

INDIA
FOUNDATION
FOR
THE ARTS
Annual Report
1999-2000





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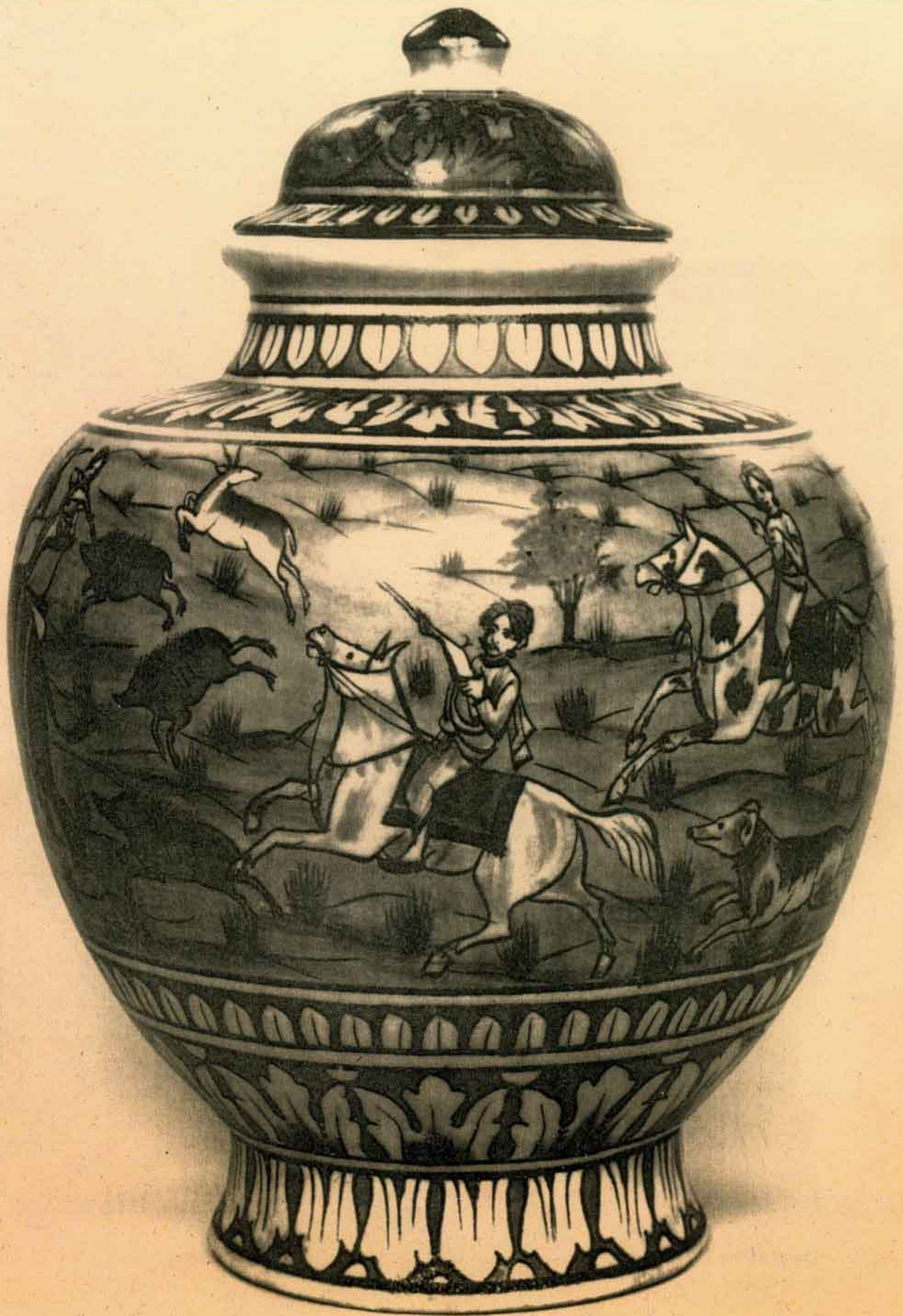
**India Foundation
for the Arts**

Annual Report
April 1999–March 2000

Courtesy

Deutsche Bank 

Bangalore Branch



Emerging from the unfathomed void creative expression seeks a path untrammeled and uncharted. Yet, almost immediately it must encounter the barriers of form and genre, structure, grammar and syntax. What happens if it chooses to recognize no barriers?

From theatre grantee
Koothu-p-pattarai's final report (September 2000)

Kristine Michael, New Delhi: Studying Indian ceramic art practice in the nineteenth century. From the collection of the V&A Museum, London

Introduction

It is never easy to attract support for art and culture. Whatever assistance is available in India, moreover, comes mainly in the form of sponsorship for visible and public expressions of art. But while art needs to be presented and displayed, it also needs to be conserved, documented and interpreted. Arts management, infrastructure and pedagogy need to be strengthened. There are creative journeys to be undertaken before a novel reaches the bookstore or a painting the walls of a gallery – journeys that require recognition and sustenance.

India Foundation for the Arts (IFA) was established to address those needs. In five years, IFA has made 62 grants to advance arts research, collaboration and education in different regions of India. The research we have supported has thrown new light on cultural histories, created resources for reference, and helped to preserve valued cultural materials. Our assistance for partnerships among artists has facilitated exploration of new connections and creative processes in the arts. This has led to fresh work in the visual and performing arts, expanded opportunities for folk artists, and fostered innovations in using the arts to engage the imagination of the young.

New Grants

During 1999-2000, IFA made 20 grants, many more than in any previous year. For the first time, grants were awarded under our arts education programme – two for research into arts education policy and practice, and two for developing and implementing arts programmes and curricula in schools.

Another 16 grants went out to support

research and documentation projects. These projects, illustrating the wide compass of this programme, cover an astonishing range of subjects. Grant recipients are documenting the work of individual artists on the one hand, and

uncovering forgotten traditions of temple dance and music on the other. One grantee is making a film on shadow puppetry in south India, another on temple oracles in Kerala. Others are investigating various aspects of

Tapasya Kala Sampradaya, Chennai: Documenting the sadir dance tradition in Tamil Nadu



material culture – toy making, building crafts, ceramic art and popular public sculpture, for example. Still others are working in uncharted areas like industrial folk songs and print advertising.



The list of grants is noteworthy in two further respects. In an interesting departure from earlier years, half the grants have gone to practising artists. We hope that this will encourage many more artists to apply for support under this programme, appreciating that it can address their concerns. A second and somewhat surprising outcome was that the distribution of grants is skewed in favour of West Bengal and Tamil Nadu, with as many as 12 grants going to individuals and institutions based in those states, or working on subjects concerning them.

The third Request for Proposals under the arts collaboration programme was issued in January 2000. IFA is now offering applicants the option of seeking a preparatory grant before submitting a larger proposal for consideration, recognising that if opportunities to forge artistic partnerships are few, resources to enable artists to develop proposals collaboratively are also lacking. A seed grant, we felt, might be welcomed by artists who first want to assess whether or not their collaborative ideas would founder in practice for such reasons as incompatible temperaments or professional commitments. Working in tandem for some time might also be useful to clarify respective interests, perspectives, expectations and goals, and result in a proposal that, in accommodating the individual voices of all concerned, might carry greater conviction.

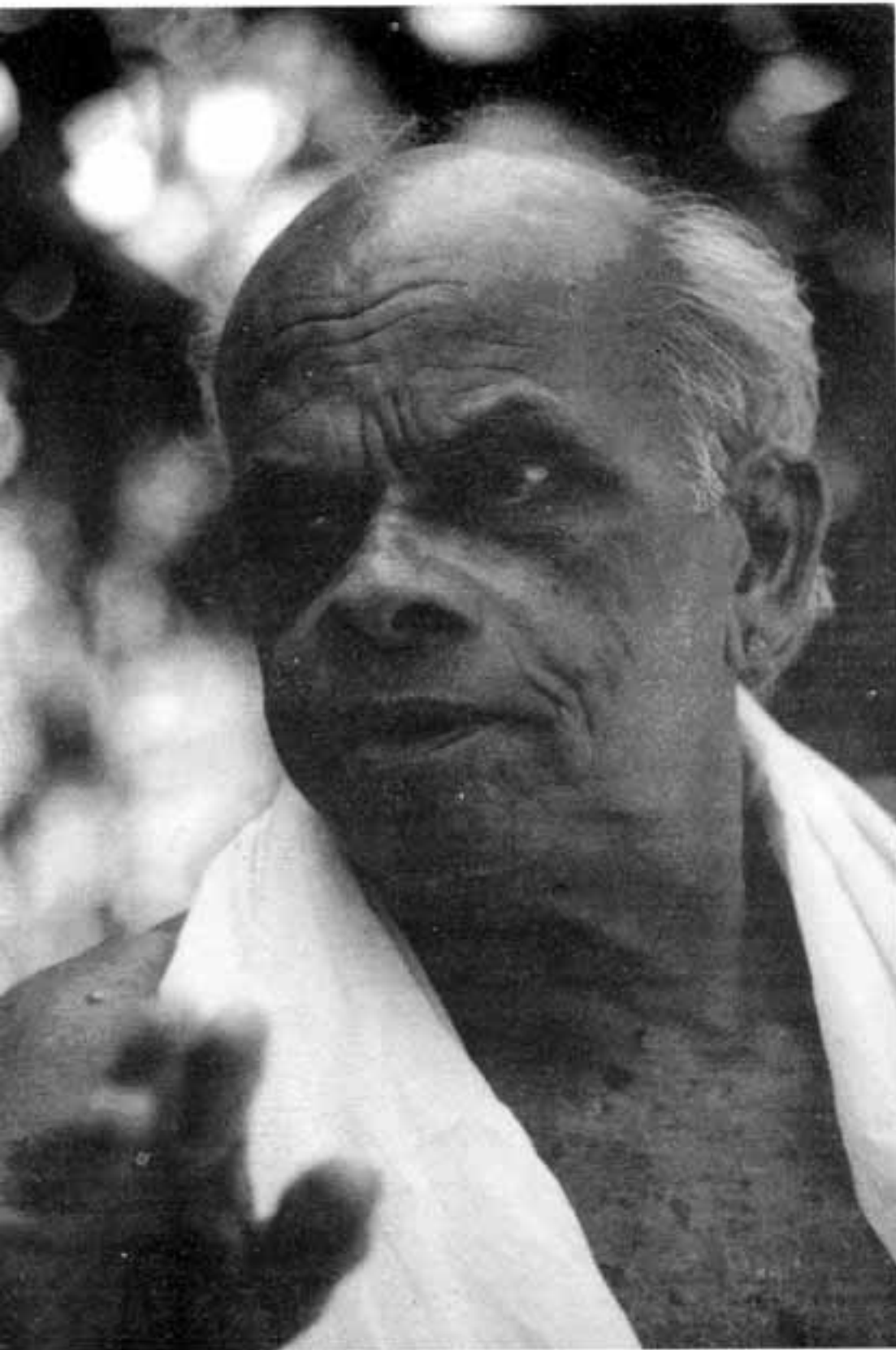
Programme Staff

The year saw Programme Directors Bharat Sharma and Hartman de Souza complete their assignments with IFA. As the first generation of programme staff, it fell to them to conceive, build and manage IFA's philanthropic agenda from scratch. Although ill prepared by experi-

ence and temperament to meet this daunting challenge, and unable to draw on precedent, they have made an inestimable contribution to the shape, substance and impetus of our grant programmes. Bharat and Hartman will be remembered for the rare passion and sense of purpose that they brought to their work, and their fierce allegiance to IFA's vision and values. We thank them for their services to IFA

and wish them the very best in their future endeavours.

IFA has decided to begin turning over these key positions to a younger generation of professionals. George Jose, a sociologist with an interest in film studies and theatre, was recruited in December 1999 to guide the arts education programme. He joins Anjum Hasan, poet and critic, who came to IFA in the previous

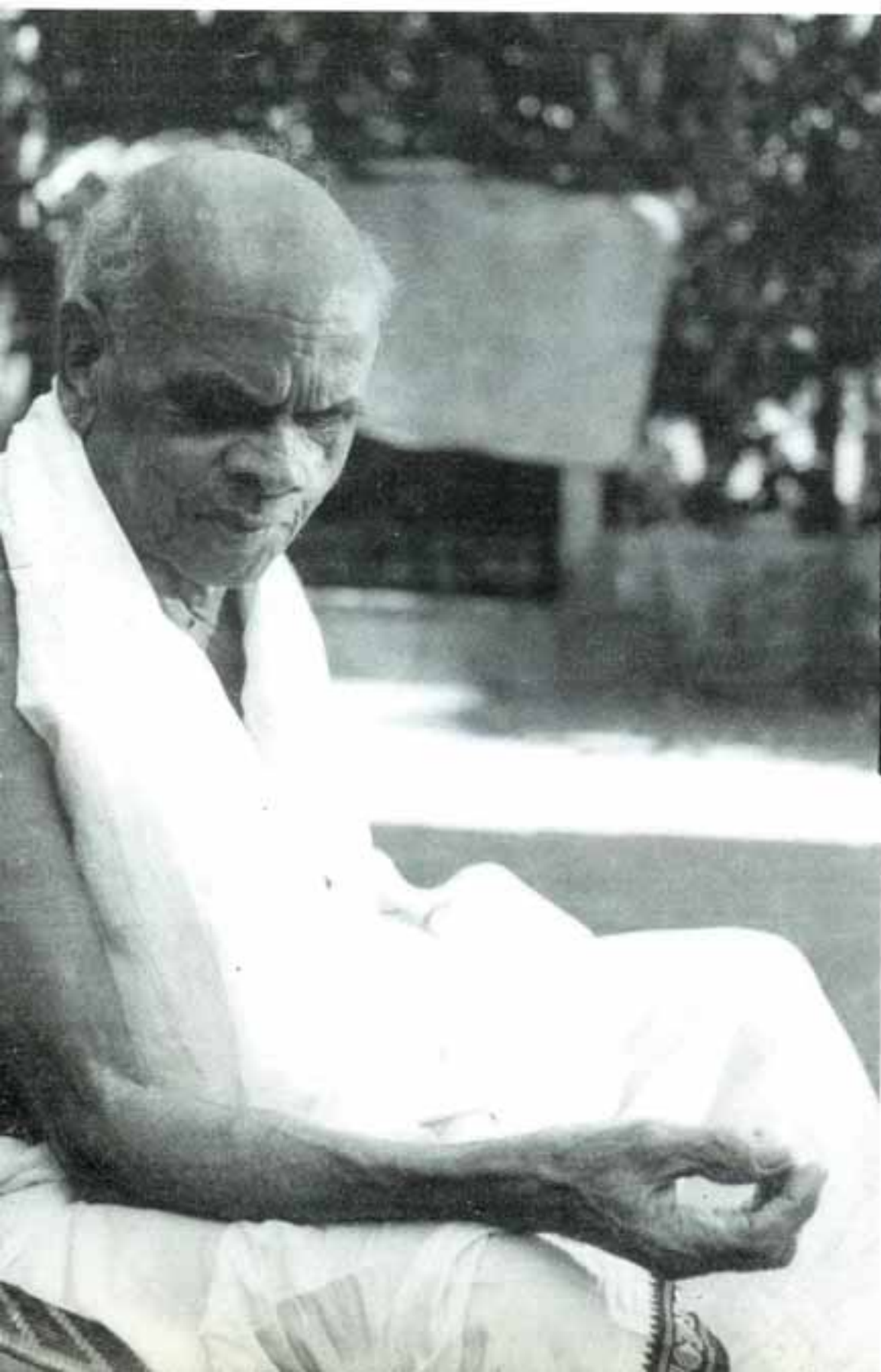


year and assumed charge of the arts research and documentation programme. Both are in their twenties.

Fundraising

Considering the low priority accorded to art and culture by all sectors of society, an organisation like IFA, which seeks to strengthen the field through grant making and technical assis-

tance, is no better placed to raise funds for its programmes than the institutions and individuals it supports. Beyond a handful of local trusts and international foundations, which have appreciated the professional systems and strategic thinking that we have brought to philanthropic work, and trust us to utilise funds responsibly and well, it has not been easy to identify sources of funding.



Brhaddhvani, Chennai: Documenting *sopanam* music. From left to right, musicians N. Krishna Kurup; K. V. Krishnamani Marar and his son; N. Krishna Kurup; Vechur Raghava Kurup; and K. V. Krishnamani Marar and Velloor Matham Narayana Marar

It is for this reason that IFA established an Institutional Development Unit (IDU) during the year. Among other things, the IDU will focus on making IFA's story of innovations in grant making and the accomplishments of our grantees better known, particularly among corporate and NRI groups, through the media and public presentations. We expect the promotional work of the IDU to benefit enormously from a new presence on our Board of Trustees, Dr. Rashmi Poddar. An art scholar, who has been closely involved with many fundraising initiatives for the arts, she has agreed to serve on the Board's Development Committee, which oversees the work of the IDU.

Regrettably, though, Ms. Simone Tata and Mr. R. K. P. Shankardass will shortly be retiring from the Board of Trustees. IFA is thankful to them for their guidance in its formative years and will greatly miss their active participation in future. In particular, Ms. Tata's advice on financial management and accounting practices was invaluable, as was Mr. Shankardass' counsel on legal issues. Besides their help in raising funds from corporate sources, IFA is grateful to them for their generous personal donations.

Financial Management

It is imperative for organisations like IFA to manage their finances prudently, particularly when interest rates are declining and opportunities to expand sources of income appear to be limited. Every year we have been careful to ensure that we earn more than we spend, generating a healthy surplus to meet unforeseen fiscal exigencies.

As it is also important to protect the value of our endowment, the Board recommended adding to our corpus fund any surplus amount in excess of one year's operating expenses. In

keeping with that policy, Rs. 20 lakh was transferred to the endowment in 1999-2000. At the same time, under the expert guidance of the Finance Committee, IFA has sought to enhance its income by placing around 30 per cent of the amount available for investment in mutual funds.

Annual Report

In closing, I would like to draw attention to a new feature in our annual report. Previous reports have described IFA-assisted work exclusively from our perspective. But since IFA, we believe, is best represented through the people we support, this edition also provides a brief glimpse of how some of them have reflected on their own projects and activities.

Anmol Vellani
Executive Director
November 2000

My involvement with Adivasi art is not to look at it merely for formal significance – unconcerned about the historical context in which art works are produced. My engagement with the visual field is from a premise that's informed by a progressive political perspective (in which empathy is central) as one would like to look at any contemporary art practices. I do not believe in militant progressive politics in which the means are judgemental, coercive and divisive.

*Navjot Altaf, reporting on the project
'Collaborative Practice as a Strategy in
Contemporary Indian Art'
(November 2000)*

Watercolour by Kabiram, one of Navjot Altaf's collaborators in Kondagaon, Madhya Pradesh



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Society for the Preservation of
Satyajit Ray Films, Calcutta:
Cataloguing and digitalising the
personal papers of Satyajit Ray.
Typeface and sketch by Ray

Programme Developments

Arts Research and Documentation

This has been an active year for the arts research and documentation programme. Many new grants were awarded, some earlier grants were evaluated and closed out, and several projects still underway required close monitoring. Significantly, outcomes of grants made in previous years began to acquire prominence in their respective fields.

IFA has now completed three rounds of grant making and supported 40 diverse projects under this programme. This has enabled our staff to gauge research trends in the arts, while helping our constituency to acquire a more tangible sense of the broad variety of projects that this programme makes possible.

As the substantial proposals received under the programme have increased steadily over the years, so have the number of grants awarded from one round to the next. IFA approved as many as 16 grants during the year for projects on subjects like itinerant toy makers, industrial folk songs, temple oracles, shadow puppetry, popular public sculpture, ceramic art practice and cultural policy. While few projects are exclusively concerned with strengthening arts processes and practices, it is interesting to note that many researchers are themselves practitioners in the fields that they have undertaken to study.

These projects were selected for support from among 480 proposals received in response to our Request for Proposals (RFP) issued in December 1998. Because the RFP was also made available in nine regional languages, 92 proposals were written in languages other than English. It was encouraging to find

that applicants now feel more confident about submitting proposals in their mother tongue.

The RFP had indicated the wide scope of programme, which envisages support for the documenting of histories, the investigation and interpretation of arts practices, research into methodology and comparative analyses, apart from theoretical research. Proposals that addressed the practical concerns of the arts community, such as support systems for artists or issues of cultural policy, were also invited.

Following a rigorous process of internal review, 48 proposals were short-listed for external evaluation. We had to draw upon the services of 57 independent experts because of the significant variety in the proposals under consideration. Except where evaluators were unanimous in their rejection of a particular proposal, their comments, queries and suggestions were communicated to the concerned applicants, and their responses were invited to facilitate the evaluation process.

Most applicants responded positively to this three-cornered dialogue and felt that it significantly enhanced their own understanding of their projects. One applicant said that she was grateful to the evaluators "for the rigour and stringency of their critique." "This has compelled me," she wrote, "to re-evaluate my own work and to clarify aspects of its argument that might be unclear." Yet another applicant was happy about the manner in which IFA's evaluation process obliged her to compile and present her views, and remarked, "I hope we will be in touch and associated in numerous ways regardless of the fate of the proposal."

This year has also seen the outcomes of



Can an artist stand outside his people? Can a pebble find a home outside the riverbed? Coming to rest among what has shaped us is often the most satisfying moment in a creative journey.

From theatre grantee *Koothu-pattarai's* final report (September 2000)



several research and documentation grants gain public visibility. Pankaj Rishi Kumar's documentary film on the role Hindi cinema in the life of a small North Indian town, which IFA partially funded, was screened at more than a dozen film festivals worldwide and won the national award for Best Audiography. Pandit C. P. Rele's new theory about the evolution and structure of Hindustani Raga Sangēet was published in Marathi, and is due to appear in a Hindi translation. The Centre for Deccan Studies, Hyderabad, which is documenting the architecture of the Qutb Shahi period, has

been instrumental in getting the Golconda fort and its surroundings notified as a heritage precinct.

Several projects, some in previously uncharted areas of research, have been underway during the course of the year. Grantees have not only made significant discoveries in the course of their work, but have also had to grapple with questions about the scope and viability of their projects. Exploring how their research can be articulated and disseminated in a manner that facilitates future interest in these areas, has consequently been a major



R. V. Ramani, Chennai: Filming shadow puppetry in south India

preoccupation with many grantees.

Talking about his research into the neglected area of Indian film history, particularly colonial film policy and the factors that shaped the development of early Indian cinema, Biren Das Sharma wrote, " ...a project like this has a natural tendency to grow, to become an ongoing process as each new lead may initiate a new search, each contact may produce a piece of fruitful information. The question is where to stop, how to restrict oneself and produce result(s) within a reasonable timeframe."

Sabeena Gadihoke, who is studying

women's photography, feels that it will take many more such projects to thoroughly document and interpret the unexpected richness of this area. "The focus of this study is increasingly becoming a broad overview of the different roles that women played with the camera," she writes. "It would therefore pose possibilities and open up areas for further research instead of being a complete and comprehensive history of all women photographers."

At a Programme Committee meeting in July 1999, trustees and staff discussed the subject composition of the proposals that IFA has been

Dev Nayak, Calcutta: Photographing popular public sculpture in Calcutta. An image of Goddess Durga in the making



...the vexing question relating to my 'suspicious' identity... was always present in the collaboration. "Who speaks? Who is She? How can a dancer direct us who are actors? Why should we let this inadequate dancer, who is not exactly a dancer but also a scholar, the one marked with two negative strokes, into our fold?"

Avanthi Meduri commenting on the collaborative process that led to a stage production on the devadasi and her dance (September 1997)

receiving under the programme. Given the relative lack of critical thinking in certain areas, it was suggested that IFA should promote research on contemporary visual art, for instance, or documentation of the resources and know-how of arts institutions. While it was later agreed that mentioning priority areas in the RFP might not necessarily attract more substantial proposals in underrepresented areas, programme staff were encouraged to communicate IFA's interest in research on particular arts disciplines or issues through informal means.

Arts Collaboration

IFA made a second set of eight grants under this programme in the previous year. As a result, the collaborative projects that we have supported took on a greater variety of forms and opened out to many more arts disciplines.

These projects have deepened understanding of the possibilities and problems inherent in an artistic collaboration. Many grantees, working for the first time in a collaborative situation, have grappled with issues like the shared ownership of projects and the nature of their association with their collaborators. It is apparent, though, that the more effective projects have been those where creative energies have not been dissipated on never-ending negotiation about the parameters of the collaboration, but have focused on a search for concerted ways of seeing and doing that already implies a shared spirit.

Some of those grants enabled the articulation and fulfilment of long-standing collaborative ideas or supported ongoing and long-term collaborative work. Three grants had gone to individuals or groups that IFA had supported earlier under this programme. Two facilitated new but related work by the same group of col-

laborators, while one supported the dissemination of the outcome of a collaborative project.

A couple of projects have focussed on artistic exchange per se and its implications for individual practice. For example, the urge to explore and employ one another's performance techniques and teaching methods brought together a theatre director, a Kuchipudi dancer and a folk theatre group in Andhra Pradesh. The project resulted in a dance-theatre performance but, more significantly, it prompted the collaborators to look at their respective artistic disciplines afresh.

The Chindu Bhagotham folk artists have begun to appreciate the need to build their performances creatively and modify supporting texts, excising archaic words and repetitive sections that might be unappealing or incomprehensible to contemporary audiences. Because of their exposure to the folk theatre form, the actors of the theatre group have revised their understanding of the potential and limits of their craft, and have grown interested in learning new expressive skills. They have also discovered new ways of using space and effecting scene transitions without relying on theatre technology. The dancer now feels better equipped to pursue her interest in reintroducing narrative singing and dialogue into the Kuchipudi performer's art.

Similarly, in the picturesque village of Boner Pukur Danga, Shantiniketan, an academically trained visual artist and folk and tribal potters have been exchanging skills and techniques in pottery and ceramics. The visual artist has learned the delicate skill of throwing a pot accurately and the technique of using indigenous glazes from the traditional potters, while understanding the various functions of pots in their communities and the many myths associ-





ated with clay. For the folk and tribal potters – who are being exposed to alternative methods of glazing, colouring and finishing pots, and to ways of firing pots at high temperatures – learning from the project should help them to increase the life span and market value of their pots. Presently, though, the collaborators do not see the many pots and few sculpted pieces that they have produced as ends in themselves, but as a living 'diary' of the progress made through this interaction.



each other's creative impulses but also the larger cultural contexts from which they arise.

The traditional artists, for their part, see the project as an important learning experience. "This two-year project has been extremely significant for us," they write in a letter. "It has especially made an impact on our thinking – we are gradually beginning to both articulate our ideas and put questions to ourselves... perhaps neither of which would have been possible without this project."

Yet other collaborations are attempting to challenge existing notions about arts practice. In Pondicherry, a theatre director, an actor and a musician are developing a performance that draws upon and illustrates the textual role of music in Koodiyattam, the classical theatre of

Kerala. The group is exploring how a central rhythm could serve as a basis for theatrical meaning, expressed in verbal, kinetic and musical terms. This idea, they believe, could influence not only the nature of performance but also ways of viewing and experiencing theatre. One member of the team writes how they would like to use the physical image, the word and sound

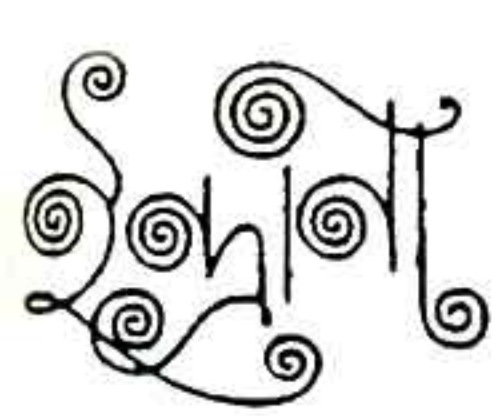
"as different texts in a performance or as expressions of different points of view of the same reality."

An urban visual artist from Mumbai and a group of woodcarvers and metal workers received a second grant to continue working together in Kondagaon, Madhya Pradesh. The second phase of this collaboration, says the visual artist, has brought the team closer to each other, and she sees artistic growth as contingent upon this deeper personal engagement, which involves not just an understanding of

Other projects have been more concerned with the instrumental role of the arts than with issues relating to arts practice. For instance, a storyteller and a craft specialist from Bangalore have conducted workshops for children of different age groups, backgrounds and abilities, linking storytelling to activities like pottery, dance and music. Although the project has been less successful as a collaborative activity between two individuals, it has generated enormous interest in storytelling among children and adults, both as an alternative form of learning and as a welcome change from routine classroom instruction.

A development and welfare organisation in West Bengal has been working with village inhabitants, activists and theatre persons this past year to develop a clearer perception of the role of theatre in social action. The team has sought both a fuller understanding of the social issues that theatre can address and an increased exposure to various contemporary and traditional performance modes. While the project's stated aim has been to use theatre to articulate as well as tackle the myriad problems that village inhabitants face, the social activists have discovered that theatre has also helped them to acquire self-





confidence and express their ideas.

The Request for Proposals (RFP) under the arts collaboration programme was revised and sent out for the third time in January 2000. The RFP adopted a less formal tone of voice, keeping in mind the view expressed by trustees and prospective applicants that this important communication ought to be as direct and simple as possible in order to appeal to diverse audiences. It also carried more examples of acceptable collaborative projects and outlined possible ideas that applicants could discuss in their proposals.

We also attempted to describe, in some detail, IFA's understanding of collaborative ventures in the arts and the thinking underlying the programme. The covering letter that went with the RFP mentioned that in our estimate one undertook to collaborate with another individual 'from a desire to question one's position, preferences and practice.'

For the first time, the programme offered preparatory grants to give artists the opportunity to work with their likely collaborators in developing potentially exciting ideas into a substantial proposal. Our experience had indicated that many proposals submitted for consideration in the past would have benefited immeasurably from a prior period of discussion among collaborators to sharpen ideas and confront differences.

Arts Education

Under the arts education programme, IFA approved grants to two individual and two institutions during the year.

The two individual projects were chosen for support from among those received in response to a Request for Proposals (RFP) cir-

culated to nearly one hundred educational institutions in May 1999. The RFP had sought proposals from post-graduate students or junior fellows in the arts, humanities or social sciences for research into aspects of arts education as it exists in the country. We felt that research on resources, policy and experiments in arts education or case studies of innovative arts teaching would assist IFA to chart the field, make a stronger case for its advocacy and support, and provide important leads for future grant making.

Sadly only eight proposals were received in response to the RFP, and most of them sought assistance for arts education projects rather than for research into the field. As a result, programme staff were able to shortlist and recommend only two proposals for grant awards. One grant supports an investigation into arts education policy and practice in a few influential educational institutions in New Delhi, while the second underwrites an assessment of teaching practices in three art schools in Bangalore. (See *Grant Allocations* for a fuller description of these projects.)

Partly due to the poor response to the RFP, the Programme Committee suggested that we enter into a dialogue with the Centre for the Study of Culture and Society (CSCS) to consider other ways to map the field of arts education in India. CSCS made a presentation at IFA in November 1999 and circulated a project note thereafter, which helped to broaden understanding of what might constitute arts education today. The Centre evinced interest in producing a report with IFA's assistance, that



would track current changes in the field and consider what these changes might imply for the future. Rather than limit its audience to arts education professionals, the report would aim to stimulate wider public debate on the subject.

Recognising that the arts have largely been confined to privileged schools in this country, and play at best an incidental extracurricular role, IFA made a grant to enable two schools in Maharashtra, which emphasise arts-centered activities in everyday learning, to develop and implement an arts programme collaboratively. The project brings together two very different groups of learners for reciprocal growth and development, introducing students to the visual, plastic and performance arts and connecting them with local traditions and culture. It is expected to help the schools to augment the arts components in their curricula and strengthen teaching through the arts.

For nearly three years, IFA held discussions with the Goa Board of Secondary and Higher Secondary Education, the School of Drama at the Kala Academy and the Department of Education, on the question of revitalising the teaching and study of theatre as part of the school curriculum. The government has since recognised the three-year diploma awarded by the School of Drama as conferring eligibility to teach theatre in Goan schools, and created three posts for theatre teachers in three 'School Complexes' (with roughly five to six schools in each) in largely rural talukas.

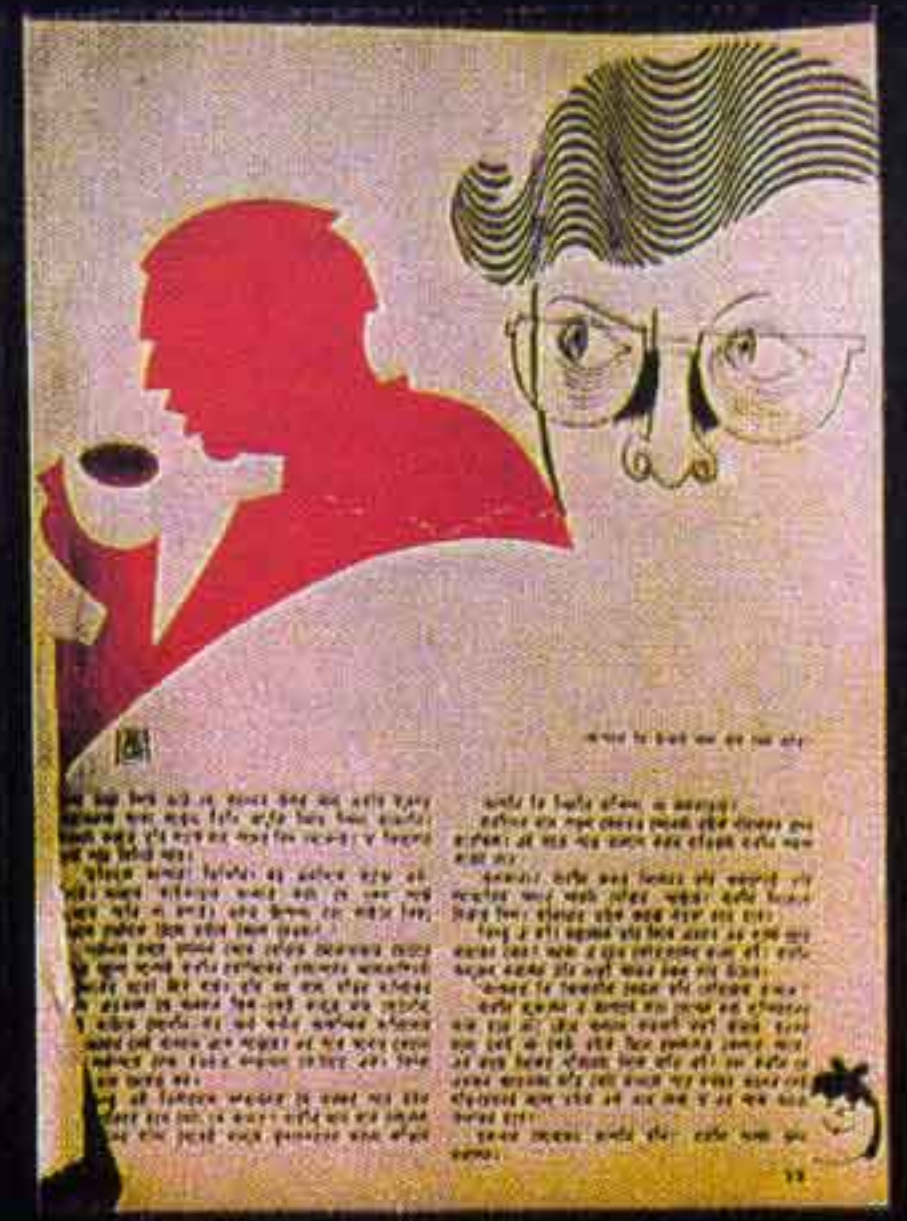
Building on those developments, IFA made a grant to enable the School of Drama to establish a research cell that will field-test the existing syllabi for theatre while striving to forge a mutually beneficial working relationship between teachers of theatre and other subjects

in the schools. The School will also develop its own curriculum and a manual on teaching theatre. Given that the project may need to be showcased to advocate the role that the arts can play in education, the School intends to put in place mechanisms for documentation and self-evaluation.

Programme staff will continue with their efforts to identify organisations and individuals that endeavour to place the arts within education. Teachers across the school, college and university spectrum would be encouraged to conceptualise and implement an arts-informed pedagogy in their respective disciplines. Discussions would also be initiated with groups of artists who might be interested in working in the field of education, either to help refashion conventional pedagogy in chosen disciplines or frame an altogether new curriculum and pedagogy for the arts.

The writing process clearly indicated not only the paucity – but the actual dearth of any material in the area of art education in our country. Other than foolish step-by-step drawing books there is really nothing available and we have looked long and hard. Not only is this a pity, but a national tragedy.

Creative Learning for Change,
reporting on their project to
produce a crafts manual for
children (May 1998)



Satyajit Ray's illustrations for his own stories, published in Bengali magazines

Rizwan fantasizes about one day being a film star. He enjoys being photographed with his masculine chest bared, among the once-dacoit infested ravines, much like his film icons...There is a rumour in Kalpi that Pankaj Rishi Kumar, who assisted in editing the film *Bandit Queen*, has come to make a sequel called *Bandit King*, starring Rizwan in the lead role, *Dacoit Ranjit*. Rizwan happily admits to having manufactured this outrageous rumour himself.

From *Pankaj Rishi Kumar's* proposal to make *Kumar Talkies*, a documentary film on the role of a cinema hall in the life of residents of a small town (June 1997)





Navjot Altaf, Mumbai: With her collaborating rural artists in Kusuma, Madhya Pradesh. Constructing a pillagudi – children's playhouse – in terracotta, wood, mirror and fabric



Grant Allocations

Arts Research and Documentation

Kalika Prasad Bhattacharjee, Calcutta

Rs. 4,19,700 over two years

Compilation and study of the folk songs of industrial workers from eastern India. The ethnographical study will take into account the distinctive nature of the music that emerges from plantations, mines and factories, and investigate the possibility of studying this aspect of folk culture as an independent form. Anticipated outcomes include a published anthology and audio recordings of the songs for archival use.

Kalachuvadu Trust, Nagercoil, Tamil Nadu

Principal Investigator: Dr. A.R.

Venkatachalapathy

Rs. 4,71,500 over eighteen months

Comprehensive documentation of the writings of Pudumaippithan, one of the first mod-

ern Tamil writers. The project will bring together his voluminous writings – short stories, essays and criticism – scattered across the country in public and private collections. The final outcome, in the form of microfilm and digital copies of Pudumaippithan's work, will be of value to scholars as well as facilitate future publications of his writings.

Kristine Michael, New Delhi

Rs. 4,11,150 over two years

Research into Indian ceramic art practice in the nineteenth century. The study will focus on the implications of European trade for the Indian potter, the art school ethos and changing styles in Indian ceramic ware. Databases to support museum collections, a curatorial text for proposed travelling exhibitions, and an illustrated book are the projected outcomes of the study.

Society for the Preservation of Satyajit Ray Films, Calcutta

Rs. 3,07,000 over one year

Sorting, classifying and cataloguing the personal papers of Satyajit Ray. Digital copies of this paper archive – which includes screenplays, costume and set designs, character sketches, illustrations for books, music notation sheets, radio talks, diaries, photographs and letters – will be made available as an interactive multi-media product and through a website. The project is also expected to culminate in an exhibition titled 'The World of Satyajit Ray'.

Malavika Karlekar, New Delhi

Rs. 4,95,400 over two years

Research into the history of early photogra-

phy in Bengal. The study will investigate the use of photography as a social tool by the Bengali urban, upper class to record their changing lifestyles in the latter part of the nineteenth century. A book that traces this socio-cultural narrative through photographs and text is the project's anticipated outcome.

Vipin Vijay, Calicut, Kerala

Rs. 4,97,900 over two years

Ethnographic video documentation of the temple oracles of Kerala. The resulting film will probe the collective dimension of ritual performance as well as critique its contemporary aesthetic functions. The film also intends to inquire into the possible neurological and scientific aspects of trance.

Bhaddhvani, Chennai

Principal Investigator: Dr. Karàikudi S. Subramanian

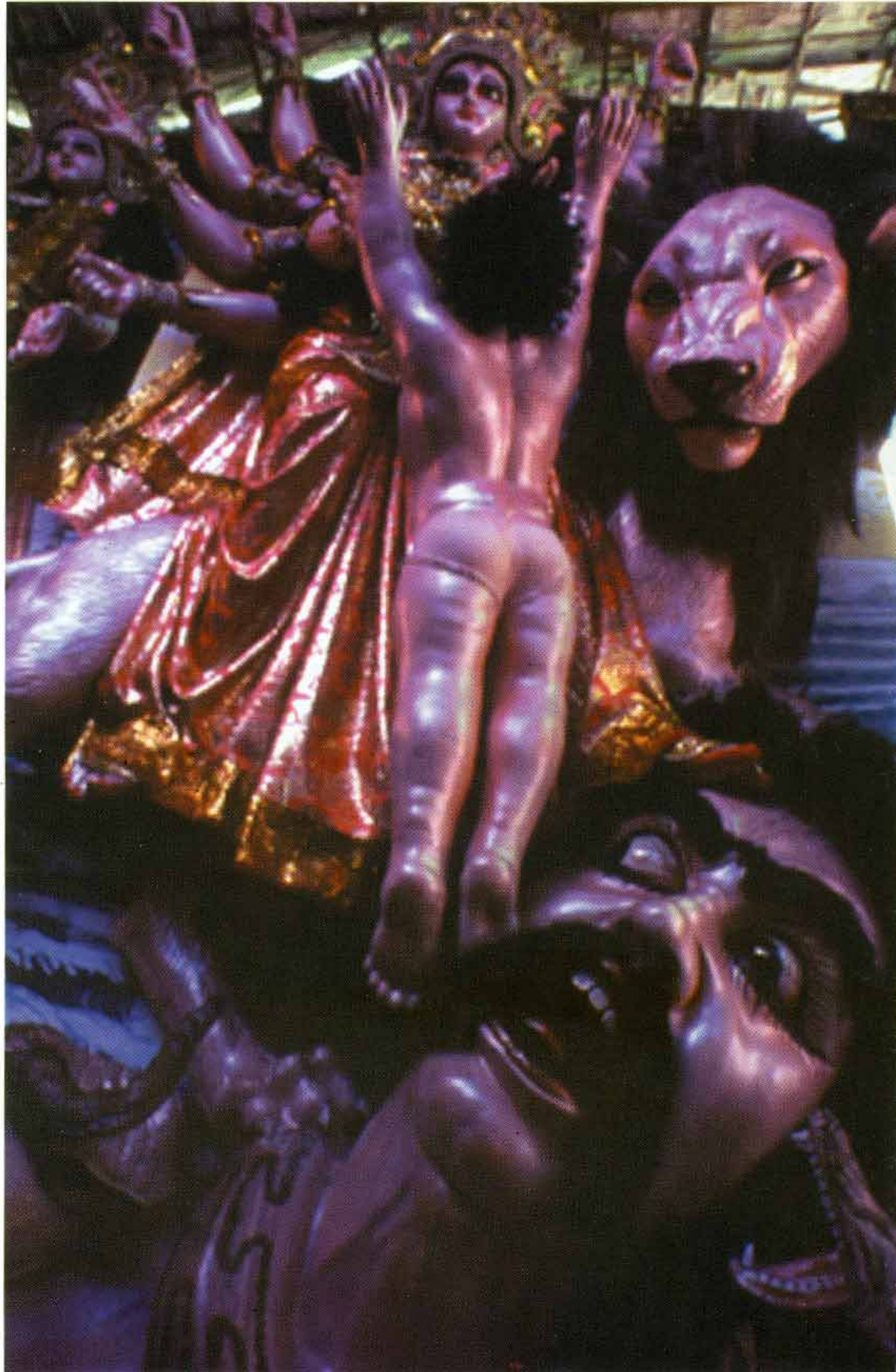
Rs. 3,60,000 over one year

Collaborative research, towards the identification, documentation and notation of ragas and talas in *sopanam* music. The project aims to render this near extinct form of temple singing more accessible to musicians, dancers and other performing artists. Outcomes will include selective video documentation of *sopanam* artists.

Dev Nayak, Calcutta

Rs. 2,20,750 over eighteen months

Photo-documentation and study of the popular public sculpture in Calcutta, covering the year-long calendar of image-making followed by the Kumartuli potters, and the use of the icons in ritual and festive contexts. A book with text and photographs, a CD-ROM, and an exhibition are the expected outcomes of the project.



Dev Nayak, Calcutta: Slide of a sculpture depicting the soul of the slain buffalo demon rising to Goddess Durga

Tapasya Kala Sampradaya, Chennai: Documenting the *sadir* dance tradition in Tamil Nadu



Indranil Chakravarty, Calcutta

Rs. 1,39,600 over one year

Preparatory research towards a script and screenplay for a fiction film based in Goa and Brazil. The study will focus on the socio-economic, political and cultural aspects of Goan life during the second half of the twentieth century. The proposed film, tentatively titled 'Full Circle', will explore the processes of identity formation in the context of the Indian diaspora.

Tapasya Kala Sampradaya, Chennai

Rs. 5,00,000 over one year

Video and audio documentation of the oral and performative elements of the *sadir* dance tradition, locating it within the context of the lifestyles, pedagogy, and beliefs of the *isai vel-lalar* community, whose few surviving members are the only remaining exponents of the dance. The resulting film and archival footage are expected to be of interest to both dancers and scholars.

Anita Cherian, Chennai

Rs. 1,28,500 over fourteen months

Dissertation research on the development of a 'national' theatre in India, analysing and evaluating post-independence cultural policy and institutions like the Sangeet Natak Akademi and the National School of Drama. The study is expected to contribute to a critical assessment of the role of the state in creating and propagating aesthetic hierarchies and the future of the theatre arts in India.

Anuradha Chaturvedi, New Delhi

Rs. 4,96,000 over two years

Survey, documentation and technical assessment of the building crafts traditions of

Ladakh, Zaskar and the Nubra valley. Apart from facilitating the conservation of traditional skills and knowledge systems, the project will result in a database and a comprehensive manual of conservation guidelines for building systems in this region.

Scharada Bail, Chennai

Rs. 4,05,990 over two years

Research towards an illustrated book on itinerant toymakers from various parts of the country. The study will document the lifestyles and craft of toymakers. It will focus as much on possible measures to alleviate the lot of the toymakers as on their creativity and resilience. The researcher also plans to publish articles, apart from giving lecture demonstrations and workshops on toymaking based on her study.

Annapurna Garimella, Bangalore

Rs. 3,65,000 over two years

Study and documentation of emerging religious art and architecture in Bangalore that have often become the foci of communal and ethnic conflicts. Situated within an inquiry into the politics of public space, the project will document, among other things, roadside icons that eclectically combine calendar art, modern architecture, historical styles and technological innovations.

R.V. Ramani, Chennai

Rs. 5,00,000 over eighteen months

Making of a documentary video film on the shadow puppet theatre of south India. The film will inquire into the performative and technical aspects of shadow puppetry while simultaneously striving to serve as a record of the life and times of the puppeteers. It will also seek

to identify useful comparisons and areas of common interest between shadow puppetry and cinema.

*Centre for Studies in Social Sciences,
Calcutta
Principal Investigator: Gautam Bhadra*

Rs. 2,53,000 over two years

Tracing, documenting and classifying the literary and visual history of Bengali print advertisements between 1800 and 1950. The study will map a virtually unresearched aspect of the social and cultural history of Bengal while simultaneously marking changes in print technology. The compilation will be published and the collected material housed at the Hitesranjan Sanyal Memorial Collection, Calcutta.

Arts Education

Radhika Khanna, New Delhi

Rs. 2,23,000 over one year

Assessment of distinct perspectives on arts education, reflected in the syllabi and teaching practices of a range of schools and a teacher-training institute in New Delhi. The study will also focus on planning institutions, implementing schools and examination boards in order to uncover significant aspects of arts education policy, and map sincere efforts to address problems in arts education that point in the direction of enlightened arts pedagogy and better evaluation mechanisms for schools.

G. Raghav, Bangalore

Rs. 2,11,000 over one year

Research into three professional art schools in Bangalore, exploring the distinct modes of communication adopted by teachers in the

classroom. Interviews with students, teachers, art critics and artists will contribute towards a critical assessment of arts education policy in Karnataka. Apart from facilitating arts-related workshops and seminar presentations, research findings are expected to be published in newspapers and journals and lead to the publication of a book on art pedagogy.

*Pragat Shikshan Sanstha, Phaltan,
Maharashtra*

Rs. 7,64,800 over two years

Developing and implementing an arts programme in collaboration with the Rewachand Bhojwani Academy, Pune. A series of workshops will introduce students to the arts and connect them with local traditions and culture. The programme is expected to enhance staff learning and inspire greater parent involvement in school life. The two schools will also develop an arts education curriculum, which they hope to establish on a permanent basis.

Kala Academy Goa, Panjim

Rs. 9,95,000 over two years

Establishment of a research cell at the School of Drama, Kala Academy, to field-test existing syllabi for theatre in schools in Goa. The School will also develop its own curriculum and short-term training programmes for theatre teachers, apart from a manual on theatre pedagogy. In addition, the School's library will build a section on theatre in education.

*Centre for Studies in Social
Sciences, Calcutta:
Documenting the history of
Bengali print advertising
between 1800 and 1950.
Posters for Bengali films*

অরোরাব নিবেদন

তারাক্ষরের

হরিশ্চন্দ্র



পরিচালনা- ফণী বর্ম্মা

অরোরাব নিবেদন



অরোরা ফিল্ম কর্পোরেশনের নিবেদন

প্রহ্লাদ

পরিচালনা

ফণী বর্ম্মা

বাহুবলী

প্রধান চরিত্রে:

কাবেরী বসু. উত্তমকুম্মার. নীতিশ
সাবিত্রী. চন্দ্রাবতী. নবগোপাল *

পরিচালক:

সুবোধ মিত্র

সঙ্গীত:

পঙ্কজ মল্লিক

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, 2000 and the Income & Expenditure Account for the year ended on that date and report that we have obtained all the information and explanation 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 explanation given to us, the said accounts give a true and fair view:

- (i) In case of the Balance Sheet, the state of affairs of the Foundation as at 31st March, 2000; and
- (ii) In case of the Income & Expenditure Account, of the excess of Income over Expenditure for the year on that date.

Place: New Delhi
Dated: July 29, 2000

for Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants

(V. Rajaraman)
Partner

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2000

PARTICULARS	As at 31-03-2000 (Rs.)	As at 31-03-1999 (Rs.)
SOURCES OF FUNDS		
CORPUS FUND		
<i>Opening balance</i>	3,87,17,900	
<i>Contributions during the year</i>	4,33,60,000	
<i>Transfer from surplus during the year</i>	20,00,000	8,40,77,900
		3,87,17,900
SIR RATAN TATA TRUST - CORPUS FUND		
<i>Opening balance</i>	52,79,898	
<i>Add: Surplus income</i>	73,903	53,53,801
		52,79,898
CAPITAL ASSET FUND		
<i>Opening balance</i>	25,40,781	
<i>Additions during the year</i>	1,16,172	26,56,953
		25,40,781
THEATRE DEVELOPMENT FUND (TDF)		
		2,77,96,083
ACCUMULATED SURPLUS		
		50,95,140
UNUTILISED GRANTS		
		1,00,98,730
TOTAL	13,50,78,607	7,86,23,444
APPLICATION OF FUNDS		
FIXED ASSETS (AT COST)		
		26,56,953
INVESTMENTS (AT COST)		
		12,64,38,120
CURRENT ASSETS (NET)		
<i>Current Assets</i>	61,02,983	
<i>Less: Current liabilities</i>	1,19,449	59,83,534
		38,48,870
TOTAL	13,50,78,607	7,86,23,444

Significant Accounting Policies and Notes Annexed

INCOME STATEMENT FOR THE PERIOD APRIL 1, 1999 TO MARCH 31, 2000

PARTICULARS	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
INCOME		
TRANSFER FROM GRANTS FOR EXPENDITURE	58,34,619	52,57,769
DONATIONS	1,00,000	—
INTEREST ON INVESTMENTS	82,35,702	67,82,009
MISCELLANEOUS INCOME	4,292	—
TOTAL	1,41,74,613	1,20,39,778
EXPENDITURE		
CORE PROGRAMMES		
Arts Research and Documentation grants	39,04,550	7,19,500
Arts Collaboration grants	13,29,250	17,59,275
Arts Education grants	5,65,900	—
THEATRE DEVELOPMENT PROGRAMME		
Grants	9,00,000	31,50,000
Consultancies and networking	20,570	4,56,191
Management expenses	3,16,002	3,32,879
	70,36,272	64,17,845
LESS: EXPENDITURE MET OUT OF OWN FUNDS	12,01,653	11,60,075
	58,34,619	52,57,770
EXPENDITURE MET OUT OF OWN FUNDS	12,01,653	11,60,075
OPERATING EXPENSES	44,39,407	45,02,402
BOARD OF TRUSTEES AND COMMITTEE MEETING EXPENSES	3,27,481	4,34,268
TRAVEL COSTS	6,40,620	4,66,512
FIXED ASSETS ACQUIRED	1,16,172	98,258
TOTAL	1,25,59,952	1,19,19,285
SURPLUS OF INCOME OVER EXPENDITURE	16,14,661	1,20,493

INCOME APPROPRIATION STATEMENT FOR THE PERIOD APRIL 1, 1999 TO MARCH 31, 2000

	CURRENT YEAR (Rs.)	PREVIOUS YEAR (Rs.)
ACCUMULATED SURPLUS: OPENING BALANCE	54,80,479	53,59,986
ADD: SURPLUS FOR THE YEAR	16,14,661	1,20,493
TOTAL	70,95,140	54,80,479
LESS: AMOUNT TRANSFERRED TO CORPUS FUND	20,00,000	—
ACCUMULATED SURPLUS: CLOSING BALANCE	50,95,140	54,80,479

Significant Accounting Policies and Notes to the Accounts

- Expenditure and Income are recognised on accrual basis.
- (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.
- Interest on investment of dedicated grant funds is credited to the respective grant funds.
- Fixed Assets are stated at cost.
- Investments are also shown at cost. The diminution in the value of investments if any, is intended to be recognised at the time of disposal, since in the normal course, the investments are intended to be held on a long term basis.
- Difference between the fund balances and the respective investments is lying in balance in scheduled bank accounts.
- Depreciation: The Foundation's policy is to treat assets acquired as expenditure as these form part of its operating needs, and hence no depreciation is provided.
- Previous years' figures have been regrouped where necessary.

Board of Trustees

Mani Narayanswami, *Civil Service, Industry, Bangalore*
Chairman

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Ajit Nambiar, *Industry, Bangalore*

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Staff

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Executive Director

Bharat Sharma
Programme Director (Till September 30, 1999)

Hartman de Souza
Programme Director (Till November 30, 1999)

Anjum Hasan
Programme Executive

George Jose
Programme Executive (From December 1, 1999)

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Secretary

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Office Assistant

Design: Courtesy Naveen Kishore, The Seagull Foundation for the Arts

Printed at Laurens & Co., Calcutta

Visuals: Courtesy IFA grantees

Cover: R. V. Ramani's photograph of an Andhra shadow puppet

Centrefold: Dev Nayak's slide of a goddess' hand, propped up while it dries

Endpapers: Satyajit Ray's drawings



महाजि८





I F A

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