A photograph of a person walking on a high, narrow bamboo pole. The pole is supported by a wooden walkway with a railing below. The scene is dimly lit, with a strong light source from the left creating a bright path on the ground and the railing. The background is dark and textured, suggesting a tunnel or a large, enclosed space.

ANNUAL REPORT 2002- 2003

INDIA
FOUNDATION
FOR THE
ARTS







I n d i a F o u n d a t i o n f o r t h e A r t s



ANNUAL REPORT
APRIL 2002–MARCH 2003

The film situates its mosaic of stories within an urban colony and the rhythms of its everyday life.



Disparate stories transpiring in different houses are linked by music—a picture emerges of lit windows, people in houses playing out their lives and music hanging over these as a cloud . . .

Pooja Kaul, from her report to IFA

Introduction

The tenth anniversary of India Foundation for the Arts (IFA) fell on September 21, 2003. Eight months prior to that important date, our trustees held a special session to assess how the foundation had done during the past decade and consider where it should be going over the next ten years. They concluded that IFA had established a remarkable track record in grant making and gained enormous credibility among individuals and groups that sought its support. At the same time, they felt that IFA's significance needed to be better appreciated by influencer groups, the wider donor community and the general public. Only then could IFA raise the funding necessary to realise its full potential.

This suggested to the Board that IFA needed to adopt a more outgoing posture in the coming years. For instance, instead of seeing our target audience as being limited to artists and scholars, our grants could increasingly be directed to broaden public participation and involvement in the arts. In parallel, we could do more to showcase IFA's achievements among a wider spectrum of the public, while stimulating discussion on the value and relevance of the arts in everyday life.

Pooja Kaul, New Delhi: Stills from her film *Rasikan Re* (below and facing page), based on research into the Ragamala tradition







Reorienting our programmes to benefit the public at large, however, ran the risk of diluting our mission, as some trustees were quick to point out. IFA was mandated to fill gaps in the funding available for the arts. Since existing support largely went out for activities in the public domain, our programmes had understandably focused on strengthening processes, enriching discourse and encouraging the innovative rather than the popular in the arts. Our grants, as a result, were rarely high profile in nature, except when we helped grantees to disseminate project outcomes and learning to a wider public.

Nevertheless it was clear that IFA's prospects for growth partly depended on how successfully it balanced two divergent goals over the next decade. On the one hand, it needed to continue working 'behind the scenes', as its mission dictated; on the other hand, it needed to make a larger number of high visibility grants to attract greater public support for its work.

Programme Expansion

Indeed IFA's Programme Committee had already begun looking at our programmes from this perspective when it met in August 2002. Based on the Committee's suggestion at that meeting, our arts education programme has been expanded to include grants that enable the wider public to engage with the arts. For example, art educators could now seek support from IFA to bring alive exhibits in museums and galleries or offer skills development workshops for different audiences.

IFA also introduced a 'Special Grants' category during the year. This, too, enables us to support projects of wider public relevance. An unrestricted category of grants has another advantage: we can now forge partnership with donors who might be interested in funding the arts in ways that our core programmes do not allow. In fact, given our own budgetary constraints, we expect to provide assistance for special projects only if we can attract funding specifically for them.

These programmatic additions and revisions mark only the most recent among the many efforts we have made over the years to become more inclusive in our grant making. In 2002-03, our art research and documentation programme began offering support for arts endeavours, for instance in the performing arts or creative writing, that are concerned with documenting some element of art practice or history. In the previous year, we extended our arts collaboration programme to allow support to go out for partnerships between artists and professionals from other fields.

New Grants

IFA committed almost Rs 50 lakh to 14 grants during the year. Nine grants were made under the arts collaboration programme, which variously support preparatory work, full-fledged projects and the dissemination of project outcomes. Three of these initiatives, located in Gujarat, West Bengal and Madhya Pradesh respectively, explore how the arts can address urgent social concerns or enrich the lives of marginalised groups.



Navjot Altaf, Mumbai, collaborates with wood sculptors Rajkumar, Chessuram and Shantibai and local communities in Bastar to design and create site-oriented works. Photographs on this and facing page: development of a space around a community handpump (Nalpar) in Bandhapara. Photographs on pages 8 and 9: a Nalpar developed in Kondagaon



In addition, two grants were awarded for research and documentation. One enables the manuscript paintings of Assam to be photographed, while the second facilitates the completion and publication of a sourcebook in Kannada on important sculptural traditions in south India. A theatre group in Chennai also

have found, not only help grantees to see new possibilities in their work and forge mutually supportive links with one another, they also help programme staff to gather insights into the broader implications of IFA's grant making.



received assistance to strengthen its management and fundraising capacity. And one grant, which supports animation workshops in Kolkata, inaugurated our new emphasis on arts education projects that benefit the public at large.

Reviewing proposals and making grants is only one part of IFA's programme work. We give equal care and attention to assisting grantees and adding value to their projects in different ways. For example, programme staff organised two meetings of grantees during the year, one in Bangalore and other in New Delhi. The first brought together artists who were being supported for the first time under the arts collaboration programme, while the second advanced dialogue between grantees based in the capital. Such meetings, we

Resource Mobilisation

This was a year in which IFA raised funds for its grant making from a wider range of sources: individuals, corporations and foundations. Two fundraising dinners, hosted by The Park Hotels, were organised to attract contributions from individuals. One was held in New Delhi and sponsored by Godfrey Philips India (Pvt.) Ltd., while the second, in Bangalore, was supported by McDowell's No 1. The events featured dance recitals by Ms Aditi Mangaldas and Ms Alarmel Valli respectively. We are profoundly grateful to these eminent dancers for dedicating their performances to the cause of arts philanthropy in India.

For the first time too, corporations came forward to underwrite the costs of specific grants. TI Cycles enabled IFA to

assist Chaali, a highway performance circuit, which takes contemporary dance to new audiences across South India, while VST Industries supported our grant to Dastkar Andhra for the documentation of the traditional designs of the cotton handloom weaving industry in Andhra Pradesh. We are thankful to these companies for partnering an independent grant-making organisation in a manner that is quite unusual for the corporate sector in India.

It is no less uncommon for foundations to underwrite grants identified for funding by another foundation. Fundação Oriente took this exceptional step, providing partial funding for IFA's grant to Ranjani Mazumdar for research into the social world of the Mumbai film poster. The Japan Foundation Asia Center supported a study tour to enable our programme staff to track developments in arts education thinking and practice in Southeast Asia. And the Ford Foundation made a major grant to help IFA expand its arts education programme and strengthen its fundraising capabilities. We are grateful to these foundations for the confidence they have shown in IFA's work.

Trustees and Staff

During the year, Mr Gieve Patel felt compelled to withdraw from IFA's Board due to his other commitments. He served as the Chair of the Programme Committee for some years and we will miss his gentle and thoughtful presence. In an important sense, though, he will always be a part of IFA, for our logo, which shows a bird climbing steeply, borrows a detail from one of his paintings. We thank him for his services to IFA.

Another great loss was the departure of the indefatigable Mr A.N. Jayachandra in August 2002. He held overall charge of management and treasury functions at IFA for six years. With a keen eye for detail, he fine-tuned our staff policies and put in place excellent systems for managing our investment and grant portfolios. While we regret his going, and wish him success in his future assignments, we welcome his successor, Mr T. C. Jnanashekar to IFA.

Anmol Vellani
Executive Director
November 2003





Programme Developments

Arts Collaboration

IFA made nine grants for collaborations in the arts during the year. Six grants support new projects, one underwrites the second phase of a project, while two brought the results of different projects into public view. Interestingly, many of the new projects are motivated by concerns that go beyond the arts—such as animating community spaces, enriching the lives of underprivileged children and working with the victims of the communal riots in Gujarat. For the first time too, support has gone out for collaborative work in the medium of digital art, and for partnerships between a filmmaker and a writer, and between a ceramic artist and a textile/fibre artist.

We held a two-day meeting between the new grantees and their collaborators in October 2002. It was organised shortly after the grants were announced, and formed part of our ongoing efforts to strengthen our relationship with grantees, facilitate grantees to forge links with one another, and help IFA to expand its understanding of the broader implications of this programme. The meeting was also seen as providing an opportunity for IFA staff and grantees to reflect on the

challenges of collaboration in the arts and air their doubts and concerns about the projects before they were activated.

Although the project presentations were fairly predictable, the meeting lived up to expectations. The discussion sessions comprised long and involved debates about points of view, objectives, approaches, methodologies and work processes. The artists were initially diffident about expressing their fears and worries with respect to their projects, but gradually opened up to make the discussions productive. For instance, one group of collaborating artists acknowledged that the discussion of their project had given a fresh sense of direction to an effort that had earlier been prompted only by a fairly nebulous desire to develop a body of new digital artwork. It had stimulated them to think more concretely about the many possible outcomes of their work and the need to evolve strategies for displaying their images that would challenge the viewer in different ways.

From IFA's perspective, the meeting enabled programme staff to become better acquainted with the grantees and their collaborators, and the risks associated with the various projects. Last year we

وہ تم لوگوں میں ہوتے

There will be those

among you who will not

جو یہاں دوبارہ آئے تو

be able to look

کسی عورت کی جانب ہی نہ دیکھیں گے

At a woman again, the

صرف زخموں پر نہ نظر جم جائے گی

mere look of the wound,

جسم کے جلنے کی بو آجائے گی

the smell

تو بس اڑنا ہی کافی ہے

If you survive it at all,

will be enough . . .

Zsuzsa Takacs, 'The Perennial Lament', translated into Urdu for this poster by Aziz Kadri

decided that artists with no prior experience of collaborating would first receive support for a preparatory phase of work. This has allowed IFA to limit its initial investment in projects and therefore take more risks. We feel that supporting work that dares to take a leap in the dark is important, not only because it might break fresh ground and open up new possibilities for artistic exploration, but also because it might challenge and stretch IFA's own understanding of collaboration in the arts.

A seed grant was made, for instance, to visual artist Vasudha Thozhur and writer/activist Bina Srinivasan, who aspire to establish an artist-activist collective, but acknowledged that they were attempting to negotiate a fraught terrain: "The relationship between activists and artists has on occasion been problematic. Perhaps such a collaboration would aid in making apparent certain links or possibilities which could then be further explored . . . by other artists too." In the preparatory phase, they hoped to test possible ways of developing a visual language that might address chronic and urgent social concerns. Their aim was to contribute effectively to political and social activism in a context defined by the recent communal riots in Gujarat and their impact on women's lives.

Vasudha Thozhur expected this collaboration to point towards the many ways in which activists could incorporate the 'visual' more seriously into their framework. In the first phase, the collaborators had

hoped to establish a process of communication between the women survivors of the riots and themselves. This could not be achieved because of Bina Srinivasan's other commitments. Nevertheless her role as a conduit to NGOs working with women survivors has helped Thozhur to now envisage collaborating with the NGOs themselves to help the women find their own idiom and language of expression—through painting, video and sound recordings, for instance. She is interacting closely with the NGOs in order to flesh out their involvement in the project and develop a feasible work plan.

Filmmaker Ajay Bhardwaj and writer Nirupama Dutt also received a seed grant to work on a video film on the 'little traditions' of the Punjab. The four months of initial fieldwork opened up new areas for exploration, like the Dalit literary movement in the Punjab and the large-scale reopening of mosques and mazaars of Sufi saints that were abandoned or destroyed during the Partition and after. Moreover, after interacting with people like Des Raj Kali, a young Dalit writer, and Lal Singh Dil, a radical poet who converted to Islam and now lives in penury, they have begun to value the concrete, living encounter as against specific 'issues' and 'themes'. They also found that the categories 'secular' and 'non-secular' were somewhat irrelevant to the kind of Punjab that interests them. More important was how dominant memories could be countered by invoking 'micro-level' memories.



I had used the vermilion circle innumerable times in my own painting, long before I thought of it as a bangle. I broke one and scanned it, pasting the pieces on a card with glue.

With the second IFA grant, which was awarded in March 2003, Ajay and Nirupama expect to complete the film. However, the film will not take the form of a personal travelogue, as earlier envisaged. Instead the collaborators hope to travel with Kali and Dil, among other key people, and view Punjab through their eyes. Nevertheless, they expect their collaboration to be visible in the film, which will not project a single interpretation but reflect their very different readings of the events and characters they come across.

IFA made another grant to enable visual artist Navjot Altaf to continue working with wood sculptors Rajkumar, Ghessuram and Shantibai, this time for the purpose of constructing and animating three *Pillagudis* (children's playhouses) and three *Nalpars* in Bastar. The grant facilitates the artists to involve village communities in designing and making these site-oriented works. While the *Pillagudis* would become centres of alternative education for the children, the *Nalpars* will provide an aesthetically pleasing setting for an important public space in the village.

The collaborators have been grappling for some time with different ways of reaching out to the children and youth because they believe that the visual imagination of Bastar has been under pervasive and continuous assault and most artists of the region are condemned to produce work that only reinforces an alienated Orientalist image of themselves and their way of life.

The team initially thought of intervening directly in the schools in Bastar, which do not have any activities related to the arts. But very soon they realised that the school context actually "neutralises cultural difference in the hope of creating a sense of unity in diversity," while in their opinion "the practice of alternative modes of learning demands a new sensitivity towards difference." This reinforced Navjot Altaf's belief that "formal schooling systems only hasten the destructive processes that consume tribal myths and rituals, and indeed their forest-lands." Against this background, the *Pillagudis* have been conceived as providing a space for countering the destructive elements of the Bastar child's educational experience.

Clearly, therefore, this project could also have been supported under IFA's arts education programme. Indeed there are many grants that demonstrate that our programmes are less self-contained than we might imagine. Ajay Bhardwaj and Nirupama Dutt's collaborative work involves substantial research and documentation, while Dastkar Andhra's project to document the traditional designs of the cotton handloom weaving industry of Andhra Pradesh relies for its success on a strong collaborative effort by weavers and contemporary designers. Despite such overlaps, we believe that our funding should continue to be channelised through different programmes, which allows us to contribute to the overall growth of the arts in different ways.

Arts Research and Documentation

IFA's grants often share reference points and concerns. Many of the research and documentation projects underway for the past year, for instance, are on the performing art traditions of North India: the oral ballads of Mithila, the Sufi and Bhakti music of the Punjab, the arts of the tawaifs or courtesans, and the Nautanki tradition of theatre.

In view of the interesting connections between these projects, IFA organised a meeting of grantees in New Delhi in March 2003. Apart from sharing insights into their own projects and discussing the links between them, participants exchanged views on the more general methodological issues pertaining to research and documentation in the arts. Discussion at the meeting focused mostly on the individual and often personal impulses underlying many projects; the challenges pertaining to filmmaking on arts subjects; and concepts like 'folk art', 'little traditions' and 'interdisciplinary'.

Grantees spoke about their individual motivations and the personal contexts of their projects in a number of ways. Mani Shekhar Singh saw his research into the Dalit painting of Mithila as an exercise in critiquing his own earlier scholarly work, which had focused on Kayasth and Brahmin painting in and around Madhubani town. Gurvinder Singh felt that his research into the Bhakti and Sufi music of the Punjab allowed him to examine his own identity as a Punjabi. Vagish Jha described how his project to survey

and document the oral ballads of Mithila had grown out of his previous training as a historian. He was reacting, he said, both to an understanding of history that regards the field as 'dead' and the researcher's province as the library, as well as to his own feeling of 'exile' from Mithila and the need to reconnect with it.

Many of the projects could be located in more than one discipline. For Vibodh Parthasarathi, who is working on the history of the early recording industry and music culture in India, the challenge was to make the most effective connections between the multiplicity of disciplines and methodologies that are open to him. Deepti Priya Mehrotra, who is working on the social history of Nautanki and the life and times of Gulab Bai, one of its best-known exponents, felt that one ought not to give in to disciplinary orthodoxy, and that interdisciplinarity could only strengthen her work. Nevertheless, she is clearly making a choice from amongst the range of perspectives that could inform her project, for she is veering towards a feminist social history of Nautanki rather than a musicological analysis of the form.

The discussion on filmmaking centred on a range of issues. The question of film portrayal (which is necessarily selective and interpretative) in contrast to film documentation was raised with reference to Gurvinder Singh's film project on the Sufi and Bhakti music of the Punjab. Gurvinder is anxious to document as much as possible of this vanishing subculture, yet he is also exploring the possibility of using



fiction as a means to represent it. Saba Dewan is also giving thought to using the fictional mode for her film on the courtesans, even though she had not started out with this in mind. In this connection, the group wondered how one could usefully discuss the issue of developing a form appropriate to the content. What determines the shift to fiction as a more appropriate way to deal with a rich or complex practice?

Saba Dewan pointed out that, given the sensitive nature of her subject, two individuals might feel uncomfortable about 'sharing' the same film. How, therefore, does one deal with ethical issues about what to represent and how? Could these constraints be woven into the film so that it becomes a comment on them? Could the film's subjects themselves become part of this decision-making process? Mani Shekhar Singh felt that images by their very nature only make sense when juxtaposed against one other. Even if Saba Dewan's film refrains from portraying certain issues, it nevertheless may serve as a comment on them by being in dialogue with another film or some other representation of those issues.

There was some discussion on how one could make films that draw on personal experiences and memories without foregrounding this subjectivity. Further, given that much could depend on your own dialogue or equation with the subjects of the film, how do you capitalise on and represent memory and anecdote? This question, it was felt, might be relevant to other

projects as well. Vibodh Parthasarathi pointed out how he needs to constantly shift between the anecdotal and topical information that a newspaper archive might yield and the 'official' version gleaned from government records. The challenge lay not in favouring one version of events over another, but interpreting them in conjunction with each other.

The scope of the arts research and documentation programme has expanded considerably in the last four years. While this programme has always been open to supporting not just scholars but also artists who wish to undertake research projects, we have recently taken this idea further by offering grants for artistic pursuits that involve a strong element of documentation. The covering letter accompanying our last Request for Proposals, issued in December 2002, spoke of how 'A photographer's documentation of an arts practice or form is no less valid than a scholar's. Similarly, a writer could produce a creative work that also documents a particular cultural history. Such projects, we feel, are an important extension of a programme that seeks to strengthen research and documentation not just *on* but *in* the arts . . .'

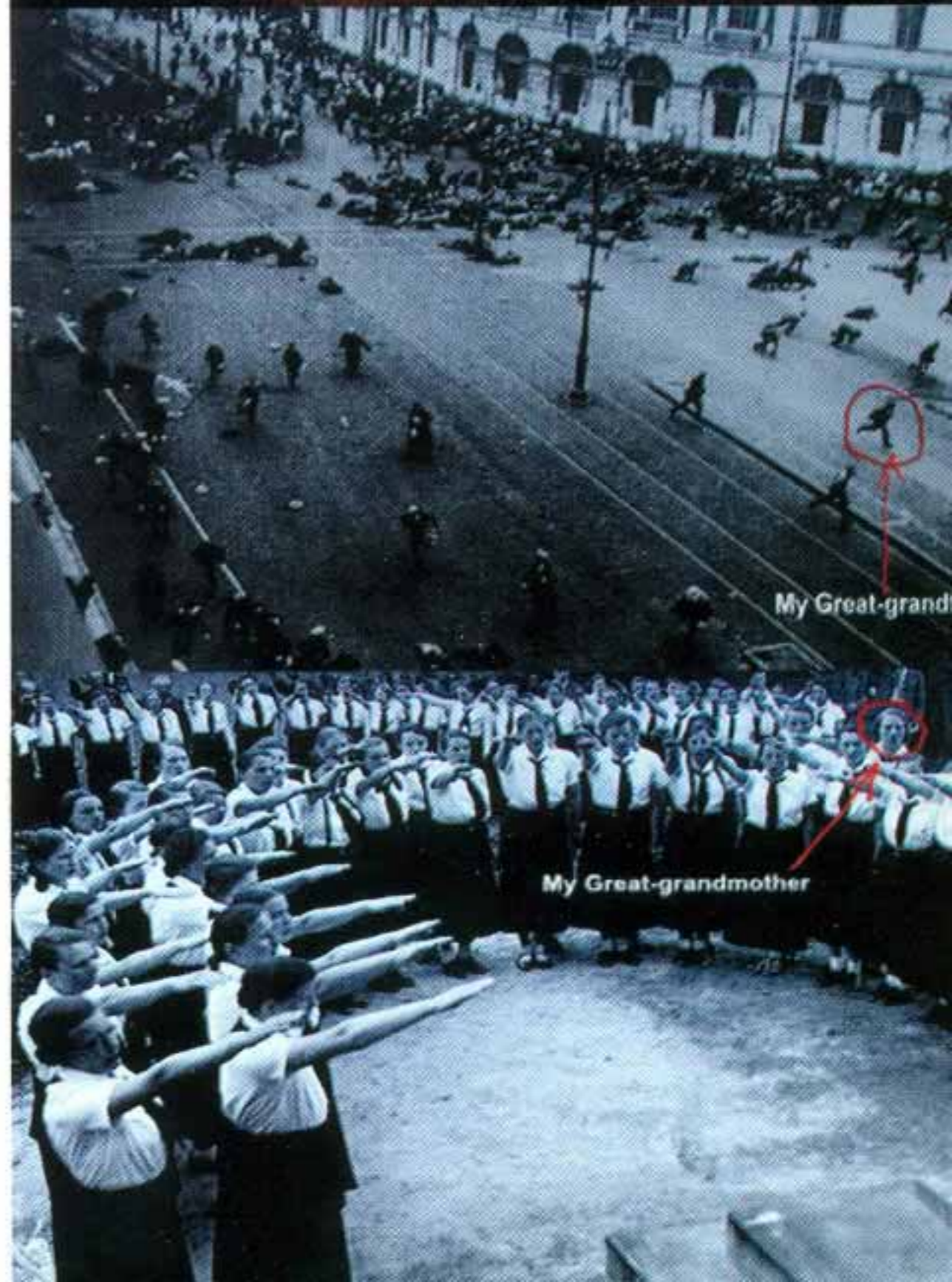
Grants under this programme have yielded many concrete outcomes during the last year. Scharada Bail, funded to research the lifestyles and craft of itinerant Indian toymakers, finished her book-length manuscript, 'Toymakers Amongst Us: Light from India's Urban Poor' and is in the process of identifying a publisher. The first

draft of Kristine Michael's richly illustrated manuscript 'The Empire and Indian Craft: Cultural Studies in Indian Ceramic Arts Practice, 1800-1900' is ready. She is in dialogue with the Victoria and Albert Museum, London, regarding its publication. Malavika Karlekar recently completed her manuscript on the social role of photography in colonial Bengal called 'Re-visioning the Past through Photographs: A History of Early Photography in Bengal.' And Kalachuvadu Trust concluded its comprehensive documentation of the corpus of Tamil writer, Pudumaippithan, which will make possible the publication of three volumes of his writings.

Both R.V. Ramani and Tapasya Kala Sampradaya completed films that they had been funded to make under this programme. Ramani's 'Nee Engey' is a poignant and sensitive portrayal of the world of leather shadow puppeteers in South India. Tapasya's film documents pre-Bharatnatyam Sadir, locating it within the lifestyles, pedagogy and beliefs of the Isai Vellalar community.

In 2002-03, T. Pankajaksha received further support to disseminate the outcome of his research on the four sculptural traditions of South India. The grant underwrites the expenses of publishing the illustrated manuscript in Kannada, which is intended as a sourcebook and guide for practicing sculptors. It also enables him to travel widely, introducing the book to sculptors and setting up a mobile exhibition of sorts, in various villages and towns in Karnataka.

Manas Bhattacharya, Kolkata, creates a body of digital artwork with Debashis Sarkar and Arjun Dutta, combining photography, painting and graphic design. See also title page and pages 22-24







projects that bring alive the exhibits in public museums and art galleries for students and other audiences. By reaching out to groups other than those directly involved in arts research and practice, such grants would address the need to make the arts relevant to everyday life, and help IFA to acquire a more readily accessible public image.

In March 2003, IFA made its first grant of this type to enable an accomplished cinematographer to offer a series of workshops in animation in Kolkata. The workshops, which will be customised for different audiences, are expected to train future professional animators and generate a set of short animation films, which would be widely disseminated.

With support from the Japan Foundation Asia Centre, programme staff visited Thailand, Malaysia, Singapore, Indonesia, Hong Kong, Taiwan and the Philippines, to understand the nature and spread of arts education in the region. Contact was established with a range of practicing artists and educators in theatre, music, heritage conservation and dance. Conversations revealed that the region had similar experiences with regard to arts education: the arts were accorded a marginal status in education; there was an absence of national-level policies; arts

training programmes were informal in nature; and there was a lack of professional associations and networks that address the concerns of artists.

Based on our learning, IFA hopes to design a series of workshops that will enable some of the artists we met and their Indian counterparts to exchange experiences and help build a network of arts educators in the region. We expect shortly to converse and consult with artists here to generate interest and ideas in advance of the workshops.

Theatre Development

In April 2001, IFA invited selected theatre groups to apply for institution development grants. Our aim was to encourage these groups to give attention not only to artistic growth, but also to strengthening management capacity for image building, audience development, income generation and other initiatives that would set them on the path to greater self-reliance. By reducing their dependency on grants from the government and foundations, we felt, they would be better able to undertake strategic planning, adopt a longer perspective in their work, and chart their own future with a greater degree of autonomy.

From the applications we received, however, it became clear that the theatre groups needed to take many preliminary





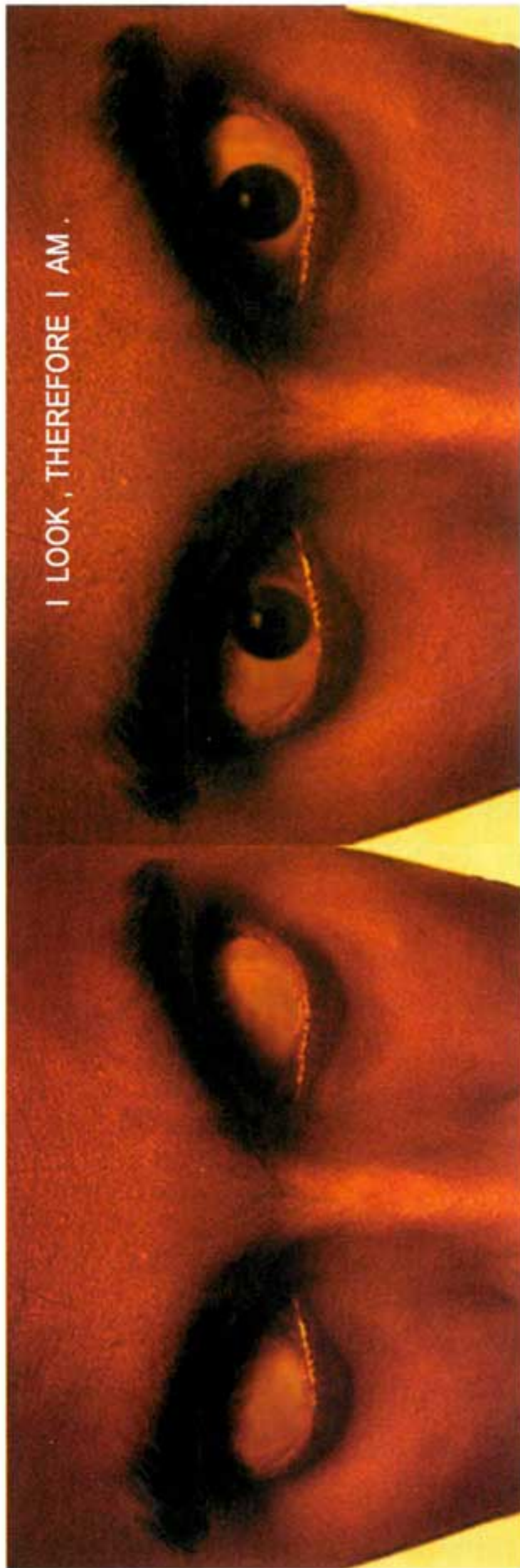
steps—conduct a needs appraisal exercise and carry out market research, for example—before they would be ready to submit proposals strong enough to merit funding under this programme. During the year, therefore, five theatre groups were invited to submit proposals for a preparatory grant to help them develop a more thorough institution development plan.

One of the groups that responded to this invitation was Bangalore-based Spandana, which presented a proposal in July 2002 to enable their mentor Vijay Padaki, a behavioral scientist, management professional and theatre activist, to conduct experiential workshops that would help the group to arrive at a shared and clear institutional vision and an understanding of their management development needs. The workshops would also

facilitate the group to undertake strategic planning and re-envision the functioning of their Governing Board. IFA will release funds to underwrite this preparatory stage of work once Spandana obtains permission from the Ministry of Home Affairs to receive our grant.

Rang Vidushak identified Prof. Ramnath Narayanswamy from the Indian Institute of Management, Bangalore, as their mentor in June 2001, but has otherwise been slow to respond to the institution development programme. The group completed its first draft proposal only in July 2002, after a meeting between its director Bansi Kaul and Prof. Narayanswamy in Bangalore. Prof. Narayanswamy then made two trips to Bhopal to meet with the group and understanding their working conditions and milieu. The visits have caused

As I was working on this picture, the moment I cut out the eyeballs and filled in the whites, something snapped inside me.



Face to face with my own image, my distorted double, I was looking at a projection of my deepest fears, my limits—my blindness.

Manas Bhattacharya, from 'The Infernal Identity Machine: Digital Portraits'

much creative churning in the group, generated many new ideas, and enabled the group to see themselves and their work in a new light. Hopefully, this will lead to their submitting a strong proposal for a preparatory grant by the beginning of the next financial year.

Chennai-based Koothu-p-pattarai (KPP) has been the quickest to send in a proposal for a planning grant, after their mentor Raghu Ananthanarayanan, a management consultant, undertook an elaborate diagnostic exercise and many workshops with the actors. IFA approved the planning grant to KPP in June 2002, which enabled the group to analyse their organisational needs, assign clear responsibilities to different members, develop a purposeful plan to generate funds, and draw up a vision statement for KPP and a strategic plan to realise that vision in five years.

KPP completed its preparatory work in October 2002 and submitted a proposal for a full-fledged grant, which was approved for funding in March 2003. The group will use the grant to consolidate and enhance their existing repertoire of productions. This will enable KPP to undertake performance tours and organise theatre festivals for the purpose of widening its audience base in Chennai and gaining a following for its work elsewhere in Tamil Nadu. KPP will also engage in promotional activities, create regular clients for its services and products, deploy its skills in training programmes, workshops and contracted assignments, and offer short-term courses in acting and stagecraft.



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Grant Allocations

Arts Collaboration

Ajay Bhardwaj, New Delhi

Rs 1,00,000 over four months

A filmmaker and a journalist/writer will undertake preparatory work towards a video film on marginalised aspects of Punjab's cultural landscape. They will explore their relationship to contemporary Punjab through the documentation of particular celebrations, individuals, memorials and encounters that together embody a syncretic understanding of the region.

Vasudha Thozhur, Baroda

Rs 1,00,000 over four months

A visual artist and an activist/writer will lay the ground for a project integrating art, research and activism. They will travel extensively, meet with different social groups, interact with diverse civil society organisations and produce artworks that respond to the recent Gujarat riots. These artworks, marked by a certain immediacy, are expected to circulate widely and further understanding of the ways in which the arts can engage with social concerns.

Sukalyani Paul, Kolkata

Rs 1,00,000 over six months

A painter/puppeteer, a sculptor/puppeteer and a shoe last designer/woodworker will undertake a preparatory phase of collaboration to develop new styles and techniques of presentation in puppetry. The artists will concentrate on creating more contemporary scripts, evolving new soundscapes, and perhaps rehauling the

structures of traditional puppetry in order to achieve a certain directness and economy of communication in their work with underprivileged children in the Kalighat area of Kolkata.

Manas Bhattacharya, Kolkata

Rs 1,78,000 over one year

A photographer, a graphic designer and a painter will create a body of digital artwork. Exploring new modes of creating images through an interdisciplinary approach, the artists will address critical debates around representation and the digital media, thereby initiating new ways of reading images.

Kristine Michael, New Delhi

Rs 4,50,000 over eighteen months

A ceramic artist and a textile artist will work towards a clay and fibre installation based on the interrelated themes of skin as clay, as depicted in the story of the creation of Ganapati; fertility, as depicted through the Greek myth of Demeter and Persephone; and the sense of dissolution and renewal associated with the sea. The installation will be created for outdoor viewing and will be site-variable.

Navjot Altaf, Mumbai

Rs 5,00,000 over one year

An urban visual artist and three wood sculptors from Bastar will construct and animate three children's playhouses (*pillagudis*) and develop the spaces around three community handpumps (*Nalpars*). The artists will involve the community in designing and making these site-oriented works. While the *pillagudis* will become

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, 2003, 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 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 in the prescribed manner, the information required by the law, and also give a true and fair view in conformity with the accounting principles generally accepted in India:
 - (a) In the case of Statement of Financial Position of the state of affairs of the Foundation as at 31st March, 2003; and
 - (b) In the case of the Income & Expenditure Statement of the excess of Income over Expenditure for the year ended on that date.

Place: New Delhi
Dated: August 1, 2003

for Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants

(V. Rajaraman)
Partner

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2003

PARTICULARS	As at 31-03-2003 (Rs)	As at 31-03-2002 (Rs)
SOURCES OF FUNDS		
CORPUS FUND		
<i>Opening balance</i>	8,61,77,900	
<i>Add: Contribution/Transfer during the year</i>	11,00,000	
	8,72,77,900	8,61,77,900
SIR RATAN TATA TRUST - CORPUS FUND		
<i>Opening balance</i>	57,92,815	
<i>Add: Income for the year</i>	6,14,375	
	64,07,190	
<i>Less: Expenditure for the year</i>	5,52,375	
	58,54,815	57,92,815
THEATRE DEVELOPMENT FUND (TDF)		
<i>Opening balance</i>	2,55,41,187	
<i>Add: Income for the year</i>	25,41,979	
	2,80,83,166	
<i>Less: Expenditure for the year</i>	23,20,107	
	2,57,63,059	2,55,41,187
SIR RATAN TATA TRUST DRAW-DOWN FUND FOR GRANTMAKING		
<i>Opening balance</i>	85,69,097	
<i>Add: Income for the year</i>	1,40,390	
	87,09,487	
<i>Less: Transferred to Draw-Down Commitment</i>	14,31,607	
	72,77,880	85,69,097
INSTITUTION DEVELOPMENT AND ARTS EDUCATION GRANT		
<i>Grant received during the years</i>	1,26,75,000	
<i>Add: Income for the year</i>	8,16,149	
	1,34,91,149	
<i>Less: Expenditure for the year</i>	33,92,605	
	1,00,98,544	—
UNUTILISED GRANTS		
<i>SRTT Draw-down fund grant commitment</i>	14,31,607	
<i>Less: Grant disbursement</i>	5,70,500	
<i>Programme support grant</i>	—	13,86,986
CAPITAL ASSET FUND		
	27,44,678	30,30,946
ACCUMULATED SURPLUS		
	70,69,307	64,87,081
TOTAL	14,69,47,290	13,69,86,012
APPLICATION OF FUNDS		
FIXED ASSETS (AT COST)		
	27,44,678	30,30,946
INVESTMENTS (AT COST)		
	13,47,66,279	12,81,87,405
CURRENT ASSETS (NET)		
<i>Current Assets</i>	95,28,833	
<i>Less: Current liabilities</i>	92,500	
	94,36,333	57,67,661
TOTAL	14,69,47,290	13,69,86,012

Significant Accounting Policies and Notes Annexed

INCOME STATEMENT FOR THE PERIOD APRIL 1, 2002 TO MARCH 31, 2003

PARTICULARS	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES	82,22,573	90,88,691
DONATIONS	16,98,456	14,56,607
INTEREST ON INVESTMENTS	96,71,377	90,29,092
MISCELLANEOUS INCOME	1,02,783	8,743
TOTAL	1,96,95,189	1,95,83,133
EXPENDITURE		
GRANTS UNDER CORE PROGRAMMES		
<i>Arts Research and Documentation</i>	32,70,000	40,95,540
<i>Arts Collaboration</i>	20,15,500	15,20,800
<i>Arts Education</i>	10,48,000	11,75,400
	63,33,500	67,91,740
THEATRE DEVELOPMENT PROGRAMME		
<i>Grants for theatre development</i>	17,92,000	30,79,500
<i>Management expenses</i>	5,28,107	4,74,451
INSTITUTION DEVELOPMENT AND ARTS EDUCATION GRANT		
<i>Institution Development expenses</i>	19,02,139	—
<i>Arts Education management costs</i>	4,42,466	—
OTHER PROGRAMMES	1,35,334	5,70,067
	1,11,33,546	1,09,15,758
<i>Less: Expenditure met out of own funds</i>	29,10,973	18,27,067
EXPENDITURE MET OUT OF OWN FUNDS	29,10,973	18,27,067
OPERATING EXPENSES	55,18,846	53,93,733
BOARD OF TRUSTEES AND COMMITTEE MEETING EXPENSES	3,61,619	4,20,118
FUNDRAISING AND PROMOTIONAL COSTS	7,91,962	15,96,510
FIXED ASSETS ACQUIRED	3,06,990	1,54,496
TOTAL	1,81,12,963	1,84,80,615
SURPLUS OF INCOME OVER EXPENDITURE	15,82,226	11,02,518

INCOME APPROPRIATION STATEMENT FOR THE PERIOD APRIL 1, 2002 TO MARCH 31, 2003

	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
ACCUMULATED SURPLUS: OPENING BALANCE	64,87,081	53,84,563
ADD: SURPLUS FOR THE YEAR	15,82,226	11,02,518
TOTAL	80,69,307	64,87,081
LESS: AMOUNT TRANSFERRED TO CORPUS FUND	10,00,000	—
ACCUMULATED SURPLUS: CLOSING BALANCE	70,69,307	64,87,081

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

- Expenditure and Income are recognised on accrual basis.
- Grants to the extent utilised for revenue purposes are taken as income.
 - Assets acquired are treated as expenditure as these are met out of the current year's income and the asset so acquired are shown notionally as fixed assets at cost by contra credit to a Capital Asset Fund.
 - Since the entire cost of fixed assets is met out of revenue, no further depreciation is charged.
 - Assets disposed off or written off are deleted both from the gross fixed asset and the corresponding Fund Account.
- Income from investment of dedicated grant funds is credited to the respective grant funds.
- Investments are shown at cost. The diminution in the value of investments, if any, is intended to be accounted for at the time of disposal, since in the normal course, the investments are intended to be held on a long-term basis.
 - Premium paid and discount earned on investment of securities are apportioned over the term of such securities and adjusted in the interest income account.
 - 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.

B. Notes

- Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments.
- Miscellaneous income includes Rs 62,085/- as refund of unutilised grant and Rs 35,171/- being provisions no longer required.
- Donations include Rs 14,32,190/- being funds raised through Indian sources for which IFA can draw down an equal amount in the next financial year from the Sir Ratan Tata Trust Draw-Down Fund.
- Previous years' figures have been regrouped where necessary.



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