



Report on IFA's New Performance Programme
Performing Arts - Dance, Music, Theatre, Performance Art
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Re-imagining the Role of the Funder in a Time of Austerity in India
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Abstract

This report has been produced at the request of the leadership of India Foundation for the Arts (IFA) in Bangalore, India, to coincide with the review of its New Performance (NP) programme which is nearly eight years old. The goal of this project is to assess some of the challenges, needs, perceptions and expectations of performing artists in relation to funders (financial sponsors) and the funding process, and to assess their perceptions of IFA in particular. The methodology used was of primary research, allowing the researcher to source direct input, feedback and insights from the artists themselves, based on a common set of open-ended questions, distributed to a number of performing artists from different regions and backgrounds across the country. In Bangalore (IFA headquarters), qualitative, face-to-face interviews were conducted that captured the context of participant responses. These provided an opportunity for follow-up questions based on responses received from artists, which helped in clarification, further exploration, etc. For those outside Bangalore who could be contacted and were willing to participate, a ten-item questionnaire was distributed and responses synthesised. Ultimately, only a subset of the artists targeted for the survey was reached, and yet some clear and common themes emerged across respondents. The initial findings of the study are reported here, along with some direct quotations from the survey-and-interview process. (Note: To respect the confidentiality of interviewees we have not mentioned their names.) The analysis provided here includes a list of new ways in which IFA could add significant value to its existing financial support of performing artists. Early findings indicate that further research and direct, open engagement with performing artists could be a valuable exercise, both to better understand the momentum and direction of the performing arts field as also to advance IFA's relationship with this unique community of artists, as it seeks to become a more impactful and innovative organisation than its counterparts in the field of funding.

Introduction: Re-imagining the Role of a Funder

The field of performing arts is vast and incomparably diverse, encompassing varied art expressions and media. This diversity is a result of not only the variety within the arts but also of the nature of India as a nation, where a patchwork of cultures, languages and traditions reflect a plurality that cannot be narrowly defined. From the funder's point of view, it is important to understand the challenges that this diversity throws up when considering financial support for artistic projects. Yet it is perhaps even more important to understand the needs, struggles and expectations of the performing arts community and the directions the field is moving toward, and to acknowledge the emergence of complex issues.

The NP programme has developed in several ways since its creation eight years ago, and now it is up for review. If IFA takes this as an opportunity to look at the programme more carefully it might find ways to allocate grants more efficiently and to re-imagine the role of the funder. Difficulties in communication between funders and the artist community jeopardise both the grant-making process and the execution of projects. Therefore a dialogue between both parties should be initiated. By focussing on the practitioners and their artistic practices, IFA can analyse the situation from the artist's point of view and respond more practically to the actual needs of the community,

which is the essence of the relationship between artists and funders culminating in the grant selection process. Through an analysis of today's challenges in the performing arts realm, a funding agency can improve its efficiency and begin to visualise new mechanisms of support, new possibilities that go beyond mere financial aid. This report aims to identify the gaps that have often caused relationships between funders and artists to break down. Thus, it attempts to re-imagine the role of funders in the performing arts field, inviting them to take a broader approach towards the artistic community and calling on both parties to listen to one another, understand each other's realities.

As mentioned above, the sheer diversity of performing arts in India leads to inherent challenges in identifying issues and needs, which can differ across communities and forms of artistic expression. Many preliminary questions arose before we embarked on this report, such as: Does sponsorship necessarily imply financial support? What are the potential gaps the funder could fill? What do artists expect from individual sponsors and funding organisations? How does the artist community perceive the IFA? How do artist groups or individual artists survive without funding? How sustainable is their work?

Methodology

For this analysis, we have chosen to make our scope as broad as possible and to include various practitioners (actors, directors, dancers, choreographers, musicians, performance artists) in order to get an overall picture as well as discern challenges common to the four disciplines involved in the performing arts. A questionnaire comprising ten questions was used as the basis of discussions, and there were face-to-face meetings and phone calls as well. However, one should realise that since the scope of this research has been broadened in order to obtain the big picture, this report cannot be 100 per cent accurate. Nevertheless, the testimonials of some eighteen practitioners in the field helped us to draw an image of their reality, which is reflected in this document.

Reporting the Results

The report, viewed from the perspective of the performing arts community, will be divided into sections as follows:

- (1) Common concerns
- (2) Divergent issues and needs
- (3) Key challenges
- (4) Author's reflections and recommendations

Common Concerns

The following themes and challenges resonated across multiple interviews:

Working Space/ Performance Space – A major shortfall that has been commonly cited is the absence of *working space*. By ‘working space’, actors, dancers and musicians mean a venue where they can rehearse for their productions or simply concentrate on their training. It is true that, especially in Bangalore, there are practically no rehearsal spaces and those available are extremely expensive; also, booking them is difficult because of the competition. This jeopardises not only the creative process of an artist but also the development of his/her technique, as conceptualised work cannot be executed, tested or improved. This significantly demotivates performers. Another related issue is the inequality in the number of performances and productions of different disciplines of the performing arts; there needs to be some advocacy for a fairer distribution and balance.

Development of Ideas/ “Brewing Space”— According to many of the artists contacted through direct interviews or personal email exchanges, there is a lack of communal space and platforms where artists could develop and exchange ideas, network, and nourish the learning that ensues from meeting fellow artists. As a result, artists get isolated and their community is weakened, though they do understand that they must work as a coordinated group if they want to attain common goals. Only when such unity is promoted can new ideas flourish and be improved; the community then become adequately independent and sustainable.

The Root Cause of Their Work – In general, artists have been forgetting the root cause of their work, the reasons why they create, and therefore they miss an essential step in the creative process—that of reflection and critical analysis. Funders have a potential opportunity to enhance their role with another kind of intervention—support *during* the process of creation. How to do it, who should do it, how to implement it, are questions that should be looked into. In such interventions, IFA’s experience could help the development process of the artistic project, giving it some kind of guidance or mentorship. This new, collaborative paradigm could not only bring about a stronger relationship between funder and grantee but also improve the quality and depth of the research methods of experimental work. Once the momentum is created, artists would be stimulated to think outside the box and explore new boundaries. Nevertheless, the funder ought to safeguard the integrity of the artist’s work and ensure that their relationship has no strings attached. Because this relationship often hinges on a delicate balance of power, the funder should take care not to tamper with the grantee’s idea/work or seek to control it, but should support MENTORING by skilled personnel. Needless to say, this need for mentoring must come from the grantee, because the artist’s requirements alone would dictate the nature of the guidance.

Proposal Assessment – IFA, as compared to other funding agencies, is extremely open when it comes to proposal formats (the choice of using regional languages is a good example and a comparative advantage), sometimes even accepting face-to-face presentations or videos. The foundation has realised that its mission is not just about giving money to artists, but about

supporting work that would have wider ramifications. Most funding agencies and institutions in India tend to repeatedly support the same big, well-known names but IFA has been filling an important gap by giving opportunities to unknown artists with cutting-edge ideas. Many artists from different disciplines in the performance arts mentioned their concern over the proposal assessment process. The period when artists approach funders for grants and present proposals is an important phase of the creative process, and many artists find writing proposals the most challenging aspect because complex concepts need to be conveyed in a format that the board or grant assessment team can easily comprehend. Today, many proposals do not have the clarity and structure that the more analytical members of a review committee would look for. One of the interviewees said that an arts foundation board should be more intuitive than rational, and that's the only way to understand artists. In dance, the classical and the folk continue to be the styles that draw the most funding, while the 'contemporary Indian folk' style also attracts some funding. A project of any other style or one based on a non-conventional creative concept would face significant challenges in sourcing funds.

As for theatre, rural, tribal or highly experimental projects are more likely to get funding. The theatre community appears more able to get funds to explore out-of-the-box projects than any other discipline of the performing arts. In other words, as seen from the grant funding perspective, theatre is allowed more flexibility to experiment, test new boundaries and launch avant-garde projects than are dance and music. Many artists feel that space and sponsorship will always be available for classical or Indian pop music, because pop is generally commercial and classical music is a respected art form embedded (they believe) in Indian culture. However, experimental and edgy music finds no funders. Only through foundations such as IFA can the audience become aware of, and learn to appreciate, the existence of artists dedicated to musical experimentation.

Funding – There are two main categories of funding agents in the field: governmental and non-governmental. Governmental agencies such as the Sangeet Natak Academy invest in promotion of Indian-ness as defined by nationalist ideology, based on their concepts of acceptable tribal, folk and classical performance. Nepotism is widespread, and when it comes to arts funding, government cultural agencies are no different. Governmental bodies have evaluation processes that support a system of unofficial recommendations by gurus and senior artists, which make it almost impossible for independent artists to access financial support. As for non-governmental agencies, they show a clear preference for Euro-American contemporary practice. Powerful private funders (e.g. Bosch, Tata, Goethe Institute, Alliance Française, Khoj, Sarai CSDS, Gati) have established a lineage of their protégés and it is really hard for new artists to find space to bloom. For instance, Attakkalari has been receiving funds from Tata for approximately ten years. These established artists and institutions take advantage of their solid and vast network, which also includes foreign-based funding, so that performance space, funding and opportunities for new artists is never quite available. This kind of favouritism is seen among both corporate and private individual sponsors. So this system is perceived as arbitrary rather than based on the merit of an artist's concepts or work. Artists fear that with the influence of such external agencies, a project would eventually become

the funder's project, and the artist would find it hard to be true to his/her own values and ideas, since they cannot risk losing the grant. Obviously that depends also on how funders align themselves within society.

That leads us to an important question: to what extent are artists actually moulding themselves to fit the agenda of private donors, both national and international? A systemic dependency on these funds is shaping the cultural scene in India. Some artists interviewed believe that a funder's role should exclusively be to support autonomous artists and self-directed projects, thus incentivising artists to become more openly expressive and even more independent. However, such artists have anyway been finding ways to fund their own works (often through wages earned on second jobs or private savings). This in turn has caused funders to be unenthusiastic about directly funding artistic projects. Corporate sponsors as a rule are uninterested in the creative process and concentrate only on its result. Artists fear that these corporations might assess their performances purely in terms of ability to generate large audiences, create a buzz, increase the company's visibility and improve its brand image. On the other hand, art foundations tend to respect artists and their ideas. Therefore, those interviewed unanimously agreed that collaborating with IFA seemed more worthwhile because its mission is clearly aligned with artistic values, and it also demands a rigour and discipline that gives more structure and respect to the performing arts field, which is often seen as flighty.

On top of this, given the socio-political context of India, regional considerations play a major part in grant allocations in all spheres, and the arts are no exception. Thus, governmental and non-governmental agencies are obliged to ensure adequate representation of different communities in India. But as mentioned before, artists quite often fund their own projects entirely or partially in various ways: by teaching their discipline, working in the corporate sector, gradually saving money or with financial assistance from the family.

Divergences

The following were issues that emerged during the interviews which are particular to one group or a subset of the performing artist community:

Unequal treatment under the law – A telling example of discrepancy is the way the government treats artists' tax status. Performance actors are tax-exempt but other artists are not. Many members of the artistic community suggested that IFA could advocate for equal tax status on behalf of this large, unrepresented group.

Mafia – The limited number of performance spaces is an issue faced by the dancers of the alternative scene in Bangalore. The "Ranga Shankara Mafia" was cited in several interviews. A dancer or choreographer essentially needs permission from Jayachandran Palazhy, director of the prominent dance company Attakkalari, who is the one who assesses dance productions to be performed at the theatre.* But as he also serves as director of a local institution with a big ensemble of dancers, he basically controls the styles of dance performed in the city (and thus, only what he considers to be legitimate dance, in his subjective opinion, will be produced). This creates

an imbalance of power among two segments of the community. On the one hand we have a big production company, which has secured much of the available funds through personal connections, controlling even the number and type of productions; on the other, we have the experimental artists (groups and individuals) with little or no funding, who can never get an opportunity to stage their productions because the powerful players who manipulate the system of performance venues keep out anything that falls outside their interests or subjective selection criteria (perceived as arbitrary). **The situation between Ranga Shankara and dance performances should be double-checked, as the theatre has not replied to emails to date.*

Labelling and categorising (Gender/Age/Career/Style) – Many funders and performers conceive of all artistic work as belonging to one of two rigid categories: classical and contemporary. Such labelling may result in artists trying to adapt their projects to fit these categories while applying for funding. So it is time for IFA as a funding agency to question these categories and revisit the criteria that define them. For work that cannot be conveniently slotted, traditional boundaries should be stretched and new categories considered.

However, not all disciplines suffer problems of labelling and categorising in the same way. Musicians, for instance, gain credibility with age, which makes the field even harder for young musicians starting their career, especially if their styles are not considered mainstream. Gender plays a very important role in dance grant applications. For instance, a male dancer may find it much harder to get funds not only because women outnumber men but also because society has traditionally recognised and idealised female dancers. Therefore, the men not only lack the opportunities that the women have but also lack the resources, if they do not come from wealthy families willing to support them. In other words, gender matters, but the lower your economic status, the more complex your venture in the artistic realm (and this applies also to music, theatre and performance art). Age becomes critical in dance and special attention should be paid to project funding in this discipline because dancers have a much shorter career than other artists since ageing constrains their bodies. Therefore, supporting dance careers is a matter of urgency. These artists should not get caught up in slow funding mechanisms and unsuccessful proposal processes; instead, their talents should be developed and exposed through a series of rewarding performing experiences.

Key Challenges for IFA - In What Other Ways Can a Funder Operate?

The following themes, which emerged during the interview process, are presented as intervention opportunities for the IFA:

Grant Proposal Writing, Application and Assessment Challenges – Organisation is a skill and a mindset that should be taught for the development of any professional, regardless of his/her field. IFA could empower artists to maximise their chances of getting grants by teaching them organisational skills and giving them tools to structure their proposals better, improve their ideas, and gain expertise in presenting their work to external reviewers. During the assessment process,

the rejection of proposals should be transformed into a positive outcome—where artists can learn from the process—instead of the traumatic experience it often is, which does not inspire them to take up projects in future. Several artists suggested that IFA sponsor a training workshop in which artists would learn how to structure their project proposals, thus enhancing their chances of being accepted by other possible funders as well as IFA. This also helps applicants gain a level playing field where selection is based on the project's artistic potential and not merely the style and format of the proposal. Those who rigorously assess applications are often blind to the multiple possibilities inherent in artistic projects, the way in which ideas might emerge, evolve or change throughout the process of creation. Strengthening the field of cultural management and building arts management capacity will empower artists to become more independent when it comes to their project funding and execution. Many who were interviewed in this study believe that this would be very helpful, and that the Head of the Programme should be an artist himself/herself who empathises with the process of creation.

Network and Artistic Platform – A new platform should be created for networking, where artists can discuss their experiences (successes and failures), stimulating new means for cooperation. It would be an opportunity for the funder to see where there is a need for intervention, to gain insights into the directions that the performing arts field is taking, and to glimpse possible pipelines for future projects. For the artists, such a platform would enable them to meet grantees working in the related field, and to slowly find ways of becoming more self-reliant and self-sustaining, finding innovative solutions among themselves. Several suggestions lead us to believe that the expectation from IFA is that it could focus on creating more networking opportunities between artists. Such Network or Artistic Platforms, exchange initiatives, newsletter/Google Group, lectures, and promotion of places or festival for performances are the basic needs which, according to practitioners, should be invested in further. The role of the funder here would be to become a sort of cultural resource, with an extensive database of artists and projects that would stimulate a live and organic network.

Exchange Programmes – Everything has been too metropolis-oriented, one passionate interviewee was quoted as saying. An idea that came up was to encourage a cultural exchange between rural and urban groups—an exchange that would not be restricted exclusively to a particular region of the country but should extend to the developing world, which faces similar struggles, obstacles and issues. Such an exchange could prove enlightening, revealing and inspiring, and artists are willing to develop such linkages if they are supported and perhaps even promoted by funders. Another point raised in many statements was the need for mobile projects which could not only travel widely and be influenced by different settings but also bring fresh ideas to new audiences.

Skills Workshop/Support Training – There is a need for supporting not only technical/physical training but also training in organisational skills such as writing proposals, development of ideas, preparation for performances, guidance on project, etc. Dramaturgy, concepts, scenography, costumes, stage design, and lighting design are areas extremely relevant to the performing arts.

However, there is a lack of qualified training institutions that could directly help uninitiated artists to develop skills in these areas. Artists want to learn all possible ways to use performance space, an interviewee commented. In this sense, IFA should be involved from the beginning, at the grassroots level, conducting courses and workshops on aspects that could be useful for the community (e.g. light design, stage setting and dramaturgy).

Initiative - *Art Support That Goes Beyond the Grants* - The role of a funder should be more proactive than reactive when it comes to initiating exchange programmes, festivals and follow-up. A funder such as IFA could help create and stimulate new links. It must be curious about, and understand, the path taken by the artists and the directions to which the arts are pointing and aspiring to. This will help young artists have a more long-term focus on their work and possible career path.

Trust/Outreach – “IFA lost the plot! It is not just about money, there are a lot of programmes taking place but people do not get the news, the foundation should reach out even more.” A genuine level of trust needs to be built between the IFA and the artistic community (both locally and nationally). This trust will come from the fact that artists learn about, understand and believe in the work made by the foundation. Transparency in the selection process, broader granting opportunities and the promotion of sustainable projects will further build this kind of trust. A strategy to attain this trust begins by reaching out to the community, spreading the word, exchanging news and listening to their needs (which includes being open to feedback and complaints). A spirit of collaboration needs to be nourished, not only between IFA and grantees but also with the larger artist community.

Conclusion

We should emphasise that this report was written in a relatively short timeframe, and as such, its scope does not cover as many artists as was originally intended, primarily because they were currently unavailable or unresponsive. Nevertheless, it is useful to have an overview of the field through the artists’ point of view as their insights make a worthy contribution to the research. That IFA was listening to their viewpoints and suggestions through this report was seen by them as an excellent initiative. This project was considered inclusive and that has been one of their main demands. Throughout the conversations, interviews and questionnaire responses, IFA’s image among the artist community was that of a timely and relevant institution. What most shapes the artists’ perception of IFA is the attitude with which they are approached during the proposal assessment phase, and if this perception is to be changed the assessment process should be reviewed. Notwithstanding this, the artists believe that the concept of the IFA is exceptional, and they appreciate the fact that it is willing to listen to their opinions on its work and future. Therefore, the suggestions on the *Key Challenges* section of this report should be given special attention; more performances and collaborations among different artists should be conceived, promoted and incentivised by the funder, developing and creating initiatives more actively. Thus, IFA will not only better understand the momentum and direction of the performing arts field, but also advance its own relationship to this unique community of artists as it seeks to become a more impactful and more innovative organisation than its counterpart funding agencies.

Author's Reflections and Final Recommendations

A review committee, especially one in the realm of the arts, should be especially carefully when using its analytical skills since artists are vulnerable and their feelings openly exposed. The reviewers should adopt an analytical thought process that is balanced by the heart, intuition or gut instinct, which are ideally part of any true artistic assessment.

When intuition is mentioned in this report, it means having an eye for something that is essential to the arts and yet difficult to describe or define. In funding, intuition shapes many decisions, careers, trends and *en vogue* works, but it can also go completely wrong if not driven by certain guiding principles. Being a well-established institution with years of experience behind it, IFA could allow intuition to be nurtured as part of its proposal assessment process. Since it has been proven that intuition plays a crucial role even in such technical fields as financial investment decision when **used and reflected critically**, why not use it when funding the arts? Intuition combined with critical assessment will give an absolutely necessary edge to the evaluation of art proposals. No matter how academic, philosophical and intellectual the board, the assessment of a performing arts work (in progress or as a pure idea) that is not shown in its adequate form or appropriate space ought to be thought through carefully. Being analytical does not mean forgetting that an artistic work in progress is by nature an experimentation and hence likely to mutate and transform. Therefore, while funders might expect precise ideas, final artistic intent, clear concepts and fully-conceived projects, they themselves lack clear and consistently applied selection criteria. A non-prescriptive criterion for grant allocation is both a blessing and a curse. The urge to include as many types as possible within the NP concept leads to a lack of clarity and transparency which jeopardises the fairness of the application process. The programme needs to establish criteria for assessment that will allow applicants to persevere, instead of hamstringing them, criteria that promote dialogue, inspire development and push the envelope forward, for both artist and funder, opening them up to a whole new horizon of possibilities. As mentioned in the conclusion, quite often the primary suggestion put forward by the artists about improvement in the IFA was to change its attitude towards the artist's community, and improve day-to-day communication, which may be good starting points when reviewing the NP Programme. Changing behaviours and attitudes is challenging but important, and could be achieved by starting with difficult conversations, including an exchange of different perceptions and points of view. That change will come by analysing and openly discussing how we as a foundation interact, how we see ourselves as a funder institution, how each member assessing a proposal sees their responsibility vis-à-vis the artist's work, how we communicate among us and how we see ourselves, but above all, how we see our own work. Ultimately, what is happening on the ground is as important as what is going on within the foundation. Self-reflection could be applied to our own work and how we communicate. Therefore, it may be useful for the entire staff to go through a professional development workshop/training to discuss communication styles and improve communication skills. That's also how we could improve the link between the funder and the artist, empowering both parties, each reaching their full potential through meaningful opportunities to grow and learn.

Recommendations

For this section, we tried to be as loyal as possible to the words of the artists without rephrasing or severe editing. As a result, here are some of the ideas and recommendations that are worth taking into consideration.

- Creation of a proposal structure workshop. That would help the artists to organise their ideas and improve the writing process.
- In order to attenuate the problem of allocation of grants, IFA could create a festival which would be a platform for many different dancers, choreographers, musicians, actors and performance artists, instead of only funding specific projects.
- Organising and facilitating the works, grooming section, giving and showing support to the artist's work in process, creating and promoting a networking within artists.
- Dancers cannot rehearse in a garage. Working space/studio is a problem also, as they are very expensive, therefore it becomes impossible to work on dance pieces and rehearse as a group or even as an individual. Apparently actors face the same problem.
- Create a structure/place that is alive, an art center that is alive||. Many times they mentioned Jaaga as a good example of structure directed to the arts. If the same could be created for the performing arts, would be the ideal, according to the artists interviewed.
- Why not IFA give a loan?||. In reality, at times artists need only a small push in order to bridge projects. A loan system could help artists and as it is not a grant, it will be payed off in the due course, thus the foundation will not be losing money.
- The foundation should do whatever they can to help artists becoming sustainable.
- Creation of a network - Outsourcing the artists within the community (nation wide- and promoting indian artists internationally). Partnership should be created with artists' initiatives like IFA could send artists wishing to find a space to work or just brew ideas. Kirtana Kumar's Infinite Soul seems to be willing to venture into a partnership. The creation of a network would help both sides in a sustainable way, where an independent action would be promoted.
- Inclusivity. The most concerned stakeholders (the artists) are not inclusive enough.
- Help people from different backgrounds and help the ones needing scholarship for their artistic education.
- Fund even more experimental works (providing everything in a residence-like scheme)
- Performance support, after all artists need to show on their CV a certain number of performances showing that they have enough performance experience in order to be credible.

- Support the community (training, education, consolidate proposals, brainstorm, workshops, introduce new audiences to experimental work, promote exchange with other communities, stimulate connection with other artists, other fields and disciplines not only in the arts).
- Support of true craftsmanship, skill building, improving quality of work—in other words, being low on glamour and big on craft.
- Support the hows, the whats, and the whys... and not only invest in the final product because it has been seeing that it is possible to have a fancy output with a problematic process. IFA should incentive the artists and the audience to question the world, but there should be an investment (not only material) for that.
- Help artists contextualise their work by enhancing the role of dramaturgy at the multidisciplinary level (not only in theatre, but also in dance and music).
- Fill the gap in the creation process (supporting directors, writers, actors, dancers, performers). However, for that to happen, workshops of skill building should be promoted. The foundation could influence the artistic community in losing their fear and ego, because they could all take advantage and improve with the criticism coming from the analyses of each other's work. People are working in a vacuum and that cannot be sustainable.
- Writing about art is an equally important area that needs more funding if we are to create a body of critics who have the ability to disseminate experimental works of art to the public.
- IFA should do more for Indian dance forms.
- IFA is a democratic institution. In order to show how large their scope has been, the foundation could create an award for the best artistic projects in each state in India. IFA could pick thirty states and nominate the most interesting works in each state, where a grantee from each particular state or anyone neutral would select the best works, so that local people can show their work not only to their own community but to India's entire artistic community. This could stimulate artists from remote areas as well as big centres to be exposed to each other's work, promoting unexpected links within the community.

Questionnaire

1. Is there a specific topic, type of practice or style of project that in your opinion is more attractive to funding agencies in the current moment?
2. Are there visible trends in the proportional availability of funding for these streams in the performing arts: dance, theatre, music, performance?
3. Are there major variations in how funding bodies operate, for example in the setting of eligibility criteria, evaluation processes or modes of soliciting applicants?
4. Are there factors such as an artist's age and/or politics, the medium adopted, or nature of their practice that negatively impact the likelihood of attracting funding?
5. To what extent, if any, is regional geography a determining factor in grant allocation?
6. Who are the funding agencies with whom you are familiar that engage with the risk of supporting the development of new work?
7. By contrast, which funders are more invested in supporting work where the performance is a bankable output?
8. Apart from financial aid, in which ways could a funder help your projects?
9. What are your expectations towards a funder like IFA?
10. What according to you are the gaps in arts funding that need attention?