

WORKING PAPER, NO: 571

Performing Arts: Critical Governance Issues

A Damodaran

DIPP – IPR Chair Professor, Economics and Social Sciences

Indian Institute of Management Bangalore

Bannerghatta Road, Bangalore - 560076

damodaran@iimb.ac.in

Year of Publication – April 2018

Performing Arts: Critical Governance Issues

Abstract

This study was undertaken with assistance provided by IIMB through a Seed Money Grant for the period from 2013-16. The focus of the project was to work on the following aspects relating to select classical dances and theatre forms from India.

The objectives of the project are as follows:

- Delineating the economic and governance models of managing theatres of classical performing arts in India
- Understanding the ways and means of valuing Cultural and Intellectual Property Heritage of Classical Performing Arts Theatres of India including the creative capital of artistes of classical performing arts in India Testing the theoretical insights developed in Cultural Economics to the Classical Performing arts theatres in India
- Identify gaps that would be instrumental in providing the contours of a Arts and Heritage Management Policy for India.
- Bridge the gap in knowledge of the economics of valuation of Cultural and Intellectual Heritage of classical performing arts theatres with reference to four cases of dance forms viz., Kathakali, Koodiyattom, Krishnanattom and Kuchipudi.

The first objective required the researcher to delve into traditional and modern, evolving governance methods adopted by theatres studied. This led to development of inferences regarding the models of theatres for classical performing arts in respect of the four classical performing arts mentioned. The second objective had deeper implications as far as research was concerned. Demand based tools of valuation based on Willingness to Pay had to be worked upon in addition to supply driven techniques involving economic modes of revenue generation and revenue deployment (Public funding and performance as variable revenue). Both methods entailed exploration of IP assets owned, inherited by the theatres in the shape of symbols and logo, heritage materials, data/ information as well as use of modern IP devices such as Trade Marks, Copyrights and Digital Data base Protection methods. The third objective entailed Investigating the patterns of theatre management in terms of governance model (trusts,

societies, public institutions and/or quazi -corporate entities) and decision making systems, cultural policy interface and resource allocation and deployment systems (including artiste compensation systems). This objective is to test the propositions of Baumol et al (1966) regarding ‘cost disease’ and Caves (2002) regarding contract design between arts and commercializing agents to achieve upstream value realization. The last objective involved analysis based on regression results from the data collected from field surveys.

The findings of the field surveys indicate the following:

- (a) All the organizations studied by us are either trusts or societies involving the play of closed controlling interests.
- (b) The field surveys also indicate that none of the organizations surveyed had an IP policy though they have intellectual assets in the form of choreographic pieces and old documents carrying performance records.
- (c) The absence of an IP policy and the absence of a sustainable financing system are seen to be major gaps that need to be addressed by India’s Arts and Heritage Management Policy.
- (d) The final finding is that the traditional tools of preference/willingness to pay need to be re-tuned when applied to the Indian Arts. Qualitative variables are significant when it comes to willingness to pay studies in relation to performance arts.

Keywords: Dance forms, Intellectual Property, Valuation, Theatre, Trust and Societies, Willingness to Pay.

1 Objectives, Location, Focus and Methodology

1.1 Objectives and Scope

The objectives of the project are as follows:

- Delineating the economic and governance models of managing theatres of classical performing arts in India
- Understanding the ways and means of valuing Cultural and Intellectual Property Heritage of Classical Performing Arts Theatres of India including the creative capital of artistes of classical performing arts in India Testing the theoretical insights developed in Cultural Economics to the Classical Performing arts theatres in India
- Identify gaps that would be instrumental in providing the contours of a Arts and Heritage Management Policy for India.
- Bridge the gap in knowledge of the economics of valuation of Cultural and Intellectual Heritage of classical performing arts theatres with reference to four cases of dance forms viz Kathakali, Koodiyattom, Krishnanattom and Kuchipudi.

The first objective required the researcher to delve into traditional and modern, evolving governance methods adopted by theatres studied. This led to development of inferences regarding the models of theatres for classical performing arts in respect of the four classical performing arts mentioned.

The second objective had deeper implications as far as research was concerned. Demand based tools of valuation based on Willingness to Pay had to be worked upon in addition to supply driven techniques involving economic modes of revenue generation and revenue deployment (Public funding and performance as variable revenue). Both methods entailed exploration of IP assets owned, inherited by the theatres in the shape of symbols and logo, heritage materials, data/ information as well as use of modern IP devices such as Trade Marks, Copyrights and Digital Data base Protection methods.

The third objective entailed Investigating the patterns of theatre management in terms of governance model (trusts, societies, public institutions and/or quazi -corporate entities) and decision making systems, cultural policy interface and resource allocation and deployment systems (including artiste compensation systems). This objective is to test the propositions of

Baumol et al (1966) regarding ‘cost disease’ and Caves (2002) regarding contract design between arts and commercializing agents to achieve upstream value realization.

The last objective involved analysis based on regression results from the data collected from field surveys.

1.2 Field Study Locations

The locations of the performing art forms lie in contiguous geographical areas of Kerala and Tamil Nadu/Andhra Pradesh. These performing arts were chosen as they had an eminent mix of Sanskrit and non-Sanskrit drama traditions that fall in the non-folk arts category. All the three dance forms are noted for differences in repertoire, themes, genres, artiste nurture and outreach systems. While Krishnanattom is operated as a closely held management entity, Kathakali, Koodiyattom and Kuchipudi are managed as Trusts that receive public funding with attendant features of revenue generation and performance parameters. Thus the four art forms are different though sharing their choreographic and ‘Abhinaya’ roots to Bharatha’s Natya Sastra in varying degrees.

1.3 Art Forms Chosen

The four art forms, chosen are spread across the following five theatres located in Tamil Nadu and Kerala:

- ***Kuchipudi***
Kalakshetra, Chennai.
Vempati Chinna Satyam Kuchipudi Art Academy
M V Narsimhacahari’s theater, Chennai
- ***Kathakali***
PSV Natya Sangam, Kottakkal town, Malappuram District, Kerala
Margi, Trivandrum, Kerala – Koodiyattom
Kerala Kalamandalam Deemed University, Cheruthuruthi, Trissur District, Kerala
- ***Kutiyattom***
Margi Kutiyattom School, Trivandrum
Kerala Kalamandalam Deemed University, Cheruthuruthi, Trissur District,
Nepathya in Moozhikulam, Trissur District, Kerala
Ammanur Chachu Chakyar Gurukulam, Iringalakuda, Trissur District
Mani Madhava Chakyar Gurukula, Lakkidi, Palghat District,

Painkulan Rama Chakyar Gurukula, Cheruthuruthy, Trissur District.

- **Krishnattom**

Guruvayur Town in Trissur District, Kerala

Gopalakrishnan Asan, former Principal, Krishnattom School, Guruvayur Town, Trissur District.

1.4 Methodology

The methodology of the study hinged on primary and secondary empirical data and emic approaches to obtain information relevant to the objectives of the study. Apart from collecting economic data on operations from theatres concerned the effort was to employ the anthropological method (notably the ‘emic approach’ which is insider driven,” “inductive,” or “bottom-up) to glean aspects of repertoire design and structure, theatre management and performing genres and styles. A pilot survey was also initiated in early 2013 to ascertain the willingness to pay for the dance forms amongst different spectators. The pilot surveys did not indicate coherent responses from spectators of Kathakali, since they were reluctant to indicate a WTP that went beyond the ticket prices charged by the theatres. For the other three dance forms with a tradition ‘open to all’ without entry tickets, there was a clearer picture on the WTP of spectators.

Based on the results of the first round, an effort was made to determine Willingness to Pay (WTP) for the various art forms.

Field work was carried out in all the study locations mentioned by way of field level surveys based on structured questionnaires amongst the public to elicit their willingness to pay for the two art forms. This was assessed on the basis of a detailed, self-explanatory, questionnaire that sought to ascertain the Willingness to Pay for a performance in terms of a contribution that was to be deposited in a contribution box. It was seen that being an established art form, Kathakali did not lend itself to a classical WTP study in terms of contributing variables. The other three dances were amenable to a regression approach partly because they were temple arts (Krishnattom and Kutiyattom) or were being performed in non-traditional venues since the 1950s. Hence data collection and regression analysis was attempted for Kutiyattom, Kuchipudi and Krishnattom.

1.5 Field Survey Techniques

The field survey techniques revolved on Contingent Valuation questionnaires that were administered to a stratified random sample of spectators who frequented regular venues to watch the shows. The questionnaires for Kutiyattom, Kuchipudi and Krishnattom may be seen in Appendix 1, Appendix 2 and Appendix 3 respectively.

1.6 Artistes/Administrators/ Rasikas / Connoisseurs Interviewed by the Project Proponent

The pilot field surveys were followed by interviews with eminent artistes, connoisseurs, administrators and Rasikas (fans/ devotees) affiliated to the theatres mentioned. Of all the art forms only Kathakali was based on ticket based performances. The artistes, connoisseurs and art administrators interviewed/ interacted with on the theme of the project during 2014-15 and earlier, include the following personalities:

- Leela Samson, former Chairperson Sangeet Natak Akademi and Director, Kalakshetra, Chennai.
- Priyadarshini Govind, current Director, Kalakshetra, Chennai.
- Shekhar Sen, current Chairperson Sangeet Natak Akademi, New Delhi
- Margi Madhu Chakyar, Senior Artiste, Koodiyattom, Director, Nephathya, Moozhikulam, Kerala
- Prof Sachichidanand Joshi, Member Secretary, Indira Gandhi National Centre for Arts, New Delhi.
- Gopalakrishnan Asan- Senior Artiste, Former Principal, Guruvayur Devasom Krishnattom School, Guruvayur, Kerala
- Sashidharan, Senior Artiste, Guruvayur Devasom Krishnattom School, Guruvayur, Kerala.
- Lasya Narasimhachari- Artiste and Manager, M V. Narasimhachari Kuchipudi School, Chennai, Tamil Nadu
- Unnikrishnan Nambiar – Koodiyattom (Percussionist), Margi, Trivandrum, Kerala.
- Krishna Kumar (Administrator) and Margi Artistes – Koodiyattom- Margi, Trivandrum, Kerala

- Dr P. Balachandran – Kottakkal Arya Vaidya Sala (PSV Natya Sangam) – Connoisseur, Kathakali, Kottakkal, Kerala.
- Priyadarshini Govind, Leading Artiste Bharatha Natyam and Director, Kalakshetra, Chennai, Tamil Nadu
- Adoor Gopalakrishnan, Eminent Film Maker and Connoisseur of Kathakali and Koodiyattom, Trivandrum
- Rajiv, Kutiyattom Percussionist, Ammanur Chachu Chakyar Gurukulam, Irinjalakuda, Trissur, Kerala.
- Margi Usha, Senior Female Solo Artiste Margi, Trivandrum
- Achutanandan,V, Percussionist and Faculty, Kutiyattom, Kerala Kalamandalam Deemed University, Cheruthuruthy, Kerala
- Ammanur Rajneesh Chakyar, Kutiyattom artiste, Ammanur Chachu Chakyar Gurukulam, Irinjalakuda, Trissur, Kerala.
- Vijayan, Kutiyattom artiste, Ammanur Chachu Chakyar Gurukulam, Irinjalakuda, Trissur, Kerala.
- Venu G, Kutiyattom Connoisseur and solo Artiste, Founder Chairman, Natana Kairali, Irinjalakuda, Trissur, Kerala.
- Margi Vijaya Kumar, Senior Kathakali Artiste and Principal, Kathakali School, Margi, Trivandrum
- Dr Indu G, Scholar and Lead Solo Artiste, Nephthya Theate, Moozhikulam, Trissur District.
- Madhavan Kutty Varier, Kathakali Connoisseur, Kottakkal Arya Vaidya Sala, Kottakkal, Malappuram District
- Nyayath Balan, , Kathakali Connoisseur, Kottakkal Arya Vaidya Sala, Malappuram
- K G Poulse , Kutiyattom / Sanskrit Theater Connoisseur, former Vice chancellor of Keralakalamandalam Deemed University, Cheruthuruthy, Trissur District.
- Kapila Venu, Solo Kutiyattom Artiste, Executive Director, Natana Kairali, Irinjalakuda, Trissur, Kerala.
- P.K.G.Nambiar Asan, Kutiyattom Artiste and percussionist, Mani Madhava Chakyar Gurukulam, Killikurissimangalam, Lakkidi, Palghat, Kerala.
- Paimkulam Narayana Chakyar, Paimkulam Rama Chakyar Smarakam, Paimkulam, Trissur District

- Kuttan Chakyar, Kutiyattom Artiste, Ammanur Chachu Chakyar Gurukulam, , Irijalakuda, Trissur, Kerala.
- Aparna Nangiar, Female solo Artiste, Ammanur Chachu Chakyar Gurukulam, Irijalakuda, Trissur, Kerala.
- Eswarananunni, Senior Kutiyattom Percussionist and Retired Faculty, Kerala Kalamandalam Deemed University, Cheruthuruthy, Kerala.
- Girija Devi, Senior Kutiyattom Artiste and Retired Faculty, Kerala Kalamandalam Deemed University, Cheruthuruthy, Kerala.
- Mr Suresh, former Vice Chancellor, Kalamandalam Deemed University, Administrator, Cheruthuruthy, Kerala.
- Nirmala Panicker, Scholar and Senior Mohaniyattom Artiste, Natana Kairali, Irinjalakuda, Trissur, Kerala.
- Dr Sudha Gopalakrishnan, Scholar, Connoisseur and Performer , Classical Performing Arts, Vice President and Executive Director, Sahapedia, New Delhi.

1.7 Findings

The study has yielded the following findings:

All the organizations studied by us are either trusts or societies involving the play of closed controlling interests. The field surveys also indicate that none of the organizations surveyed had an IP policy though they have intellectual assets in the form of choreographic pieces and old documents carrying performance records. The absence of an IP policy and the absence of a sustainable financing system are seen to be major gaps that need to be addressed by India's Arts and Heritage Management Policy.

The final finding is that the traditional tools of preference/willingness to pay need to be re-tuned when applied to the Indian Arts. Qualitative variables are significant when it comes to willingness to pay studies in relation to performance arts.

2 Profiles of the Four Art Forms

2.1 Kutiyattom

Kutiyattom, the ‘oldest of the still performed Indian dance theatre’ (Schechner, 1988, 311), Is a classical Sanskrit dance form of Kerala in India, with a history of nearly 2000 years (UNESCO, 2008). Kutiyattom combines three strands of tradition, namely that of (a) ‘Bharatha’ the noted Sage who wrote the hoary treatise on performing arts titled ‘Natya Sastra’, (b) the Hindu temple culture and (c) the ‘*Kavu*’ tradition’ which were based on the sacred spaces associated with the traditional homesteads of Kerala (Paulose, 2006,109-110). Thus Kutiyattom ‘blends ritual, sacred and traditional precepts’. Kutiyattom performances in olden times were long and drawn-out affairs, usually lasting several days¹. The theatre or the performance arena of Kutiyattom, referred to in local parlance as “Koothamabalam”, was traditionally located within Hindu temples. Its artistes came from the advanced caste communities viz., the ‘Chakyars’ and ‘Nambiar’ communities. Kutiyattom’s traditional repertoire included plays of almost all the playwrights in Sanskrit with the exception of works by Kalidasa and Bhavabhuti (ibid). The technical virtuosity element of the dance form lies in ‘*Vayu Kotukkal* (or infusing breath), while the foundations of the dance form’s aesthetics lies in emotions, expressions and action (Nair, Appukuttan,D , 1994,190-194 cited in Gopalakrishnan op.cit,111). In reality, Kutiyattom is a reservoir of creative aesthetic expression ‘since actors deviate from the basic text and compose their own verses to introduce the character’ (Paulose op. cit, 160).

Traditionally the dance form was patronized and financially supported by temple establishments and feudal lords. From its temple theatre precincts, Kutiyattom moved outside, to non-temple ‘stages’ or theaters in the 1950s and 1960s. With this came new trends, whereby members of the non-traditional castes also became Kutiyattom artistes. As Paulose proceeds, ‘Kutiyattom underwent dynamic metamorphosis, adjusting to its theatre typology’ (Paulose, op.cit, 161). The compression of present day performances to 2 to 3 hours as against performances that stretched over many days in the past, was designed to draw in new viewership that took to shorter versions that were enervated by dramatic movements (Gopalakrishnan, 2013, 11). The dance form also underwent improvement in its repertoire in the latter part of the 20th century. Since 1965 many new choreographies and dance manuals were created. Recent choreographies include Margi Madhu’s ‘Karnabharam’ and ‘Macbeth’,

G Venu's 'Abhijnanashankunthalam' and the acting manual by Margi Sathi on 'Sreeramacharitam' meant for 'Nangiarkoothu', the female solo version of Kutiyattom (Gopalakrishnan, 2013, 145-147). The saga of Kutiyattom from relative obscurity to a nationally recognized art form can be traced to the year 1991 when the Sangeeta Natak Academy (SNA), the apex body for promoting performing arts in India, initiated a major programme for strengthening the art form through a scheme of remuneration and performance incentives for artistes. This supplemented the efforts of the State Government of Kerala to finance the dance form (Daugherty, Diane, 2000). In addition, grants were provided by the SNA for the study of art texts related to Kutiyattom. These promotional measures ensured a major expansion in repertoire whereby lost texts (namely Mayaseetha Anka, Agni Pravesha Anka and Dharmashala Anka) were 'excavated', polished and reintroduced². Whereas in the pre-1991 period, the dance form was mainly organized as part of the Hindu temples establishment, in the post 1991 phase and in particular, from the turn of the century, Kutiyattom performances were performed within the ambit of professionally organised theatres.

2.2 Krishnattom and the Guruvayur Temple

Krishnattom¹, the dance of Krishna, which is an integrated part of the religio-cultural activities of the Guruvayur Krishna temple, is a refined Ashtapadiattom, evolved by Manavedan, during the 16th century. Manavedan was a member of the royal family of the Zamorins, the rulers of the erstwhile Calicut Kingdom (Raja, 1988). Krishnattom is based on the text 'Krishnageethi' written by Manavedan, who was inspired by 'Narayaneeyam', a great mini edition of epic Bhagavatham as well as by Jayadeva's Geet Govinda (Raja op.cit). Krishnattom was conceived as a religious or devotional offering to the lord of the Temple at Guruvayoor and is performed in the Temple premises, in open space than within a formal theatre. Performance starts after the last 'pooja'/'prayers' are over a little closer to mid night. The text of the dance (Krishna-Geeta) is in Sanskrit. The whole story of Krishna needs eight nights to be performed. The beauty of the dance (nritta) and the multiple characters that perform at a given point in time makes Krishnattom truly beautiful. All the eight night plays are characterized by beautiful dance movements. In no other dance could be seen so many characters performing the same dance with great facial expressions, eye movements, gestures and foot-work. The make-up costumes and ornaments used in Krishnattom are almost similar to that seen in Kathakali, though in Krishnattom some of the characters are seen using painted masks made of wood.

¹ The material on Krishnattom is drawn from <http://guruvayurdevaswom.nic.in/krattam.html>

Maddalam, elethalam and chengala are the musical instruments used. The gestures and abhinaya such as facial expressions are not well developed as compared to Kathakali.

Though Sanskritic in roots, many of traits of ritual folk dances like Thiyyattom, Mudi yettu and Theyyam are seen in Krishnanattom. This includes facial painting, masks and colourful costumes.

2.3 Guruvayur Temple: Governance and Revenue Sources

Guruvayur temple has 230 acres of land. The major income of Devaswom is from the temple as Vazhipad by the devotees which amounts to about Rs.10crores an year. Other sources of income are the receipts from land and buildings, Guest houses, interest from investments and endowments, livestock, grants and fees etc. There are about 900 permanent staff and many part-time and contract laborers working under the Devaswom. On 9th March 1971, the Government of Kerala introduced an Act, known as the Guruvayur Devaswom Act, replacing the Trusteeship by a Managing Committee, nominated by the Hindu Ministers in the State Cabinet.

Due to the High Court's directive that the Act should be revamped, the 1971 Act was replaced by 1978 Act. According to 1978 Act, the Managing Committee consists of 9 members - The Zamurin Raja, Mallisseri Namboodiri, the Tantri, a representative of the employees of the Devaswom and five more persons of whom one shall be a Scheduled Caste member. The six non-traditional members are appointed by the Hindu ministers of Kerala Government of which one will be the Chairman of the Managing Committee. The committee selects an Administrator from the panel of names given by the Government. The Administrator should not be below the rank of Deputy Collector. The Administrator acts as the Secretary of the Managing Committee and the Chief Executive of the Devaswom.

2.4 Kathaikal

Kathakali² is one of the oldest theatre forms in the world. It originated in the area of southwestern India now known as the state of Kerala. Kathakali is a group presentation, in which dancers take various roles in performances traditionally based on themes from Hindu mythology, especially the two epics, the *Ramayana* and the *Mahabharata*.

One of the most interesting aspects of Kathakali is its elaborate make-up code. Characters are categorized according to their nature. This determines the colours used in the make-up. The faces of noble male characters, such as virtuous kings, the divine hero Rama, etc., are predominantly green. Characters of high birth who have an evil streak, such as the demon king Ravana, are allotted a similar green make-up, slashed with red marks on the cheeks. Extremely angry or excessively evil characters wear predominantly red make-up and a flowing red beard. Forest dwellers such as hunters are represented with a predominantly black make-up base. Women and ascetics have lustrous, yellowish faces.

The technique of Kathakali includes a highly developed language of gesture, through which the artist can convey whole sentences and stories. The body movements and footwork are very rigorous. To attain the high degree of flexibility and muscle control required for this art, a Kathakali dancer undergoes a strenuous course of training, and special periods of body massage.

The dancers wear large head dresses, and the contours of the face are extended with moulded lime. The extraordinary costumes and make-up serve to raise the participants above the level of mere mortals, so that they may transport the audience to a world of wonders.

The orchestra of a Kathakali performance includes two drums known as the chenda and the maddalam, along with cymbals and another percussion instrument, the ela taalam. Normally, two singers provide the vocal accompaniment. The style of singing particular to Kathakali is called Sopanam. The orchestra of a Kathakali troupe is unique and provides not only the background to the dancing, but also serves as a highly expressive special effects team. In the

² The material on Kutiyattom is sourced from, www.artindia.net Launched in 1998 by GS RAJAN. Inaugurated by Ustad Amjad Ali Khan. <http://www.artindia.net/kathakali.html>, Kathakali by Anjana Rajan

traditional village ambiance, the percussionists also provide publicity for the event by playing outside the venue for some hours before the start of the show.

A traditional Kathakali performance begins in the evening and continues throughout the night, culminating at the auspicious hour of dawn, when Good finally conquers Evil. Today, however, it has been modified for the proscenium stage, and urban audiences can participate in this ritualistic theatre experience in the comfort of a plush auditorium, within the span of a couple of hours.

2.5 Kuchipudi

Kuchipudi³ is one of the most popular classical dance traditions of India. It is perhaps the only tradition that takes its name from the village of its origin, Kuchipudi, located in Krishna District of Andhra Pradesh. Originating as a natyamela tradition this form was initially practiced exclusively by a group of vaidiki Brahmin men, having 15 different surnames.

The repertoire of Kuchipudi originally included both kalapas and yakshaganas. The kalapas had few characters with theme revolving around a single incident or character. Yakshaganas, in contrast had a complete story line involving several characters. The yakshaganas used popular literary genres of Telugu in their text. The most popular kalapa of Kuchipudi is Bhamakalapam.

During the 20th century, which saw India's struggle for independence and the consequent formation of independent India and its linguistic provinces, Kuchipudi, like several other classical dance forms underwent changes. Significant among them are (i) entry of women into the form, (ii) widening of its social base when people from other than the traditionally practicing families started learning the form, (iii) emergence of the present day dance dramas and a strong solo repertoire, and (iv) consolidation of its teaching methods through institutionalized training.

When compared with other Indian classical dances, Kuchipudi stands apart in several aspects. It is basically a dance drama evolved into solo. Thus has a rich repertoire of Kalapas, Yakshaganas, dance dramas and solos. In its technique, the movement patterns are flowy and rounded. There is an ingredient sway of the torso and ribcage. Angularity in any movement is

³ The description on Kuchipudi is drawn from the website of the Kuchipudi Art Academy, http://en.kuchipudi.ru/style_e.html

absent. The ease with which movements are executed brings a natural grace to the Nritta aspect of Kuchipudi.

The abhinaya aspect of Kuchipudi is unique for it combines both the stylistic (Natya) and the realistic (loka) ways of expression. With a wide variety of character and theme portrayals, the solos stand apart. The sancharis are exploited to the maximum, and narration and elaboration of a story is brought in whenever there is an opportunity.

One of the well-known solo numbers of Kuchipudi is Tarangam. This number has a very interesting execution of the Nritta, wherein the dancer stands on the rim of a brass plate and interweaves several rhythmic variations. This is to show the prowess of the dancer over rhythm.

In the past two decades due to the effort of Guru Vempati Chinna Satyam and his creative genius in adapting the codes of Natya Sastra in the pure dance, viz, Caris, Sthanakas, Karanas, etc, one can observe a wide variety of movement patterns emerging in the Nritta aspects of Kuchipudi thus making it much stronger.

As mentioned earlier, some of the basics of Kuchipudi that are identified with Caris are Bhaumi Cari-s, Edakakridita, Janita, Syandita, Apasyandita Cari, which is jumping up and down with the feet in talasancara, fits into the first group of Tam-digidigi-tai steps. Such similarities could be found in some others too. Janita Cari can be identified with one of the variations of Ta-kita-kita-taka group; Syandita and Apasyandita cari-s with Tam-tata-dinda steps. A conscious use of the Cari-s can be seen in the choreographies composed by Vempati Chinna Satyam, both in solos and dance dramas. This use can be predominantly seen in the Pravesa daruvu-s. For instance, in the Pravesa daruvu of Balichakravarthi in Ksheera sagara madhanam an extensive use of Cari-s like sakatasya to show the stately gait of dance drama Haravilasam, one can observe the use of Akasiki Cari-s with a few modifications. In the entry of Rukmini in the dance drama Kalyana Rukmini a very delectable and fine use of Urudvritta Cari can be observed. In the solo items too one can see the use of cari-s. The Pravesa daruvu of Usha choreographed by Vempati as a solo item has the use of such Cari-s as janita, Vichyava, Vidyubhranta, Sakata and Urudvritta, which go along with the song and movements making it evident how the codes of Sastra can be used in a fitting manner in the prayoga.

Guru Vempati Chinna Satyam, the colossus of Kuchipudi dance form has played a pivotal role in the rejuvenation and spread of the form. His contributions are significant for it breathed a

new lease of life into the form, which was at a point of time, was at the verge of receding into oblivion.

The young Vempati, inspired by his Late Guru Vedantam Lakshminarayana Sastry, vowed to himself that he would spread Kuchipudi dance form, which was his family traditions, bringing out its innate potential. His journey and settlement in Chennai where he established Kuchipudi Art Academy in 1963, has facilitated him to bring in a national wide exposure to Kuchipudi. The institutionalized teaching in which he created a systematic method of teaching made evident the potential of the form, many lauding him as a great innovator.

Vempati Chinna Satyam, right from the beginnings of his career as a performer and a teacher was different from the others of his ilk. He did not blindly follow what he was taught but understood it with a spirit of inquiry. He crosschecked his practice with the tenets of the earliest text on dance, which he believed is the basis for Kuchipudi dance, Natya Sastra. He made ardent efforts to analyze and meaningfully interpret what he was practically doing. His shrewdness in picking up the interpretations for different abhinayas by his Guru Vedantam Lakshminarayana Sastry, coupled with his observation and grasp of the intricacies of various great dancers and teachers of various dance forms of his time, made Vempati Chinna Satyam tread a new path in Kuchipudi which over four decades proved to be more than successful and rewarding for the form. Vempati also made an effort to formulate the basics in a standard format with logical groupings of the same. His training starts with simple steps followed by those that are grouped together. These groups have one common movement with various combinations. Thus we can see three caturasra groups, one tisra group, one khanda group, one misra group, and the ending which are set to sankirna and khanda gatis. Thus a dancer is attuned well to go further into complexities of movement in the following jatis. In abhinaya, a judicious blend of natyadharmi with lokadharmi is what the speciality of Guru Vempati is. The lokadharmi which predominated Kuchipudi as it was a dance drama tradition, was very well used in his dance dramas. Vempati, besides choreographing new solo numbers, has also re-choreographed some of the traditional numbers by resetting them to accommodate the variations that he brought in Nritya and abhinaya in the form of sancharis and sattvika bhavas. Some examples of them are the Pravesa daruvu of Usha, Manduka Sabdam etc. He has widened the repertoire of Kuchipudi by choreographing more than 250 solo items and extensively taking up the compositions of Dikshitar, Uttukaddu Venkata Subbayya, Annamacharya, Tulsidas, and other contemporary composers. His dance dramas, set a trend in the arena of dance in independent India. His first dance drama, Ksheerasagara Madhanam, commissioned by Andhra

Pradesh Sangeetha Nataka Academy, included the then stalwarts of Kuchipudi like Yamini Krishnamurthi, Vedantam Satyanarayana Sarma and many others. Suggestion in every aspect of movement, decor, music and dance made his dance dramas different from the Yakshaganas of Kuchipudi. More importance to dance and setting it up suitably according to the mood, character and situation, with omission of dialogues that dominated Yakshaganas made his dance dramas appeal equally to both laity and the learned. His dance dramas, which number more than ten in total are each a masterpiece. Their subjects range from social to mythological. Among the social, a special mention should be made of his Chandalika based on Tagore's work. It was the time after Independence when almost all the cream of Kuchipudi dancers and Gurus were lured into cinema world besides Marga Cari-s. Interestingly, some of the movements mentioned in Natyasastra follow the movements we see around in nature. Since all the mudras and Cari-s symbolize either objects in nature or living beings inaction, ancient masters assigned names that reflected the generic items. Bhaumi Cari-s like Cashagati and Edakakridita are good examples for this. The Cari, Cashagati, which literally means the walk of the Cashaka bird, is similar to that of the Cashaka bird where in the movement involves one step forward and two steps backwards. Similarly is Edakakridita Cari, which means the playful jump of a baby goat. Thus Guru Shri Vempati Chinna Satyam was instrumental in paving a path from the younger generation to emulate by showing the relationship between the textual tradition and practice. Chennai being the Cultural Capital of South India was the natural choice, when Dr. Vempati, in 1963, decided to identify a suitable location for his proposed center of art and culture with the focus on revival and reinterpretation of that great Andhra heritage, Kuchipudi dance, distinguished for its sublime sensuousness and exquisite lyricism. Acharya Chinna Satyam, inspired by a vision and turned on by drive to realize it somehow, was determined to dedicate his life to the cause of Kuchipudi dance, which had till then remained not only neglected but also virtually rejected because of its rustic overtones. Thus was born the Kuchipudi Art Academy in 1963 with just ten or twelve students. Connoisseurs of art touring India can hardly miss the scene building with the look of an Indian synagogue with bold letters -" KUCHIPUDI ART ACADEMY ", located in the posh locality of Adayar, Madras, South India. Dr.Vempati bought a site from Government and many benevolent people and art lovers gave donations for the construction of the academy building. He also toured all over India and abroad, collected money by presenting programs and built the academy. The Academy's own building was inaugurated in 1990. Complete with spacious dance halls, broadbased library and separate hostels for boys and girls, the academy functions as a residential school. Training is given not only in the practical aspects but also in theory. The students are also taught music

and Sanskrit language as Vempati feels the students should have a thorough knowledge of all subjects related to dance.

Ever since its inception, the Academy with the active support of connoisseurs has grown in stature and today it stands as a premier Institution recognized by the Government of India as Category 1 of Eminent Institution. With the strenuous efforts of its founder Dr. Vempati Chinna Satyam, the academy has been able to function from its own premises specially built with spacious dance halls, library and hostel for outstation students separately for girls and boys provided with all basic amenities. The academy conducts free programs for poor but deserving students and promotes them as solo performers. They are also given suitable roles to play in the dance dramas staged. Deserving students are offered scholarship and trained as teachers. The academy offers a four-year intensive training course in the art and successful students are awarded diplomas at the end of their training period.

The number of students who have undergone training in this Institution counts more than 8000 so far. Many of the students, who were trained by the Academy, have established their own dance schools in India and abroad and are spreading the art. Some of the schools are in cities Hyderabad, Visakhapatnam, Mumbai, New Delhi, Kolkata, etc., all in India and some are in cities like Pittsburgh, Washington D.C., Atlanta, Detroit, Chicago, New Jersey, New York, Houston, St Louis etc., in USA.

This Institution was established with eight main objectives: (1) To give maximum exposure to this great dance form in India and abroad, (2) To impart training to students strictly in conformity with the spirit and ethos of classicism but in consonance with contemporary taste and sensibility, (3) To attract as many students as possible cutting across language, sex, religion, region and background, etc. through such inducements as the waiving of fees, offer of facilities for residence and, if required, even financial assistance, (4) To Promote the study of and research in the Kuchipudi art through a well-equipped and competently serviced library of manuscripts, (5) To enlarge and enrich the Kuchipudi repertoire by commissioning distinguished scholars to write new dance dramas bringing out the delicate nuances of bhava and rasa inherent in the Kuchipudi style, (6) To provide a forum for the interaction of scholars and artistes engaged in the serious task of understanding and presenting the classical Indian dance tradition in all its depth and diversity, (7) To strengthen and sustain worldwide interest in the Kuchipudi through the medium of a well-structured series of specially composed and

choreographed dance dramas with emphasis on a blend of the old and the new – the spirit of the old and the style of the new, and (8) To offer advice, assistance and whatever inputs were required for the spread of knowledge and understanding about Kuchipudi at institutions in different parts of the globe.

3 Analysis of Survey Data

3.1 Primary Data Collection: Population Size and Distribution

- ❖ The data for Kuchipudi performance was collected from the respondents of 31 different locations around Chennai, Tamilnadu where Kuchipudi performances are conducted. The total number of sample respondents are 100 and the survey was conducted during 16th Feb to 3rd March 2014.
- ❖ The data for Krishnanattom performance was collected from Guruvayur, Kerala. The 100 sample respondents included in the survey are from 25 different geographical location around Guruvayur Town. The survey was conducted from 25th January to 9th March 2014.
- ❖ For Koodiyattom performance, Out of 100 samples, 50 samples are collected from *Trivandrum* and 50 samples are collected from Moozhikulam, Kerala. The survey was conducted during 5th January to 25th February 2014. The sample respondents were drawn from 33 locations around Trivandrum and 10 location around Moozhikulam.

3.2 Primary Field Survey Results in Cross Tabs

Frequency tables on Willingness to Pay Approach (WPA) for Kuchipudi

Table 1: Age of the Respondents

Age	Frequency
below 25	9
25 - 34	46
35 - 44	24
45 - 55	15
above 55	6
Total	100

Table 2: Gender of the Respondent

	Frequency
Male	65
Female	35
Total	100

From the table1 and 2 it is understood that the age group of the majority of the sample respondents are in the range of 25 to 55 years (85 percent) and 65 percent of them are male respondents.

Table 3: No of times Kuchipudi performances are seen in the present venue during the preceding five years

	Frequency
None	1
less than 5 times	64
less than 10 times	24
greater than 10 times	11
Total	100

Table 3 reveals that most of the sample respondents (almost 88 percent) have seen Kuchipudi less than 10 times in Chennai during the preceding five years, though they were interested and familiar with the dance form.

Table 4: Interest to watch Kuchipudi Performance in the Evenings

	Frequency
Yes	92
No	8
Total	100

Table 4 provides the result that 92 percent of the sample respondents were interested in watching the play when performed in the evenings at the auditorium outside the temple. They were not interested in watching late evening performances.

Table 5: Donations to Contribution Box – Kuchipudi

	Frequency
Rs.10	4
Rs.20	32
Rs.30	43
More than Rs.30	21
Total	100

From the above table, it is seen that only a very small group of the sample respondents were willing to pay or offer less than Rs.10 to the contribution box. It is likely that people may come forward to offer more if the contribution box is kept open on a performance day.

3.3 Cross Tabs for Willingness to Pay Approach (WTP) – Kuchipudi

Table 6: Gender Status of Respondents and Donations to Contribution Box - Cross tabulation

Gender of the Respondent	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
Male	2	22	29	12	65
Female	2	10	14	9	35
Total	4	32	43	21	100

Table 7: Cross tabulation results on the relationship of the Age of the respondents to Donations

Age of the respondent	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
below 25	1	5	3	0	9
25 to 34	1	12	26	7	46
35 to 44	0	11	7	6	24
45 to 55	2	1	6	6	15
55 and above	0	3	1	2	6
Total	4	32	43	21	100

From Table 7, it appears that respondents from the age group of 25 to 34 were interested to donate more to the contribution box. The interesting finding here is that respondents in the age group of 55 and above showed less interest in donating for the dance form.

Table 8: Cross tabulation results of the frequency of Kuchipudi performances watched in Chennai in the preceding five years and Donations to Contribution Box

No of times seen in Chennai for last 5 years	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
None	0	1	0	0	1
less than 5 times	4	25	27	8	64
less than 10 times	0	5	12	7	24
greater than 10 times	0	1	4	6	11
Total	4	32	43	21	100

The results given in Table 8 reveals that, watching performances more frequently did not have any impact donations to the contribution box. It is understood from the table that those who watch less (less than five times in the preceding five years) are interested to contribute more for the dance form than those who watch the play more frequently (upto 10 times in the preceding five years).

Table 9: Frequency of Movie watch and Donation to Contribution Box - Cross tabulation

Frequency of Movie watch	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
Not at all	2	3	10	8	23
Once	0	10	23	12	45
2 to 4 times in month	1	19	10	1	31
Total	4	32	43	21	100

From the above table it is understood that high frequency of movie watching does not have much impact on the contribution to the dance form. Even those spectators who do not watch movies frequently displayed considerable interest in contributing to the donation box.

Table 10: - Cross tabulation Results of the evening performance of Kuchipudi and Probability of Donations to the Contribution Box

Kuchipudi in the Evening than Late night in the Auditorium outside the temple	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
Yes	4	31	37	20	92
No	0	1	6	1	8
Total	4	32	43	21	100

An interesting finding from Table 10 is that respondents who attend evening performances showed tremendous interest to contribute to the donation box.

3.4 Frequency tables for Willingness to Pay (WTP) – Koodiyattom

Table 1: Age Classification of Respondents

	Frequency
below 25	4
25 - 34	11
35 - 44	22
45 - 55	33
above 55	30
Total	100

Table 2: Gender Profile of Respondents

Gender	Frequency
Male	91
Female	9
Total	100

From the above tables it is understood that the age group of the majority of the sample respondents fall in the range of 25 to 55 years (76 percent) and 91 percent of them are male respondents.

Table 3: Frequency of Koodiyattom Performances watched in the preceding five years

	Frequency
below 10 times	47
11 to 20 times	32
21 to 30 times	10
31 to 40 times	6
41 to 50 times	2
above 50 times	3
Total	100

It is understood from Table 3 that for the past five years more than 50 percent of the sample respondents have seen Koodiyattom for more than 50 times in Trivandrum and Moozhikulam.

Table 4: Seen More times when the play (Koodiyattom) is performed outside the temple

	Frequency
Yes	99
No	1
Total	100

Table 5: Koodiyattom: Frequency of watching evening Performances outside the temple

	Frequency
Yes	99
No	1
Total	100

The results given in table 6 and 7 evident that almost all the respondents are interested in watching Koodiyattom in the evening time and at the public auditorium than during late night inside the temple.

Table 6: Perception of Koodiyattom as a Hindu Art Form?

	Frequency
Yes	54
No	46
Total	100

An interesting point to note from Table 6 is that more than 50 percent of the sample respondents viewed Koodiyattom as a Hindu art form.

Table 7: Donation to the Contribution Box

	Frequency
Rs.30	30
More than Rs.30	70
Total	100

It is understood from the above table that all the sample respondents are willing to contribute more than Rs.30 as donations.

3.5 Cross Tabs for of Willingness to pay Approach (WPA) – Kuchipudi

Table 8: Cross tabulation of Gender Status and frequency of Donations to the Contribution Box –

Gender of the Respondent	Donations to the Contribution Box		Total
	Rs.30	More than Rs.30	
Male	27	64	91
Female	3	6	9
Total	30	70	100

Table 9: Age of the Respondents and Donations to Contribution Box - Cross tabulation

Age of the respondent	Donation to Contribution Box		Total
	Rs.30	More than Rs.30	
Below 25	2	2	4
25 - 34	5	6	11
35 - 44	7	15	22
45 - 55	9	24	33
above 55	7	23	30
Total	30	70	100

The cross tabs between age and probability of contribution to the donation box shows that respondents in the age group above 35 are interested to contribute more – the heightened interest to contribute is more so, for those around the age group of 55.

Table 10: Frequency of Movie Watching and Donation to the Dance Form - Cross tabulation

Frequency of Movie Watch	Donation to Contribution Box		Total
	Rs.30	More than Rs.30	
Not at all	3	17	20
Once	16	29	45
Two to Four times in a month	11	21	32
More than 4 times in month	0	3	3
Total	30	70	100

Table 10 shows that the frequency of movie watch does not have much role to play in influencing the spectator interest to contribute to the dance form. All sample respondents showed interest to contribute irrespective of the high frequency of movie watching.

Table 11: Cross tabulation of the frequency of Koodiyattom Performances watched in Trivandrum and Moozhikulam during the preceding five years and its relationship to Donations to the Contribution Box –

Frequency of Koodiyattom watched during the preceding five years	Donations to Contribution Box		Total
	Rs.30	More than Rs.30	
Less than 10 times	14	33	47
11 to 20 times	10	22	32
21 to 30 times	3	7	10
31 to 40 times	3	3	6
41 to 50 times	0	2	2
Above 50 times	0	3	3
Total	30	70	100

Table 11 shows that the frequency of performances watched does not determine the amounts contributed by the spectators concerned to donation box. Those who watched Kutiyattom performances more than 30 times are only willing to pay less than those who have seen less frequently (20 times).

Table 12: Cross tabulation results of the relationship between frequency of Koodiyattom shows seen in evening hours and Donations to Contribution Box

Frequency of Koodiyattom	Donation to Contribution Box		Total
	Rs.30	More than Rs.30	
High	30	69	99
Lower	0	1	1
Total	30	70	100

The results at Table 12 denote that contributions were decisively high for evening shows. There was also a feeling amongst some respondents that the play conducted in evening time at the auditorium outside the temple had less sanctity than those conducted inside the temple.

3.6 Frequency tables for of Willingness to pay Approach (WPA) – Krishnattom

Table 1: Age of the Respondents

	Frequency
Below 25	17
25 - 34	13
35 - 44	12
45 - 55	22
above 55	36
Total	100

Table 2: Gender of the Respondent

	Frequency
Male	62
Female	38
Total	100

From the above tables it is understood that the age group of the sample respondents are almost same for all the age groups and 62 percent of them are male respondents.

Table 3: No of times Krishnattom has seen in Guruvayur in past five years

	Frequency
None	86
less than 5 times	11
more than 5 times	3
Total	100

It is understood from the above table that a very small amount of respondents (11 percent) has seen the Krishnattom in Guruvayur in the last five years and during this period majority of the respondents (86 percent) are not seen any play.

Table 4: Seen More times if the play (Krishnattoam) is performed outside the temple

	Frequency
Yes	36
No	60
not much interested	4
Total	100

Table 5: Krishnattom in the Evening than Late night in the Auditorium outside the temple

	Frequency
Yes	31
No	49
can't say	20
Total	100

From table 6 and 7 it is understood that, 60 percent of the respondents don't want to see the performance outside the temple and majority of them (50 percent) are also not preferring evening show outside the temple for the late night play.

Table 6: Donation to Contribution Box

	Frequency
Rs.10	3
Rs.20	32
Rs.30	42
More than Rs.30	23
Total	100

Table 6 shows that respondents are interested to contribute considerable sum to the donation box and only 3 percent are not contribute more than Rs.20.

3.7 Cross Tabs for of Willingness to pay Approach (WPA) – Krishnanattom

Table 7: Cross tabulation Results of the relationship between Gender Status and Donation to Contribution Box

Gender of the Respondent	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
Male	2	16	28	16	62
Female	1	16	14	7	38
Total	3	32	42	23	100

Table 8: Age of the Respondent and Donation to Contribution Box - Cross tabulation

Age of the respondent	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
Below 25	0	7	6	4	17
25 - 34	0	4	7	2	13
35 - 44	0	4	3	5	12
45 - 55	2	5	12	3	22
above 55	1	12	14	9	36
Total	3	32	42	23	100

The results shows that people in all age group are wished to contribute more. Respondents in the age group of above 55 years showed greater willingness to contribute.

Table 9: Frequency of Movies seen and Donation to Contribution Box - Cross tabulation

Frequency of Movie Watch	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
Not at all	2	25	31	14	72
Once	1	7	11	8	27
More than 4 times	0	0	0	1	1
Total	3	32	42	23	100

The results depicted in Table 9 shows that there is no positive association between the frequency of movies seen and the intention to contribute to the donation box. Interestingly those who are not frequent movie watchers show a greater inclination to contribute to Krishnanattom performances.

Table 10: No. of times Krishnanattom seen during the past five years and WTP - Cross Tabulation Results

Krishnanattom has seen in Guruvayyor for the past five years	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
None	3	28	37	18	86
less than 5 times	0	4	2	5	11
more than 5 times	0	0	3	0	3
Total	3	32	42	23	100

As in the case of other dance forms those respondents who saw fewer performances in the preceding five years were willing to pay higher to the contribution box are wish to pay high if there is availability of the contribution box.

Table 11: Cross tabulation results of evening performances watched and Willingness to Pay

Frequency of shows seen	Donation to Contribution Box				Total
	Rs.10	Rs.20	Rs.30	More than Rs.30	
High	1	12	15	3	31
Low	1	14	17	17	49
Neither	1	6	10	3	20
Total	3	32	42	23	100

The results in Table 11 show that half of the sample respondents were not interested in evening plays. About one fifth of the sample did not draw any firm conclusions. But the willingness to contribution has been high for respondents who were not in a position to see performances outside the temple.

3.8 Overall Assessment of Results

Overall the results shows that there are no unique indicators that measure a spectator's willingness to pay for performances. The spectators of Kuchipudi were interested in evening shows in auditoriums whereas the respondents of the other two play are not interested in this non temple venue performance. This may be due to their view that these performance are attached to their spiritual beliefs. The intention to donate is purely based on the nature of the play, geographical area where the performance has been conducted and the individual's perception towards the play. In addition to that, frequency of movie visit, the number of times the play has been seen and the timing of the play do not have appear to have much influence over Willingness to contribute for a performance.

4 Regression Results

The field survey data was subjected to a regression analysis, whereby the willingness to pay (Cb) for a dance performance was regressed to the six independent variables. The details of the variables included are as follows:

<i>Cb(Dependent Variable)</i>	<i>Willingness to pay (WPA) (to the Contribution Box)</i>
<i>Age</i>	<i>Age of the respondent</i>
<i>edu</i>	<i>Education qualifications of the respondent</i>
<i>prof</i>	<i>Profession</i>
<i>movf</i>	<i>Frequency of movies seen</i>
<i>tickp</i>	<i>Movie ticket prices</i>
<i>cablep</i>	<i>Cable TV Pricing</i>

The regression results are as follows for the three dance forms;

Regression Results of Koodiyattom

$$cb = 4.7947 + 0.006age - 0.002edu + 0.013prof - 0.040movf + 0.075tickp + 0.100cablep$$

$$(0.00) \quad (0.04) \quad (0.58) \quad (0.67) \quad (0.52) \quad (0.53) \quad (0.42)$$

$$r^2 = 0.04 \qquad \bar{r}^2 = 0.01$$

Regression Results of Krishnathootam

$$cb = 3.141 + 0.008age - 0.155edu + 0.206prof + 0.216movf + 0.035tickp - 0.008cablep$$

$$(0.00) \quad (0.29) \quad (0.01) \quad (0.02) \quad (0.38) \quad (0.75) \quad (0.95)$$

$$r^2 = 0.12 \qquad \bar{r}^2 = 0.07$$

Regression Results of Kuchipudi

$$cb = 3.014 + 0.003age + 0.172edu + 0.031prof - 0.274movf + 0.289tickp + 0.004cablep$$

$$(0.00) \quad (0.66) \quad (0.03) \quad (0.54) \quad (0.06) \quad (0.04) \quad (0.56)$$

$$r^2 = 0.21 \qquad \bar{r}^2 = 0.16$$

Though R^2 values are low in all cases, the estimated regression results show that for Koodiyattom, the WTP to the contribution box is positively and significantly influenced only by age and rest of the other factors are insignificant. For Krishnathootam, education has a negative and significant influence on the WTP whereas profession has a positive influence with the remaining factors insignificant. The factors education and ticket pricing, positively and significantly influence the WTP for a performance as far as Kuchipudi is concerned and frequency of movie watching has a negative impact on WTP for this art form. We could not through tests determine any specification issues.

In sum, it is understood from the reported results that there is no any unique or common factors that determine or significantly influences the WTP for performances associated with various dance forms.

5 Findings of the Study

(a) Economic and governance models of managing theatres of classical performing arts in India

The pilot and field surveys yielded the finding that all the organizations studied by us are trusts or societies which are closed controlling interests. Of the two forms Trusts are family held and have tighter management controls vesting with the trustees, this is despite the fact that, though Kutiyattom schools which are Trusts and Societies, there is a dedicated funding system by the Sangeet Natak Akademy of the Government of India. The Kerala Kalamandalam is a deemed University governed by the Universities Act while Kalakshetra is a Foundation that is recognized as a Centre of Excellence and almost wholly funded by the Government of India. As a result both organizations are controlled by the Government. None of the organizations enjoy funding from the private sector except by way of sponsorships and project based funding. The findings indicate that none of the organizations had an IP policy though they have intellectual assets in the form of choreographic pieces and old documents carrying performance records. There has been no effort to copyright new works. Following its recognition by the UNESCO as an intangible heritage of Human Kind by the UNESCO in 2001, the Kutiyattom theaters have handed over some of their manuscripts to the Government agencies of India

including the Indira Gandhi Centre for Performing Arts and the Sangeet Natak Akademy, though many old manuscripts still are closely controlled by the performing households.

- (b) The absence of an IP policy and the absence of a sustainable financing system are major gaps that need to be addressed by India's Arts and Heritage Management Policy. Financing is a key issue given the low levels of Willingness to Pay for the Art forms by its spectators.
- (c) The traditional tools of preference/willingness to pay that is applied to environmental resources, need to be re-tuned when applied to the Indian Arts by inclusion of more qualitative variables in field survey questionnaires.

6 Future Research Agenda

- (a) Deciphering the models of theatres for classical performing arts in respect of the three classical performing arts viz Kutiyattom, Krishnattom and Kuchipudi
- (b) Identifying the economic modes of revenue generation and revenue deployment (Public funding and performance as variable revenue)
- (c) Investigating the patterns of theatre management in terms of governance model (trusts, societies, public institutions and/or quazi -corporate entities) and decision making systems, cultural policy interface and resource allocation and deployment systems (including artiste compensation systems). This objective is to test the propositions of Baumol et al (1966) regarding 'cost disease' and Caves (2002) regarding contract design between arts and commercializing agents to achieve upstream value realization.
- (d) Delineating the artistic imagination about the creative moment in their performance (Madhu)
- (e) Look at models of ownership , control and protection of IP and Cultural heritage (individualized vs Theatre/ community owned system of IP protection),
- (f) Identify the limitations in managing , financing and protecting IP and Cultural Heritage in respect of classical performing arts theatres and the way forward to overcome these limitations.(p12-16)

7 References

- AEA Consulting. (2008). Anticipating Change in the Major Performing Arts Sector Final Report, Australia Council for the Arts.
- Agid, Philippe, and Jean-Claude Tarondeau. (2007). Governance of Major Cultural Institutions: The Case of the Paris Opera. *International Journal of Arts Management*: 4-18.
- Ahearne, Jeremy. (2011). Questions of religion and cultural policy in France. *International Journal of Cultural Policy* 17, no. 2, 153-169.
- Ammannur Gurukulam. Kerala, India. [Online]. Available from: <http://www.Ammannurgurukulam.com>. [Accessed 18 November 2015].
- Anonymous. (2015). "Let's think about cognitive bias" Editorial, *Nature* 526, (7572): 163. Available from <http://www.nature.com/news/let-s-think-about-cognitive-bias-1.18520>.
- Appukkuttan, Nair D. (1976). Kuttiyattam and Bhasa. *Sangeet Natak, Kutiyattam Special Issue*: 190-94.
- Baumol, William J., and William G. Bowen. (1966). *Performing Arts-the Economic Dilemma: A Study of Problems Common to Theatre, Opera, Music and Dance*. New York: Twentieth Century Fund.
- Bertacchini, Enrico E., and Donatella Saccone. (2012). Toward a Political Economy of World Heritage. *Journal of Cultural Economics* 36 (4), 327-352.
- Bianchini, Franco, and Lia Ghilardi. (2007). Thinking Culturally About Place. Think Piece in: Place Branding and Public Diplomacy. *Palgrave Journals*.
- Bonet, Lluís, and Emmanuel Négrier. (2011). The end (s) of national cultures? Cultural policy in the face of diversity. *International Journal of Cultural Policy* 17 (5): 574-589.
- Boorsma, Miranda, and Francesco Chiaravalloti. (2010). Arts Marketing Performance: An Artistic-Mission-Led Approach to Evaluation. *The Journal of Arts Management, Law, and Society* 40 (4): 297-317.
- Bowers, Faubion. (1956). *Theatre in the East: A Survey of Asian Dance and Drama*. Evergreen Encyclopaedia. Vol. 8. Grove Press.

- Boyle, Stephen, and Carmen Joham. (2013). The Informal Economy and the Arts: A Two-Country Perspective. *The Journal of Arts Management, Law, and Society* 43, no. 3, 153-166.
- Cuccia, Tiziana, Massimo Marrelli, and Walter Santagata. (2007). "Collective Trademarks and Cultural Districts: The Case of San Gregorio Armeno - Naples" (working paper 01-07, Dipartimento di Economia "S. Cogneetti de Martiis", Università di Torino, Italy).
- Damodaran, A. (2013). The Locus of Creativity in Classical Performing Arts: Economics and Intellectual Property in Theatre Management. *IIM Bangalore Research Paper* 432.
- Daugherty, Diane. (2000). Fifty years on: Arts Funding in Kerala Today. *Asian Theatre Journal* 17 (2): 237-252.
- Frey, Bruno S. (2000). *Arts & Economics: Analysis & Cultural Policy*. Berlin, Heidelberg, New York: Springer.
- Gopalakrishnan, Sudha. (2011). *Kutiyattam: The Heritage Theatre of Kerala*, New Delhi: Niyogi Books.
- Gray, Clive. (2007). Commodification and Instrumentality in Cultural Policy. *International Journal of Cultural Policy* 13, (2): 203-215.
- Hesmondhalgh, David, and Andy C. Pratt. (2005). Cultural Industries and Cultural Policy. *International Journal of Cultural Policy* 11 (1): 1-13.
- Jeannotte, M. Sharon, and Nancy Duxbury. (2015). Advancing Knowledge through Grassroots Experiments: Connecting Culture and Sustainability. *The Journal of Arts Management, Law, and Society* 45 (2): 84-99.
- Kawashima, Nobuko. (2012). Corporate Support for the Arts in Japan: Beyond Emulation of the Western Models. *International Journal of Cultural Policy* 18, (3): 295-307.
- Klein, Gabriele, and Bojana Kunst. (2012). Introduction: Labour and Performance. *Performance Research* 17 (6): 1-3.
- Klyver, Kim, and Dennis Foley. (2012). Networking and Culture in Entrepreneurship. *Entrepreneurship & Regional Development* 24, (7-8): 561-588.
- Koestler, A. (1964). *The Act of Creation*. London, England: Arkana, Penguin.
- Kurien, Elizabeth Mani. (2015). "Kutiyattam: Intangible Heritage and Transnationalism." PhD diss., University of California, 2013. UC Riverside Electronic Theses and Dissertations,

- eScholarship. Available from: <http://escholarship.org/uc/item/4434044c>. [Accessed 27 October 2015].
- Lowthorp, Leah. (2015). Voices on the Ground: Kutiyattam, UNESCO, and the Heritage of Humanity. *Journal of Folklore Research* 52 (2-3): Indiana University Press: 157–80.
- Mandate Kutiyattam Kendra*, Centre for Kutiyattam. Kerala, India. [Online]. Available from: <http://kutiyattam.org/kutiyattam-kendra.html>.
- McGuigan, Jim. (2010). Creative Labour, Cultural Work and Individualisation. *International Journal of Cultural Policy* 16, (3), 323-335.
- Meskell, Lynn. (2014). States of Conservation: Protection, Politics, and Pacting within UNESCO's World Heritage Committee. *Anthropological Quarterly* 87 (1), 217-243.
- Mulcahy, K. V. (2003). Cultural Darwinism and the Limits of Privatisation. Paper presented at the 7th annual conference of the International Association for the Management of Arts and Culture, Bocconi University, Milan.
- Mulcahy, Kevin V. (1991). The Public Interest in Public Culture. *Journal of Arts Management and Law and Society*, 21, 5-25.
- Netzer, Dick. (1998). International Aspects of Heritage Policies in *Does the Past Have a Future? The Political Economy of Heritage*, ed. Peacock A. (London: Institute of Economic Affairs Readings, 1998), 135-154.
- New World Encyclopedia. Koodiyattam. [Online]. Available from: <http://www.newworldencyclopedia.org/entry/Koodiyattam>. [Accessed September 17, 2015].
- Panchal, Goverdhan. (1984). *Kūttampalam and Kūṭiyāṭṭam: A Study of the Traditional Theatre for the Sanskrit Drama of Kerala*. New Delhi: Sangeet Natak Akademi.
- Pantalony, Ms Rina Elster. Managing Intellectual Property for Museums. Guide, World Intellectual Property Organisation. http://www.wipo.int/edocs/pubdocs/en/copyright/1001/wipo_pub_1001.pdf (accessed October 13, 2015).
- Paulose, K. J. (2006). *Kuttiyattam Theatre: The Earliest Living Tradition*. Kottayam, Kerala. D.C.Books.

- Pierce, J. Lamar. (2000). Programmatic Risk-Taking by American Opera Companies. *Journal of Cultural Economics* 24 (1), 45-63.
- Pyykkönen, Miikka. (2012). UNESCO and Cultural Diversity: Democratisation, Commodification or Governmentalisation of Culture?. *International Journal of Cultural Policy* 18 (5), 545-562.
- Richmond, Farley. (1978). The Rites of Passage and Kutiyattam: The Sanskrit theatre of Kerala. *Sangeet Natak* 50, 27-36.
- Richmond, Farley, and Yasmin Richmond. (1985). The Multiple Dimensions of Time and Space in Kūṭiyāṭṭam, the Sanskrit Theatre of Kerala. *Asian Theatre Journal* 2 (1), 50-60.
- Rizzo, Ilde, and David Throsby. (2006). Cultural Heritage: Economic Analysis and Public Policy. *Handbook of the Economics of Art and Culture* 1: 983-1016.
- Sangeet Natak Academy*, New Delhi. [Online]. Available from: <http://kutiyattam.org/sangeetnatak.html>.
- Schechner, Richard. (2003). *Performance Theory*. London and New York: Routledge.
- Shapiro, Carl. (1983). Premiums for High Quality Products as Returns to Reputations. *The Quarterly Journal of Economics* 98, 659-79.
- Singh, Jogendra Prasad. (2011). *United Nations Educational, Scientific, and Cultural Organization (UNESCO): Creating Norms for a Complex World*. Routledge.
- Steiner, Lasse, and Lucian Schneider. (2013). The Happy Artist: An Empirical Application of the Work-Preference Model. *Journal of Cultural Economics* 37 (2), 225-246.
- Stockenstrand, Anna-Karin, and Owe Ander. (2015). Arts Funding and its Effects on Strategy, Management and Learning. *International Journal of Arts Management* 17 (1), 43-53.
- Summerton, Janet. (1996). The Small Arts Enterprise: Issues in Management and Organisation. *The European Journal of Cultural Policy* 3 (1), 79-89.
- The Centre for Kutiyattam, Sangeet Natak Akademi, New Delhi. [Online]. Available from: <http://kutiyattam.org/kutiyattam-kendra.html>. [Accessed 5 September 2015].
- Throsby, David. 2009. "Explicit and Implicit Cultural Policy: Some Economic Aspects." *International Journal of Cultural Policy* 15 (2): 179-185.

- Toepler, Stefan, and Sarah Dewees. (2005). Are there Limits to Financing Culture through the Market? Evidence from the US Museum Field. *International Journal of Public Administration* 28, (1-2), 131-146.
- Tong, Q. S., and Ruth YY Hung. (2012). Cultural Policy between the State and the Market: Regulation, Creativity and Contradiction. *International Journal of Cultural Policy* 18 (3): 265-278.
- United Nations Educational, Scientific and Cultural Organisation. Kutiyattam, Sanskrit Theatre India. [Online] Available from: <http://www.unesco.org/culture/ich/en/RL/kutiyattam-sanskrit-theatre-00010> [Accessed 7 November 2015]
- Walter, Santagata, and Bertacchini Enrico. (2011). Creative Atmosphere: Cultural Industries and Local Development, Working Paper No. 04/2011. University of Turin.
- Whewell, David. (1992). "Aestheticism." In *A Companion to Aesthetics*, edited by Cooper, David E. Oxford, UK: Blackwell Companions to Philosophy, Basin Blackwell Ltd: 6-9.
- Witt, Peter. (2004). Entrepreneurs' Networks and the Success of Start-ups." *Entrepreneurship & Regional Development* 16 (5): 391-412.
- Wyszomirski, Margaret Jane. (2013). Shaping a Triple-Bottom Line for Nonprofit Arts Organizations: Micro-, Macro-, and Meta-Policy Influences. *Cultural Trends* 22 (3-4), 156-166.