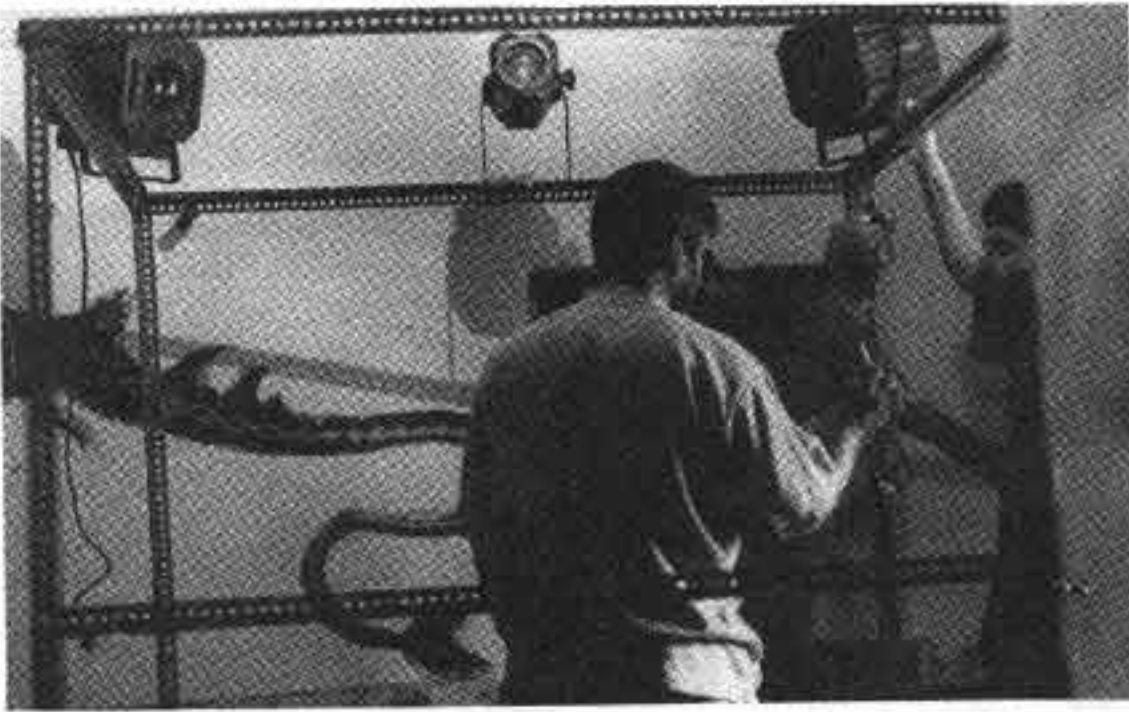
A grant to Attakkalari, Alwaye, supports research into the educational practices in the performing arts of Kerala, and is intended to lay the methodological basis for a school for the performing arts, with an emphasis on contemporary dance. In the absence of trained documentalists, the group has had to

rely on seminars and lecture demonstrations to collect relevant information and document insights into teaching practices. Video documentation has assumed greater importance than field research because traditional gurus find it easier to present rather than describe their teaching and performance techniques.

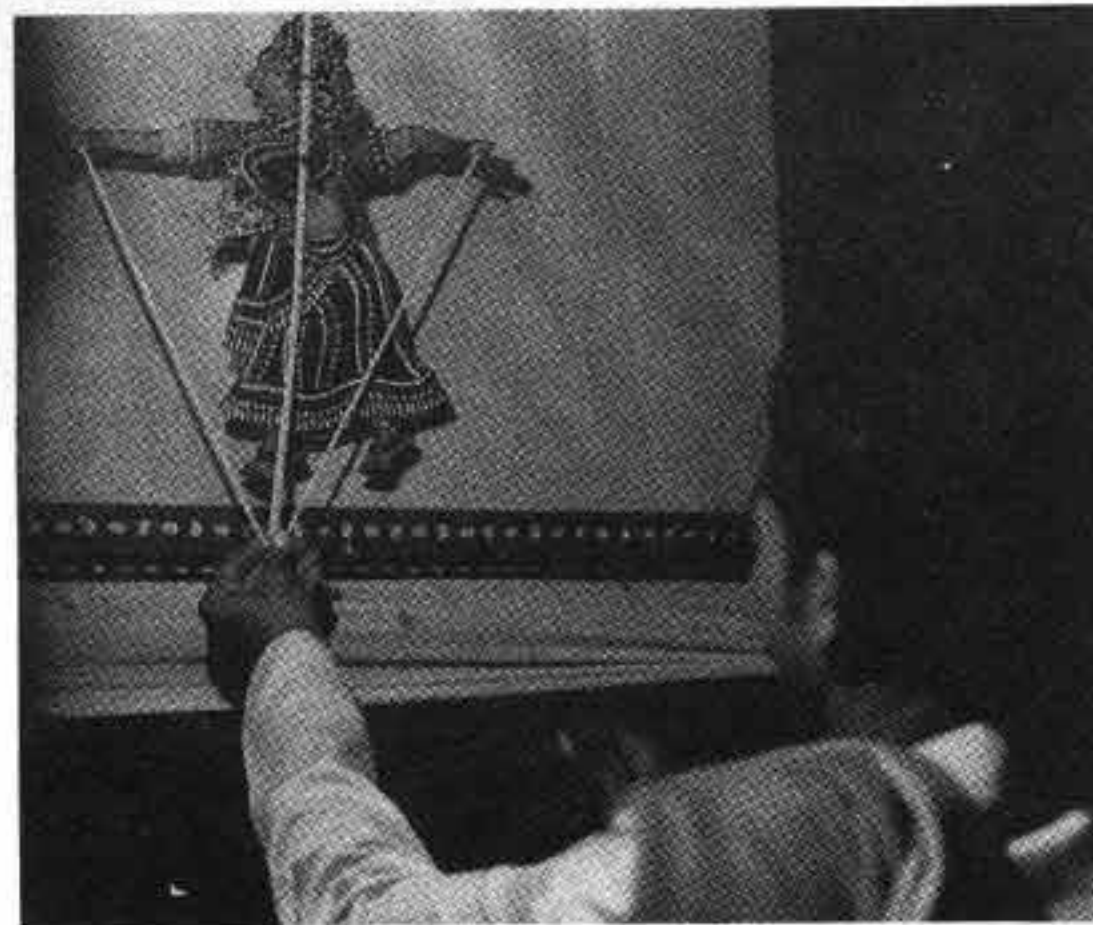
Two grants in the field of handicrafts—to Ms. Sameera Jain for research on the craftspersons of Shahjahanabad and to Creative Learning for Change, New Delhi, to develop a crafts manual to sensitise young learners to India's crafts traditions—have drawn attention to the real threats faced by craftspersons and led to the realisation of the need for urgent intervention, sustained lobbying and effective dissemination of findings.

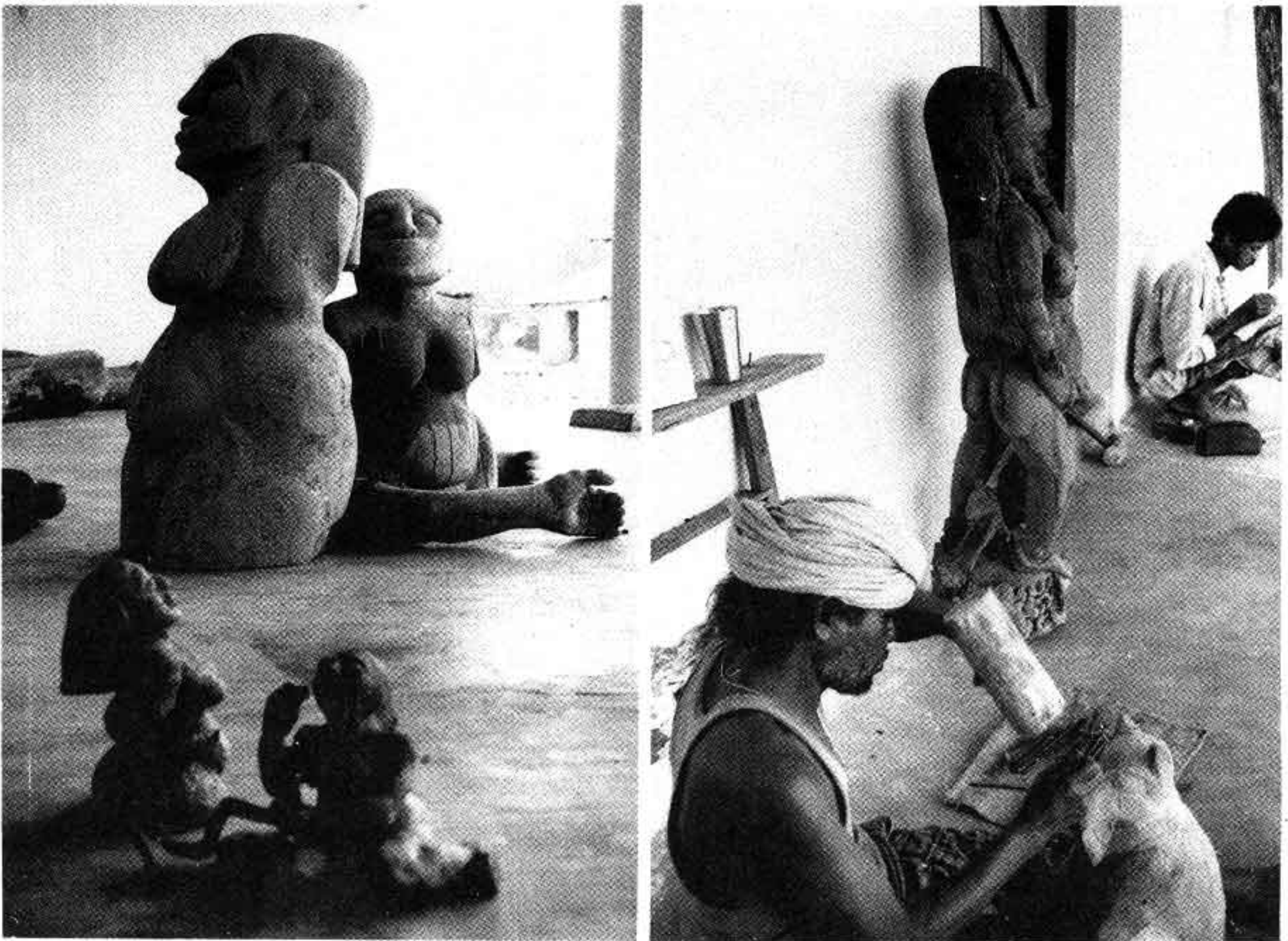
Since IFA's larger mission cannot be accomplished solely through its grantmaking, we attempt to function as a vital source of information and reflection on management issues, training opportunities, relevant expertise and internal evaluation to help strengthen funded projects and grantee institutions.

Grants are closely monitored by programme staff, who report their findings to the Board of Trustees. Programme staff are expected to respond flexibly to the unfolding needs of grantees and changing demands of projects, while grantees are encouraged to share concerns, criticisms, vulnerabilities and uncertainties. In this way, IFA strives to ensure that the relationship between donor and recipient, difficult and unequal, is made a source of mutual learning and inspiration.



Prakash Garud, Dharwad: Introducing innovations in traditional shadow puppetry





Navjot Altaf, Mumbai: Development of sculptural works in residency with Adivasi artisans in Kondegaon, Madhya Pradesh

Grant Allocations

Arts Collaboration

*Adishakti Laboratory for Theatre Art
Research, Pondicherry*

Rs. 4,10,000/- for one year

A theatre director, a contemporary actor, and an exponent of the classical theatre of Kerala, will work towards the development of actor-training methods, and explore how the language and content of Koodiyuttam and Nangiar Koothu can be made more contemporary and accessible. The interaction will lead to two productions. The first will be a contemporary theatre performance based on the techniques and principles of Koodiyuttam and other traditional forms. The second will aim to enhance the accessibility of Nangiar Koothu, based on a new look at its content. The project is expected to facilitate classical theatre performers to make more conscious and innovative use of their craft.

Jhuma Basak, Calcutta

Rs. 5,00,000/- for one year

A collaboration between three contemporary dancers from different regions with an interest in interrogating their own work, and Indian contemporary dance practice in general. Sharing their respective approaches to preparation, training, improvisation and composition, and their knowledge of various dance styles, each will strive to assist the others to develop a critical perspective with respect to their own creative work. Their interaction, which includes working with a sculptor and a musician, is expected to result in new pieces of individual and group choreography. The possibility of establishing a network for contemporary dance

practitioners will also be explored.

Navjot Altaf, Mumbai

Rs. 4,27,000/- for one year

A visual artist and a carpenter/carver from Mumbai will work in residency with Adivasi wood carvers, traditional painters and bell metal sculptors from Madhya Pradesh, to gain an appreciation of their respective aesthetic concerns, artistic techniques, imaginative processes and social milieu. The interaction will be facilitated and documented by an art historian. The artists, independently or jointly, will develop some ten sculptural works using wood, which will first be exhibited in Kondagaon, Bastar District, and then at public sites in different cities.

Avanthi Meduri, Los Angeles

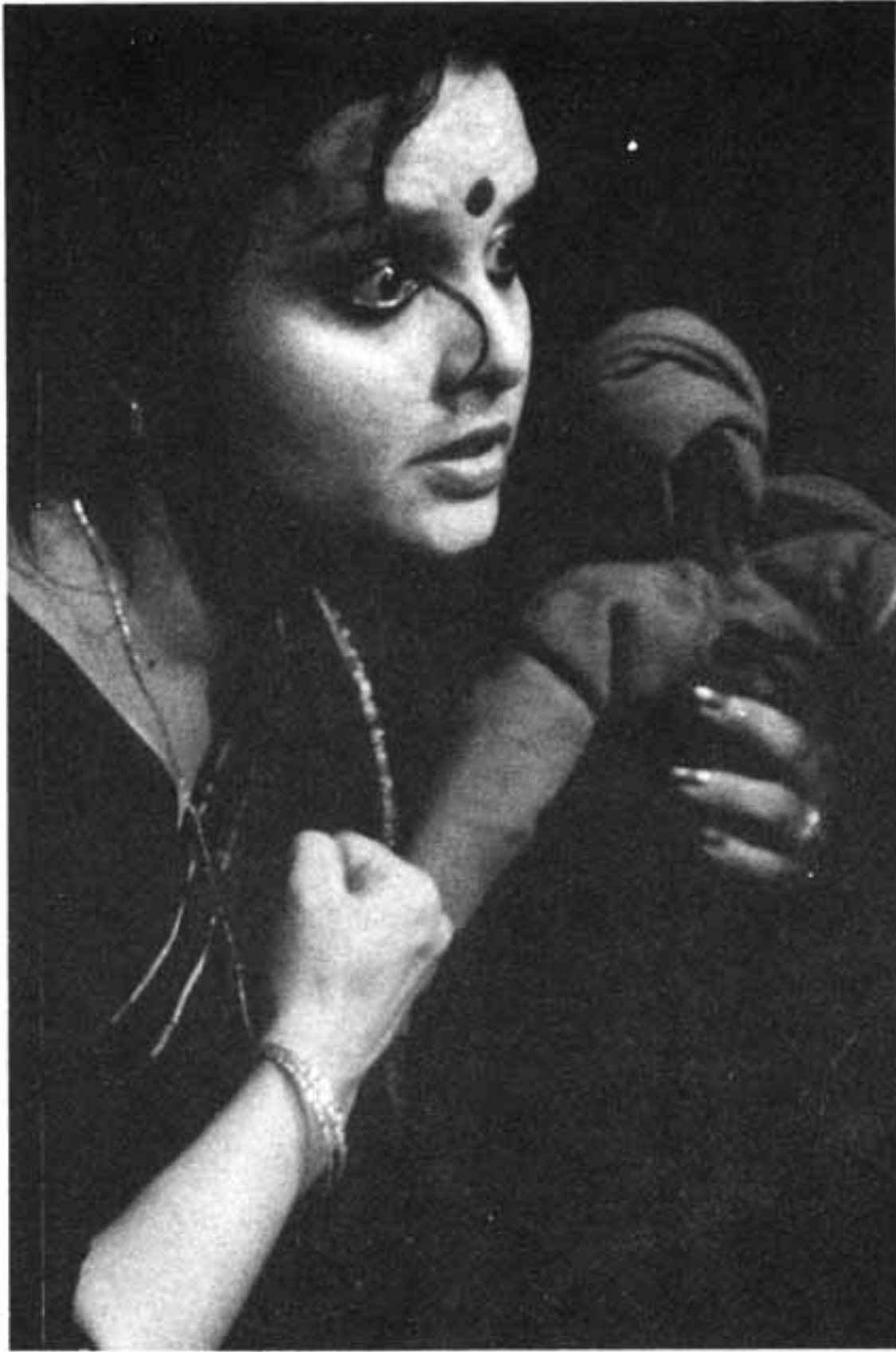
Rs. 1,28,000/- for three months

A performance scholar, trained in Bharatanatyam, and a theatre group, familiar with the folk performing arts of Tamil Nadu, will develop a shared vision for a proposed dance-theatre production based on the former's study of the social, political and cultural history of the devadasi and her dance. They will visualise segments from the evolving piece, which intends to examine what was lost, preserved and concealed when a local cultural practice—known as sadir or dasi attam—was reconfigured as Bharatanatyam under the impact of colonialism and nationalism.

Balmunch, Ujjain

Rs. 4,75,000/- for one year

Theatre workers, traditional toy makers and



Avanthi Meduri: Rehearsing for a production on the history of the devadasi and her dance



children will come together for a series of workshops with the aim of reconnecting the narrative and toy cultures of Malwa, infusing both with a contemporary relevance. A concluding toy festival will exhibit and demonstrate the results of the workshops, which are expected to include new or redesigned toys, fresh narratives for toys, educational tools, enactments, playscripts, and novel techniques for teaching theatre craft. The material outcome of the project will later be used to recreate the workshop experience for children from different schools, while exploring the possibility of founding a permanent toy resource centre.

Prakash Garud, Dharwad

Rs. 5,00,000/- for one year

Contemporary theatre artists, visual artists, traditional leather puppeteers, folk musicians and children will jointly develop a repertoire of shadow plays. The possibility of introducing technical and performative innovations in shadow puppetry will be investigated, as also the relevance of using this neglected performance form in school contexts in Karnataka. The project is expected to build on contacts already established with schools to advance the case for the inclusion of the arts in school curricula.

Theatre Development

Koothu-p-pattarai Trust, Chennai

Rs.44,00,000/- for three years

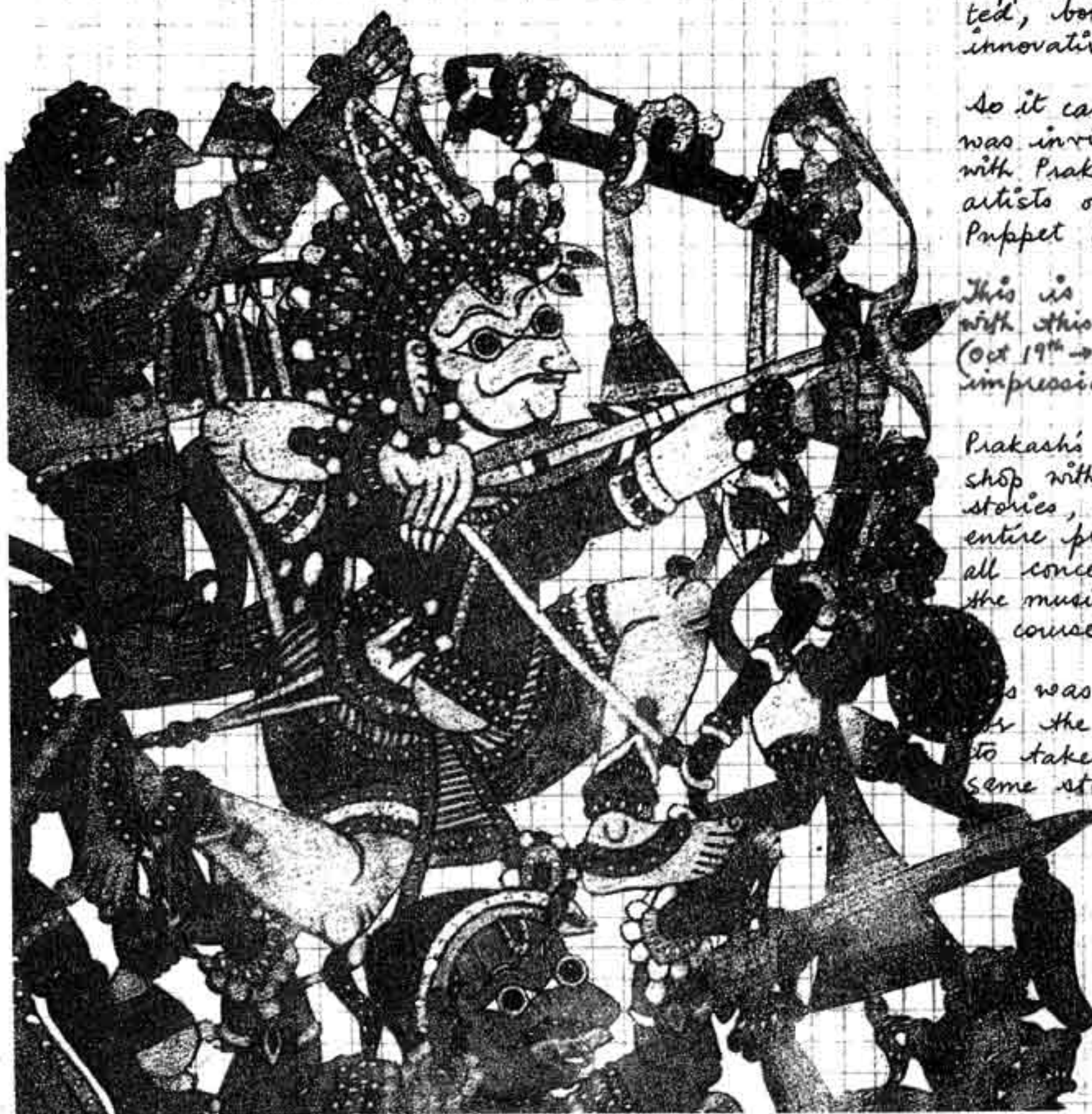
Development of actor-training processes and consolidation of a repertoire of productions. The group will establish a resource generation division, and begin functioning as a repertory company. Its theatre expertise will contribute to development communication and

non-formal education programmes in rural areas. Earlier productions will be revived, and a stronger and more diverse repertoire will be taken to small towns and villages to create a larger audience base for contemporary theatre in Tamil Nadu.

Rang Vidushak, Bhopal

Rs. 41,13,000/- for three years

Consolidation and dissemination of a clown theatre methodology. A series of training workshops will be conducted for theatre groups in different towns in the Hindi-speaking belt, resulting in new productions, theatre festivals and playscripts, and the establishment of a theatre network and additional performance venues in the region. Concurrent workshops will be held with undertrials, and with disadvantaged children in slums, remand homes and prisons. Documentation will focus on the production process, including actor training, script-writing, music composing and costume and stage designing.



Among the various traditional Indian art forms, I have always regarded the Shadow Puppets of Karnataka as highly sophisticated, both in its sense of design and its innovativeness.

So it came as a pleasant surprise when I was invited to collaborate, as a designer, with Prakash Garud and his team of theatre artists on his IFA funded project on Shadow Puppet Play.

This is a brief report on my interaction with this team during my stay in Bharwad (Oct 19th - Oct 28th '97) and also other impressions and suggestions.

Prakash's plan was to have a theatre workshop with children and in the process select stories, develop the script and have an entire production ready with inputs from all concerned, the director, the script writer, the musician, costume designer etc. and of course, the children.

This was meant to be a springboard for the visual artists, myself and Purnima, to take off and design puppets for the same stories with the help of three traditional puppet makers and performers.

A page from Ajit Rao's report on his interaction with Prakash Garud's team of theatre artists and leather puppeteers



M. Natesh's graphic for Koothu-p-pattarai's production of N. Muthuswamy's *England*

Report on Finances

India Foundation for the Arts was registered as a public charitable trust on September 21, 1993. IFA is also registered under section 12A of the Income Tax Act, 1961.

Contributions to IFA qualify for exemption under section 80G of the Income Tax Act, 1961.

IFA's corpus fund has been invested in the bonds of public sector undertakings and financial institutions during the financial year. The investments ensure minimum risk, provide a regular income and conserve capital.

The unutilised portion of the Theatre Development Fund, a major grant received during the year, was invested in permissible securities, and the interest income credited to the grant.

The statement of accounts for the year 1996-97, certified by Chartered Accountants, was adopted at the meeting of the Board of Trustees on August 31, 1997. An abridged version of the annual accounts follows.

Auditor's Report to the Board of Trustees, India Foundation for the Arts

We have audited the attached Balance Sheet of India Foundation for the Arts as at March 31, 1997 and Income Statement for the year ending March 31, 1997 and report that we have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purpose of our Audit and that in our opinion and to the best of our information and according to the explanations given to us, the said accounts, read along with the significant accounting policies and notes, give a true and fair view:

- (i) In case of the Balance Sheet, the state of affairs of the Foundation as at March 31, 1997 and
- (ii) In case of the Income Statement, of the surplus of income for the said year.

Place: Bangalore
Date: May 23, 1997

Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants

Significant 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 utilised for acquiring assets are transferred to the corresponding capital asset fund.
3. Interest on investment of dedicated grant funds are credited to the respective grant funds.
4. Fixed Assets are stated at cost.

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 1997

PARTICULARS	As at 31.3.97 (Rs.)	As at 31.3.96 (Rs.)
SOURCES OF FUNDS		
CORPUS FUND	3,47,61,000	3,47,61,000
CAPITAL ASSET FUND		
<i>Opening balance</i>	14,11,264	
<i>Additions during the year</i>	2,91,614	14,11,264
GRANTS UNUTILISED/RECEIVED IN ADVANCE		
* <i>Theatre Development Fund</i>	2,52,04,726	
* <i>Others</i>	43,67,000	39,68,609
CURRENT LIABILITIES	10,956	2,82,147
ACCUMULATED SURPLUS		
<i>Current year surplus</i>	44,79,830	
<i>Less: Opening deficit</i>	14,297	
	44,65,533	
	7,05,12,093	4,04,23,020
APPLICATION OF FUNDS		
FIXED ASSETS AT COST		
<i>Furniture and office equipment</i>	17,02,878	14,11,264
INVESTMENTS		
* <i>Bonds in PSUs and financial institutions</i>	5,48,25,000	
* <i>Deposit with scheduled banks</i>	90,29,740	3,75,36,736
CURRENT ASSETS	49,54,475	14,60,723
ACCUMULATED DEFICIT		14,297
	7,05,12,093	4,04,23,020

INCOME AND EXPENDITURE STATEMENT FOR THE FINANCIAL YEAR 1996-97

	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
INCOME		
<i>Grants/Donations</i>	83,71,829	39,68,609
<i>Interest</i>	64,00,771	17,85,636
	1,47,72,600	57,54,245
EXPENDITURE		
<i>Grant Programmes:</i>		
* <i>Arts Research and Documentation</i>	9,59,750	11,99,750
* <i>Arts Collaboration</i>	8,81,000	
* <i>Theatre Development</i>	32,64,000	
<i>Operating Expenses</i>	37,31,000	28,99,698
<i>Theatre Development Operating Costs</i>	5,08,220	
<i>Board Meeting Expenses</i>	2,05,258	2,40,801
<i>Travel Costs</i>	3,80,004	2,16,618
<i>Fundraising Costs</i>	71,924	
<i>Fixed Assets Acquired</i>	2,91,614	7,30,414
	1,02,92,770	52,87,281
 <i>Surplus of Income over Expenditure</i>	44,79,830	4,66,964

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Endpapers: M. Natesh's portrait of Koothu-p-pattarai, Chennai (front) and Bansi

Kaul's sketch for a proposed production of Eugene Ionesco's Macbett (back)

Photographs: Courtesy IFA grantees





Sami Kaul.



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