



ABOUT IFA

India Foundation for the Arts (IFA) is one of the country's leading independent arts funders, championing the cause of arts philanthropy and advocating the importance of the arts in public life. In the last decade and a half we have substantially enriched India's cultural landscape and infused passion and professionalism into the business of arts philanthropy.

IFA was set up in 1993 to focus on urgent but unattended needs in specific areas of the arts. Since we began we have committed over sixteen crore rupees (three million, seven hundred and fifty thousand US dollars) to projects located in almost every corner of the country. Our support has gone out to independent research and teaching institutions, cultural and development organisations, scholars and artists.

Today we fund cutting edge artistic practice, support initiatives to bring the arts into the classroom, assist in institution development and infrastructure creation, fund research in the arts, help in the preservation and transmission of valuable cultural knowledge, and create public platforms for the dissemination and advocacy of the arts. We also act as a source of information and expertise to those in the arts community and beyond.



MISSION STATEMENT

To enrich the practice and knowledge of, widens public access to, and strengthen capacities and infrastructure in the arts in India, by supporting innovative projects, commissioning research and creating public platforms.

VISION STATEMENT

To ensure that the arts, in all their diversity, are nurtured and valued because they enrich individual and community life and are critical to envisioning the future of our society.

BELIEFS AND VALUES STATEMENT

The arts are indispensable to individual and community well being. Support for the arts should be widely accessible without prejudice to class, language, religion or gender. It is vital to encourage reflection on the arts as well as reflective arts practices. Transparency, mutual trust and give-and-take must characterise the business of arts philanthropy.



INTRODUCTION

India Foundation for the Arts (IFA) won the 'India NGO of the Year' award 2009 (medium category) administered by the Resource Alliance and supported by The Rockefeller Foundation. The award recognises not-for-profit organisations for setting good standards and practices in resource mobilisation, accountability and transparency, and for demonstrating excellent stewardship of philanthropic resources. Further appreciation for IFA's fundraising achievements came in the form of an international award for our Deputy Director, Arundhati Ghosh: she received the 'Global Fundraiser Award for an Individual' for 2009-10 from the Resource Alliance International.

While it is gratifying to be appreciated for our excellence in attracting and utilising philanthropic resources, it must be said that IFA's strong reputation and track record in arts philanthropy derive mostly from the remarkable achievements of the artists, researchers and arts groups we have supported over the years. Nor could IFA have become what it is today—a resilient, influential and, most critically, transformative agency for the arts—without the unwavering trust and belief that an expanding circle of supportive individuals and partner institutions has reposed in us. The nearly 300 grants we have made since 1996 have helped to forge a closer connection between artists and the public, artists and scholars, artists and educators, and artists and patrons.

As IFA has grown in confidence, so have its ambitions. In the last two years, we have introduced two strategic and far-reaching programmes, which aim to transform the relationship between the arts and education, on

the one hand, and the culture of presenting and appreciating art in the public domain, on the other.

Our arts education programme, with support from the Goethe-Institut, Bangalore, is quietly anchoring the arts firmly within school education in Karnataka. Training workshops, conferences, in-classroom sessions and networking opportunities are empowering teachers to employ the arts routinely to animate the classroom. With a generous grant from the Jamsetji Tata Trust, we have also embarked on a pioneering curatorship programme. Our objective is to strengthen the discourse and practice of curating in the visual arts and cinema in the country through curriculum development, workshops, residencies, and research on exhibition policy. In the medium term, we plan also to work in partnership with private and public museums to help generate new frameworks and perspectives to energise their exhibition practices.

Through these large-scale programmes, IFA is engaging with educational, research and arts communities more widely than before. Our smaller grant programmes, which have emphasised such public engagements for some years now, pursued this objective with even greater vigour in 2010-11: we supported a multi-arts residency in Bangalore and an alternative photography residency in Goa; a conference on the role of the archive in shaping the history of early Tamil cinema in Chennai; and training camps and a *Sammelan* for Mir musicians in Rajasthan. Further, IFA organised its second New Performance Festival in Kolkata and the first two Festivals of IFA-supported films in Thrissur and Bangalore respectively.

give the arts a home



With IFA's growing influence and standing has grown our responsibility to the arts. There are greater demands on us today. People look to us to extend our reach and address emerging needs and concerns in the arts. We need a larger, permanent office to take on the bigger role that we are now expected to play. The building will house a multimedia reference library, where the public can access the numerous books, films, photographs, recordings and reports that have resulted from our grants and projects. It will also be a space where our grantees can show and discuss their work. Most crucially, the building is envisioned as a home for the arts. It will provide space and facilities for artists to train and interact, and

develop, record and present work. Our hope is that this new space will become in time an indispensable part of the cultural life of Bangalore.

IFA launched a two-year long Capital Campaign in July 2011 to raise Rs 2 crore (US\$400,000) for the proposed building. Our trustees and staff have taken on the responsibility of convincing our well wishers, supporters, friends and partners—people like you—to support this Campaign. Even a modest contribution towards our home for the arts will make a profound impact on IFA's pioneering work in arts philanthropy.

November 2011

Anmol Vellani
Executive Director

THE INDIAN PUNCH.

VOL. I.

March 1874.

No. 8



Cover of *Horbola Bhnar*, the first Bangla journal on cartoons, published in 1874.

ARTS RESEARCH AND DOCUMENTATION

Since this programme supports research outside the universities and mainstream academic institutes, a Request for Proposals (RFP) is circulated widely in order to elicit applications from independent scholars and artists. The RFP invites proposals that are concerned either with examining how and why artistic traditions are constructed or reinvented or with investigating new developments in contemporary arts practice.

In 2010-11, we received 145 applications in response to the RFP and made seven grants. An author has been supported to study a significant poet's collective and publishing house of the 1970s; a filmmaker to document the murals of Garhwal; a student of music to explore the Dagar *gurukul*; a filmmaker to examine the transformation of classical dance in Pakistan after Partition; a curator to research the role of family tradition in Indian miniature painting after Independence; a dancer to investigate the *Kshetranya padam* and its representation over the last two centuries; and a designer to delve into the distribution and design aesthetics of pamphlets and little magazines produced and sold from Battala and College Street in Kolkata. The projects will variously culminate in films, critical essays, exhibitions, books and photographs.

To offset the dominant English-language context of scholarship, we remain committed to supporting research and writing on the arts in regional languages. Our focus has been on Bengali and this will continue for the next three

years. Two grants were made under the Bengali Language Initiative in 2010-11. One grant provides supplementary support to enable a previous grantee to continue his research and write a book on the history of Bengali cartoons. The second supports research towards a travelogue and an audio-visual archive on the songs performed during Muharram in various districts of West Bengal. To broaden the language initiative and with a larger vision to initiate dialogue among researchers and artists working in different languages, we have commissioned research to map how IFA could play a constructive role within the Marathi language context. Based on the outcome of the research, IFA will formulate areas of strategic focus for a Marathi Language Initiative, which will be launched in the coming year.

IFA has been supporting conferences, seminars and workshops to stimulate and sustain conversations between various people with a stake in arts research in the country. A grant was made to Roja Muthiah Research Library, Chennai, for a conference focused on how archival collections have shaped the reconstruction of Tamil film history. The conference was attended by a dedicated group of film scholars, collectors, archivists and students. We also helped Shirley Abraham and Amit Madheshiya to present their IFA-supported work on the *tambu* talkies (tent cinemas) of Maharashtra to students and teachers of film studies, sociology, English literature and comparative literature at Jadavpur University in Kolkata last February.



ARTS RESEARCH AND DOCUMENTATION: GRANTS

1. Ajinkya Shenava, Mumbai

Rs 3,00,000 over eighteen months

For research into the Dhrupad tradition and its transmission within the Dagar gharana. The study will examine how notions of tradition, authenticity and the gharana are constructed through the processes of teaching and learning at the Dagar gurukul in Panvel. The complex guru-shishya relationship and hierarchical structures within music pedagogy will also be investigated. The project will result in a monograph and audio-visual documentation.

2. Rajiv Rao, New Delhi

Rs 5,00,000 over eighteen months

For the production of a film investigating the influence of politics and religion on the post-Partition evolution of classical dance forms like Kathak, Bharatanatyam and Odissi in Pakistan. The film will portray how Pakistani classical dancers have endured despite state censorship and the absence of critical audiences and institutional support, and how they have been received by their Indian counterparts. It will also examine questions about the authenticity and ownership of artistic traditions.

3. Shashwati Talukdar, Dehradun, Uttarakhand

Rs 5,00,000 over fourteen months

For a film on and photographic documentation of the murals in the Guru Ram Rai Gurudwara in Dehradun. The film will examine the relationship between the murals and their diverse viewers—the keepers of the shrine, art historians, restorers and worshippers—and explore how this rich repository of images reveals a history of power politics, syncretic religious practices of pre-colonial India and disparate painting styles between the seventeenth and nineteenth century.

4. Sonika Soni, Udaipur, Rajasthan

Rs 3,00,000 over one year

For research into the role of family tradition in Indian miniature painting in the post-colonial period. The researcher will examine the royal collection of the Mewar court in the City Palace Museum in Udaipur, which has paintings from the seventeenth century to the present, and analyse the impact that changing patterns of patronage, the closure of the *karkhana* (guild) and the demands of the market have had on families that have been painting miniatures for several generations. The project will result in an exhibition and a series of essays.

5. Justin McCarthy, New Delhi

Rs 3,00,000 over eighteen months

For research on the Kshetravya padam, a form of Carnatic music set to seventeenth century love poetry. The research will lead to a film exploring the representation of the Kshetravya padam over the last two centuries. The film will examine how the Kshetravya padam has been transmitted in independent India and how social and historical factors, particularly its association with the Devadasi tradition, have determined the position it now occupies in Carnatic music and the manner in which it has come to be represented in Bharatanatyam performances.

6. Jeronimo Maria Pinto, Mumbai

Rs 3,00,000 over one year

For research towards a book on Clearing House, a publishing collective started by four poets in Bombay in the mid-1970s. The book will also look at the emergence of Bombay's small press movement and the city's cultural and political ambience during that period. The primary source for the book will be the archive of poet Adil Jussawalla, the first publisher of

Clearing House, which consists of hundreds of letters exchanged between the poets of the collective, reviews of the books they published and their responses to these reviews, among other materials.

7. Mrityunjay Chatterjee, New Delhi
Rs 3,00,000 over eighteen months

For research towards a book on the production, distribution and design aesthetics of pamphlets and little magazines produced and sold from Battala and College Street in Kolkata. The researcher will analyse the distribution of these printed materials and how this is linked to the social class of the creator/designer as well as the intended viewer or consumer. A designer's sensibility will inform the resulting book, which will contain photographs of the little magazines and pamphlets and of the printing presses and materials.

8. Roja Muthiah Research Library, Chennai
Rs 2,52,000 over four months

For a two-day conference bringing together archivists, scholars, collectors and artists to examine the role of the archive in shaping the history of early Tamil cinema. The publication of the papers presented at the conference, along with an exhaustive filmography of Tamil films from 1930, will serve as a basic reference for further research.

BENGALI LANGUAGE INITIATIVE

9. Subhendu Dasgupta, Kolkata
Rs 3,67,000 over two years

For research on the history of Bengali cartoons from the late nineteenth century to post-Independence India. The resulting book will examine the development of cartoons from a discursive art form in early publications to a space for critical discourse on colonial domination, self-representation, and the process of modernisation.

10. Epsita Halder, Kolkata
Rs 4,18,000 over two years

For research leading to a travelogue on the songs performed during Muharram in various districts of West Bengal. The Muharram songs will be viewed as a part of a performative tradition that interprets and internalises the history of the Shia community. The recorded interviews and the songs will take the shape of an audio-visual archive.

Details of 'Baraha Avatar', a cartoon on British administration, published in *Basantak*, a journal of Bangla cartoons, in 1874.





NEW PERFORMANCE

This programme supports performance practices that extend beyond prevailing idioms and forms of performance and/or create new modes of presentation.

Two projects supported during the year enabled performing artists to strengthen their emotional and artistic associations with popular narratives and mythical characters. Bikaner-based Suresh Acharya received a grant to reconnect with the Mahabharata character, Karna, and represent what is suppressed and sidelined by the mainstream in current times. The impetus for the performance will be the acclaimed poem, *Rashmirathi* (The Sun's Charioteer) written by the eminent Hindi poet Ramdhari Singh 'Dinkar'. With the intention of presenting the performance as a *vachika abhinaya* piece, Suresh's theatre actors will interact with the *rammat* singers of Bikaner. The performance script will be developed through collective readings of *Rashmirathi*, reciting the poem in the *rammat* style and generating musical compositions created with *rammat* instruments.

Kathak dancer and choreographer Ashavari Mazumdar was also supported to develop a performance which would reflect on the other in contemporary society. Based on variant readings of the enigmatic character of Shurpanakha in different versions the Ramayana, the performance will create a movement vocabulary removed from what is found in traditional, Krishna-centric Kathak performance.

Another grant enabled four young theatre directors to break away from the familiar mode of directing productions based on written scripts and work together to devise a non-linear multimedia theatre piece in Marathi titled *Teechi Satra Prakarane*. The performance presented diverse directorial voices responding to contemporary identity politics in Maharashtra. A multimedia performance is also expected to emerge from our support for choreographer and dancer, Sujata Goel, who proposes to develop a performance titled *She Said She Was a Dancer*, wherein she will ask herself questions about her artistic identity, examine her relationship to contemporary dance as a mode of self-expression, and explore her own journey as a dancer.

To introduce new audiences to the performances that have resulted through our support, and engage in a public discussion on the larger issues that the nature of our funding has thrown up, IFA organised its second New Performance Festival in Kolkata in November 2010. The Festival presented four performances funded under the New Performance programme and one under the Extending Arts Practice programme. As Pramita Bose reported in *The Asian Age*, the Festival offered "a tapestry of unusual themes, unconventional performances, innovative ideas and scripts spanning across different genres and languages in performing arts sphere."

Scene from Aasakta Kalamanch's *Teechi Satra Prakarane*.
See also pages 10 and 33.

NEW PERFORMANCE: GRANTS

1. **Aasakta Kalamanch, Pune, Maharashtra**
Rs 2,95,000 over two months

For collaboration between four young directors to devise a Marathi stage adaptation of *Attempts on Her Life*, a play by Martin Crimp. The production will use mobile scenic design and multimedia images to explore the social and psychological complexities of the central character and examine the crisis of identity in contemporary society in Maharashtra.

2. **Sujata Goel, Auroville, Tamil Nadu**
Rs 2,76,000 over nine months

For the development of a solo multimedia dance performance titled *She Said She Was a Dancer*. Through a series of improvisations, a contemporary choreographer and dancer will explore her own journey as a dancer, ask questions about her artistic identity, and examine her relationship to contemporary dance as a mode of self-expression.

3. **Suresh Acharya, Bikaner, Rajasthan**
Rs 1,50,000 over two months

For preparatory research and workshops with *rammat* artists towards the creation of a performance script based on the acclaimed Hindi poem, *Rashmirathi*. Theatre actors will study different forms of *rammat* performances and undertake a thorough analysis of the poem. The eventual *vachika abhinaya* performance will feature orchestrated speech, a chorus, recitation of the poem in the *rammat* style, and musical compositions created with *rammat* instruments.

4. **Ashavari Majumdar, Kolkata**
Rs 3,00,000 over six months

For the creation of a solo performance based on Shurpanakha in the Ramayana, incorporating different readings of this enigmatic character—as a shape shifting *rakshasi*, a beautiful woman, and a victim of patriarchal norms—found in various versions of the epic. The performance will include new songs in Braj, a local dialect of Hindi and create a movement vocabulary extending beyond the traditional repertoire of Kathak.







EXTENDING ARTS PRACTICE

In 2010-11, this programme facilitated cutting-edge residencies, which nurtured emerging artists as well as helped strengthen independent arts institutions.

With IFA support for three editions of its India-India residency programme, the Bengaluru Artist Residency One (BAR1) has become an important platform for young artists in the country. The third residency enabled four artists to experiment with their individual practices of sculpture, sound art, painting and creative writing. The artists organised salons, interacted with the local artist community, and participated in several cultural activities across the city. The closing exhibition—which featured Budhaditya Chattopadhyay’s ambient sound art, Siddhartha Karawal’s outlandish sculptures moulded from everyday objects, Himali Singh Soin’s poetry performance and publications, and Bhuvaneshwari L N’s beautifully crafted three-panel woodcut canvases—demonstrated how an artist-run initiative like BAR1 can offer emerging artists the freedom to break out of pedagogical frameworks and extend their practice unfettered. Additionally, to negotiate its transition from a space for residencies to a space for nurturing artists’ projects, BAR1 hosted a roundtable discussion with other collectives in Bangalore to devise collaborative projects for the future.

The radical ALTlab photography residency in Goa was also conceptualised and supported under this programme. Hosted by the Goa Centre for Alternative Photography (Goa-CAP), the brainchild of P Madhavan (a 2007 grantee who created the first contemporary daguerreotype in India), this residency has already made some critical intervention into the context of contemporary photography practice in India. Four young photographers—Vidisha Saini, Chandana Gupta,

Shreyasi Kar and Ajit Bhadoria—were selected to work together for two months at Goa-CAP’s laboratory. They were offered the unique opportunity to freely experiment with a range of alternative photography and photo printing processes using various photo chemicals, materials and equipment.

Shreyasi Kar taught herself the photographic printing processes of albumen, cyanotype and salt prints for a photo series on ‘resurrection’. Vidisha Saini learnt the daguerreotype process and made daguerreotype plates towards enriching her work in portrait photography. To facilitate his photo journalistic practice, Ajit Bhadoria designed and experimented with pinhole cameras of varying sizes and created a photo series critiquing the impact of the mining industry on the Goan landscape. Chandana Gupta researched the unusual practice of Kirilian photography (a process that uses electricity, not light, to create a photograph) and built a rudimentary Kirilian apparatus to make a photo series on dead flowers from a Champa tree. At the closing exhibition, each of the artists in residence discussed their work processes and shared the ‘imperfect’ images they had created. Their multiple mistakes and failures in the laboratory compelled each of them to reexamine their own ideas of the perfect photograph. Inspired by the ALTlab experience, the resident photographers have created public platforms and exhibitions for the promotion of Goa-CAP’s work at the Matthieu Foss Gallery in Mumbai, and at ‘In Plato’s Cave’, a weeklong confluence of ideas on photography, in New Delhi.

Individual grants were made to theatre artist Zuleikha Chaudhuri, music composer Jatin Vidyarthi and illustrator M V Bhaskar to develop projects that challenge their individual artistic processes, engage interdisciplinarity and stimulate discourse on contemporary arts practice. For descriptions of these grants, see the next page.

EXTENDING ARTS PRACTICE: GRANTS

1. **Bengaluru Artist Residency One, Bangalore**
Rs 5,20,000 over four and a half months

For the third edition of the India-India residency programme, which nurtures collaboration and exchange among emerging Indian artists. Four artists from diverse cultural backgrounds and regions will spend three months at the BAR1 studios in Bangalore, developing individual artworks. The artists' work in progress will be exhibited at the end of the residency.

2. **Sunlight Trust, Goa**
Rs 4,11,500 over five months

For the ALTlab residency programme, which encourages photographers to experiment with alternative photography processes and materials. Four photographers concerned with form-based experimentation will come together for two months at the laboratory of the Goa Centre for Alternative Photography. Their image experiments will be exhibited at the end of the residency.

3. **M V Bhaskar, Chennai**
Rs 5,90,800 over two years

For the replication of the seventeenth century Ramayana murals of the Chengam Venugopala Parthasarathy temple on other media, including Kalamkari and digital animation. As an exploration of alternative forms of mural conservation, reconstruction and restoration, the relationships between the visual arts and animation, artists and filmmakers, conservators and the lay public will also be examined. This process will be disseminated via a multimedia website.

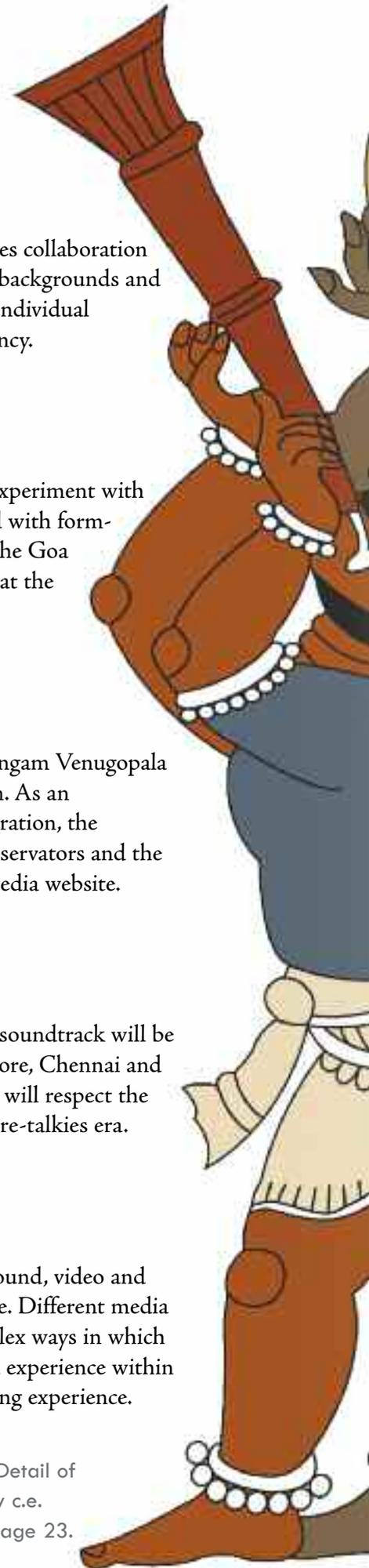
4. **Jatin Vidyarthi, Bangalore**
Rs 4,34,000 over twelve months

For the creation of a contemporary soundtrack for a silent Indian film. The soundtrack will be performed live alongside the film at a gallery or an old cinema theatre in Bangalore, Chennai and Pune. While attracting a newer and wider audience for the film, the soundtrack will respect the original 'silent' pacing and mood of the film in order to preserve the feel of the pre-talkies era.

5. **Zuleikha Chaudhuri, New Delhi**
Rs 4,99,000 over twelve months

For the development of *Relocate* in which text, spatial arrangements, light, sound, video and the body will be layered to blur the line between the visual arts and performance. Different media will be combined with elements of performance to reflect and contain the complex ways in which we experience the world today. By enabling spectators to locate their bodies and experience within the space of the installation, the artwork will interrogate the nature of the viewing experience.

Mural on the ceiling of Venugopala Parthasarathy temple, Chengam, Tamil Nadu. Detail of processional musicians leading Sita's palanquin on her return to Rama. 17th century c.e. Photography, tracing and photocomposite: D Samson and M V Bhaskar. See also page 23.





CURATORSHIP

Funded by the Jamsetji Tata Trust, the Curatorship Programme was initiated in April 2010 with the aim of building discourse around the discipline of curating in India. Over a period of four years, the programme will work in collaboration with four Nodal Centres—Khoj International Artists Association (KHOJ), New Delhi; Katha Centre for Film Studies (KCFS), Mumbai; Association of Artists, Academics and Citizens for University Autonomy (ACUA), Vadodara; and the Centre for Culture, Media and Governance (CCMG), Jamia Millia Islamia, New Delhi. These Nodal Centres are critically examining and energising visual art curatorial practice, film curatorial practice, and curatorial theory, and researching exhibition policy respectively.

ACUA's key concern is to formulate an academic curriculum for curatorial studies. Concepts and materials for the curriculum will be generated through five workshops across the country, which will facilitate dialogue between academics, interested participants and artistic communities. The curriculum will be finalised at a concluding colloquium. In 2010-11, workshops were held in Vadodara and Kochi. The workshops are being held outside the large metropolitan centres to ensure that the curriculum accommodates relatively 'side-lined' regions and their local concerns and issues.

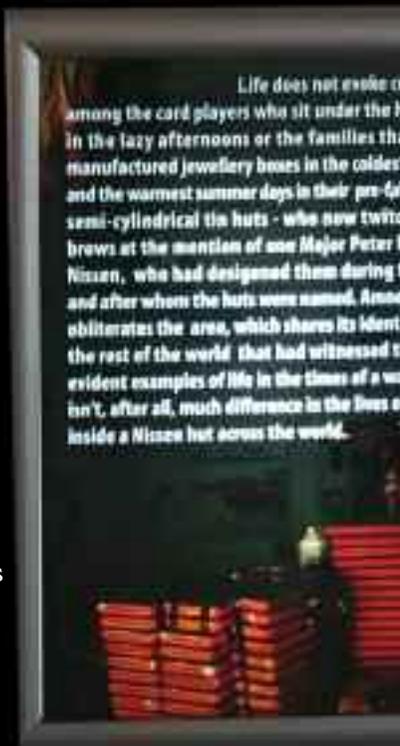
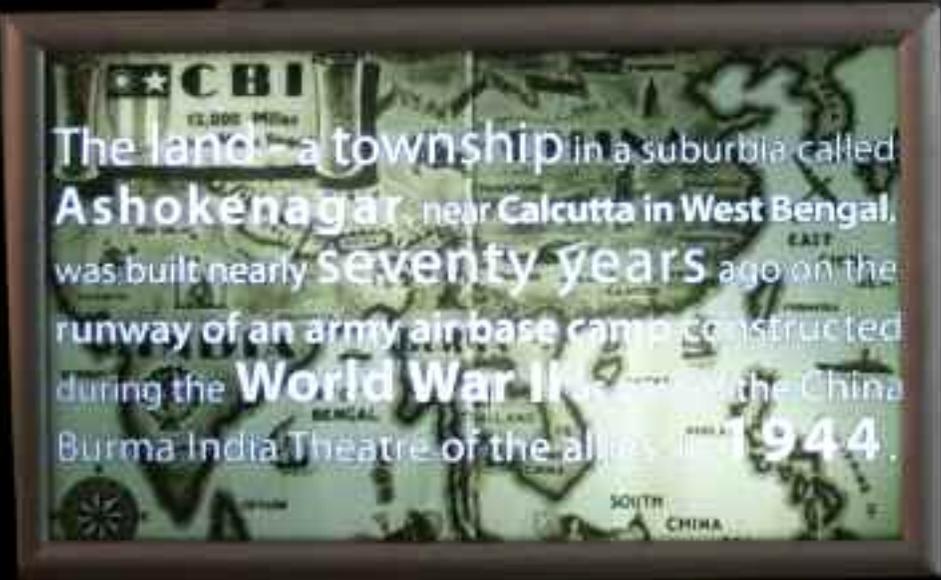
KHOJ organised a first-of-its-kind curatorial residency in New Delhi, which encouraged emerging curators to explore a model of curating that functions outside the white-cube paradigm of gallery exhibitions. Over a period of two months, the curators in residence, Gitanjali Dang and Oindrilla Maity, delved into the rich archive at KHOJ to

identify themes to curate process-based art practices. The resulting exhibitions engaged with the politics of representation and imagined new possibilities for engagement between artists and audiences.

KCFS conducted a workshop on film curatorial practice in Mumbai and hosted a five-day film festival curated by selected workshop participants. The workshop focused on creating an overall conceptual framework around film curatorial practice, investigating the relationship between the curator and the audience, and guiding discussions using film clips brought by participants. Selected participants developed curatorial packages with critical feedback being provided by KCFS staff and resource persons.

CCMG has embarked on a research project to understand exhibition/curatorial policy in the country and the changing relationship between the government and private art institutions. Research into government policies on exhibitions is being conducted through comprehensive baseline documentation, case studies, a timeline of exhibitions over the last ten years and media archiving and analysis. Additionally, the research team conducted a survey at the India Art Summit to understand how artists, curators, critics and gallerists perceive government policies. CCMG also collaborated with Pro Helvetia – Swiss Arts Council to organise a symposium titled 'Cultural Policy and Curatorship: Perspectives from Switzerland'.

Additionally, IFA organised and hosted the 6th Asian Museum Curators Conference in Delhi and Bangalore, in partnership with The Japan Foundation. The conference was held in



India for the first time and was attended by curators from Japan, Korea, Thailand, Malaysia, Singapore and India. The conference addressed the dialectic relationship between curatorial practice and spectatorship in Asia by investigating the politics of how curators today historicise collections, engage the mainstream and the alternative, and navigate design as an embedded technology and an

ideological apparatus. The interactions at the conference opened out possibilities of collaboration and joint programming between curators and institutions from different countries. The conference also brought to light important perspectives on the curatorial environment across Asia and provided pointers to how the formal museum context in India could be facilitated to change from within.

Tracing a Human Trail—Metaphors of the Frontiers: exhibition curated by Oindrilla Maity arising from the KHOJ curatorial residency. See also next page.

CURATORSHIP: GRANTS

- 1. Jamia Millia Islamia, New Delhi**
Rs 52,56,900 over three years and four months

For mapping exhibition policy in India during the twentieth century; documenting select curatorial experiences over the last decade; and analysing the evolving relationship between curatorial practice and public culture. The research processes and outcomes will be captured in an illustrated report. This will be followed by meetings between representatives of museums, art institutions and relevant government ministries, and independent curators, artists and critics towards the preparation and distribution of advocacy materials and a policy-oriented document.

- 2. Association of Academics, Artists and Citizens for University Autonomy, Vadodara, Gujarat**
Rs 46,23,000 over three years

For a series of five workshops across the country, followed by a colloquium, to conceptualise and design an academic curriculum for curatorial studies. The workshops will be held in smaller towns and cities to ensure that the proposed curriculum accommodates regional discourses, issues and concerns.

- 3. Katha, New Delhi**
Rs 26,40,000 over three years

For three workshops to train young film enthusiasts and film and art students in the theory and practice of film curation, each culminating in a film festival featuring curatorial packages developed by selected workshop participants. A reference library of film and books will also be created, and a website will offer access to the information and ideas generated at the workshops and festivals.

- 4. Khoj International Artists' Association, New Delhi**
Rs 23,99,000 over three years

For three curatorial residencies, an art writing workshop and an international seminar addressing critical issues of curating Indian art in a global context. These projects will facilitate the development of a model for practice-based curatorial training and encourage cross-cultural dialogue on curating practices.





ARTS EDUCATION

Initiated in 2009, Kali-Kalisu is a joint project of India Foundation for the Arts and Goethe-Institut/Max Mueller Bhavan, Bangalore, which focuses on the pivotal figure of the school teacher to take arts pedagogies into regular classrooms.

Twenty-five teachers, selected from among the nearly 400 that participated in earlier Kali-Kalisu training workshops, received advanced Master Resource Person training in June 2010 at Nrityagram in Bangalore. Thirteen organisations and five independent artists facilitated this 15-day residency, which afforded the teachers sustained engagement with a great number and range of artistic activities, and encouraged them to ponder complex theoretical questions about arts education. A core team of teachers has now been empowered as activists and ambassadors of Kali-Kalisu and are expected to further disseminate the Kali-Kalisu method and philosophy across Karnataka.

Day-long workshop sessions, guided by master facilitators and arts education specialists, were also held to enable the trained teachers to flesh out their preferred art form in their own classrooms. Teachers trained under Kali-Kalisu now conduct workshops for their colleagues, and have taken on the role of 'agents of change' in their communities and regions. The interactions and exchange of ideas among these teachers have kept the spirit of Kali-



Kalisu alive. A bilingual website is underway to disseminate the work of these teachers and connect with other interested individuals and institutions.

The second edition of the IFA-Goethe-Institut's Arts Education Conference was hosted at the National Gallery of Modern Art, Bangalore on December 10 and 11, 2010. The conference—with 20 speakers and 115 participants—enabled the voices from Kali-Kalisu and beyond to debate and discuss the important links between the arts and culture, development and education. Importantly, the conference brought to light various arts education interventions on the ground, especially those that have creatively wrought and harnessed partnerships among stakeholders. It catalysed conversations with broader Indian and international arts education activist communities that are engaged in the

continual dialogue of global and local realities, theories and practices.

Appreciating what Kali-Kalisu has accomplished in seven districts of Karnataka, Sarva Shiksha Abhiyan, Karnataka, signed an MoU with IFA to conduct similar arts pedagogy workshops for 50 teachers in Sirsi district. The enthusiasm generated by the week-long workshops has encouraged IFA to submit a proposal to government for a Master Resource Person training programme in the district.

We organised the first of a series of five regional arts education conferences on March 16 and 17, 2011 in Bidar. It attracted nearly 120 participants. These conferences, under the title 'Arts Education Conference: To Inspire, Analyse and Reinforce Kali-Kalisu', aim to transform Kali-Kalisu from a state-wide project into a state-wide movement. The conferences will facilitate dialogue among teachers and practitioners in Karnataka, inspiring new ideas and reinforcing the expertise gained under Kali-Kalisu. They are also expected to nurture and spur enterprise and initiative, apart from forging partnerships among the educational communities that are committed to arts education in local contexts.

IFA sees the Kali-Kalisu project as the staging ground for a longer term engagement with the arts and school education. Apart from consciously embedding the culture and momentum of Kali-Kalisu in Karnataka, IFA will look at a range of private and public stakeholders to adopt the Kali-Kalisu approach in other regions and educational contexts.

ARTS EDUCATION: PROJECT

Kali-Kalisu: Arts Capacity Building for School Teachers in Karnataka
Rs 41,98,532

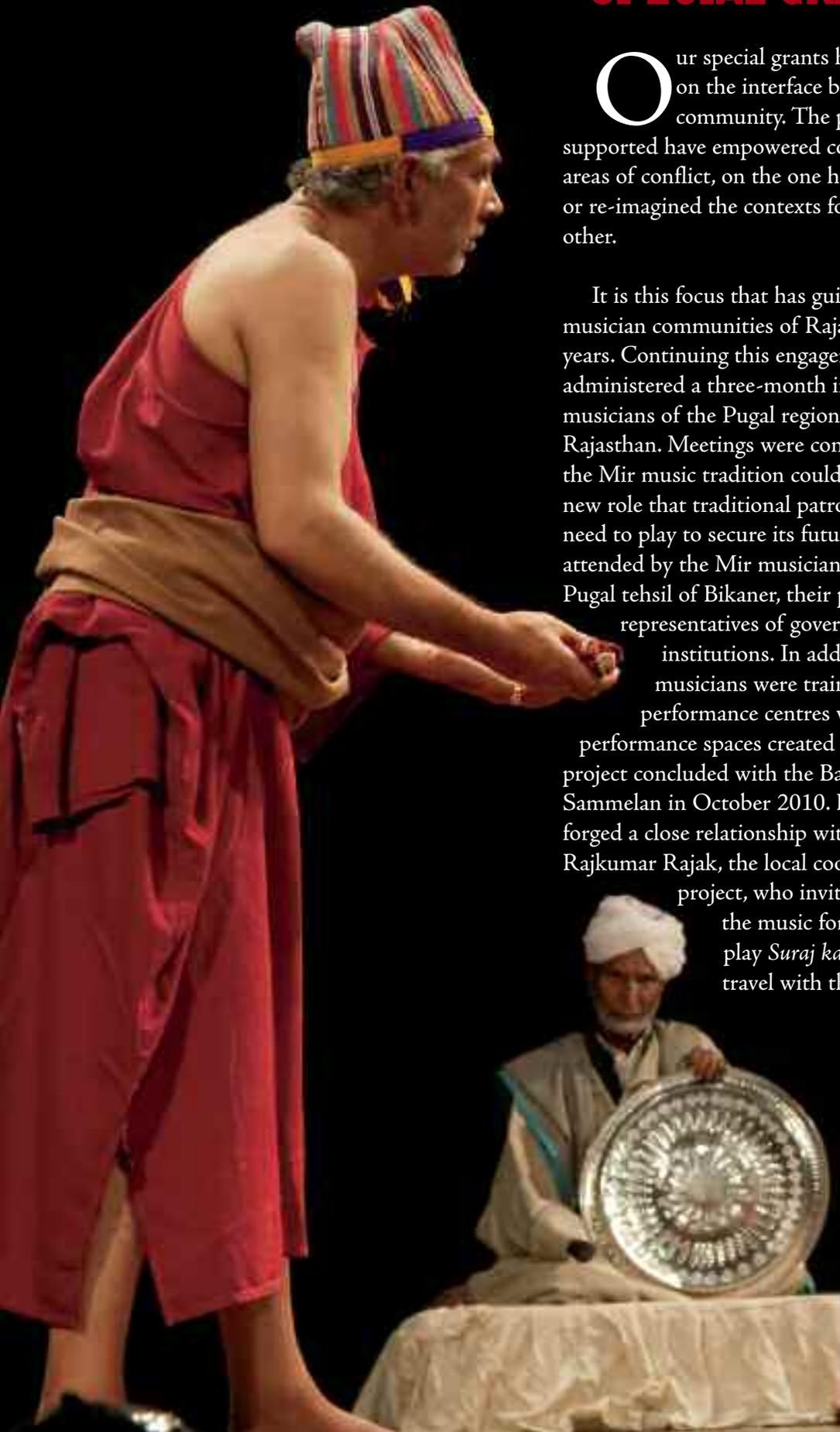
For an intensive and interdisciplinary residential workshop to train government school teachers to become Masters Resource Persons for arts education in Karnataka. This training will be followed by a series of one-day sessions to assist the teachers to translate their training into actual classroom practice. A two-day international arts education conference and a series of regional conferences for discussing best practices and key themes in arts education have also been planned.



SPECIAL GRANTS

Our special grants have remained focused on the interface between the arts and the community. The projects we have supported have empowered community art forms in areas of conflict, on the one hand, and strengthened or re-imagined the contexts for their practice, on the other.

It is this focus that has guided our work with musician communities of Rajasthan over the past six years. Continuing this engagement, we funded and administered a three-month initiative of the Mir musicians of the Pugal region in north-west Rajasthan. Meetings were convened to discuss how the Mir music tradition could be revitalised and the new role that traditional patrons of this music would need to play to secure its future. The meetings were attended by the Mir musicians of three villages in the Pugal tehsil of Bikaner, their patrons and local representatives of government and religious institutions. In addition, a group of young musicians were trained, existing performance centres were energised and new performance spaces created for the musicians. The project concluded with the Baba Farid Rang Mir Sammelan in October 2010. Further, the musicians forged a close relationship with theatre practitioner Rajkumar Rajak, the local coordinator for the project, who invited them to compose the music for his IFA-supported play *Suraj ka Satvan Ghoda* and travel with the production.



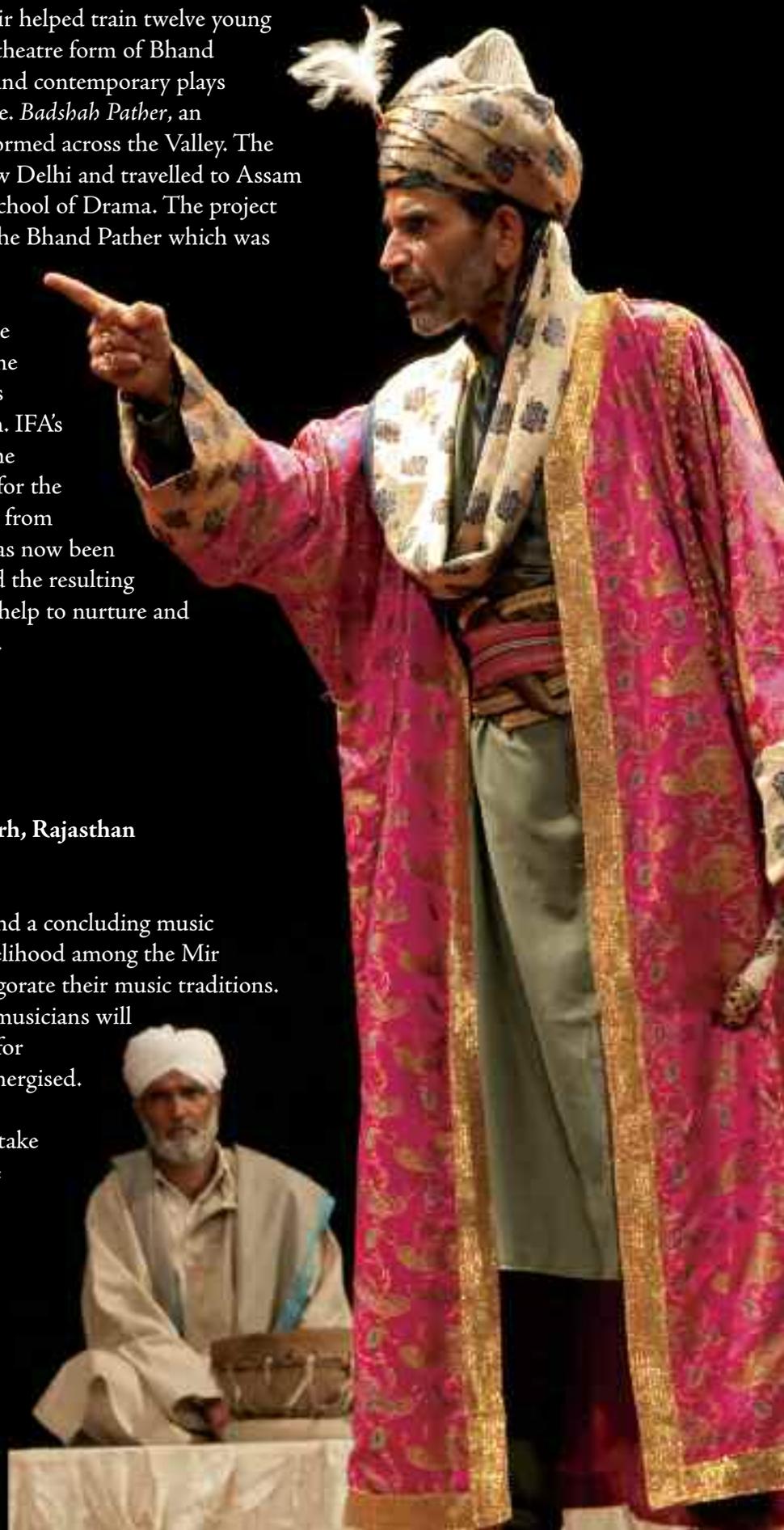
Our grant to Prayog in Kashmir helped train twelve young boys in the various aspects of the theatre form of Bhand Pather. Old Pathers were revived and contemporary plays were introduced into the repertoire. *Badshah Pather*, an adaptation of King Lear, was performed across the Valley. The production was also shown in New Delhi and travelled to Assam with support from the National School of Drama. The project culminated with a conference on the Bhand Pather which was organised in Akingam in collaboration with the Kashmir chapter of INTACH. This was the first time that the Bhands had come together with academics to discuss varied perspectives on the art form. IFA's grant has also paved the way for the establishment of a cultural centre for the Bhands in Akingam, with support from INTACH. Akingam, moreover, has now been recognised as a heritage village and the resulting increase in tourism will hopefully help to nurture and sustain the practice of the Bhands.

PROJECT

Mir Musicians' Project,
1 PB, 4 KPD and Chattargarh, Rajasthan
Rs 6,07,319 over three months

For training camps, meetings and a concluding music conference to address issues of livelihood among the Mir musicians of Rajasthan and reinvigorate their music traditions. The training of a group of young musicians will be strengthened and local centres for performance will be created and energised. Traditional patrons and the music community will be encouraged to take joint responsibility for keeping the tradition vibrant.

Performance of *Badshah Pather*, an adaptation of King Lear, by Bhand Pather artists. Photograph: Ram Rahman.



COMMUNITY ENGAGEMENT

IFA believes in encouraging wider public engagement with larger issues in the arts and the work we support. We organised and funded many more public presentations, workshops, festivals and conferences in 2010-11, while continuing to bring out publications relevant to the field. Our public outreach became less Bangalore-centric as we made a conscious effort to arrange public presentations in other cities.

We organised six grantee presentations during the year. There were two screenings of IFA-supported films in Bangalore: Merajur Rehman Baruah's *Nine Months* on the history, form, style and aesthetics of Assam's mobile theatre and Nishtha Jain's *Family Album* on how family albums can move from having purely personal meaning to possessing historical and archival significance. At another event in Bangalore, Gokul T G spoke about his





research on the cartoon strips of G Aravindan, and Savia Veigas gave a talk on the paintings of Angelo da Fonseca, who gave Christian art an Indian face in Portuguese Goa. In Delhi, Gargi Gangopadhyay described her research into nineteenth century children's literature in Bengal and Anusha Lal spoke about the Gati Summer Dance Residency. Shirley Abraham and Amit Madhesiya made a photo-presentation on the tent cinemas of Maharashtra at Jadavpur University in Kolkata. In Goa, we focused on grants that IFA had made locally, providing a platform for discussing Savia Veigas' research and the ALTlab residency offered by the Goa Centre for Alternative Photography.

Festivals bring together people from diverse fields and attract a wider audience. We have decided to organise IFA Film Festivals in different cities to showcase IFA-funded documentaries that have won awards and accolades over the years. IFA Film Festivals were held in Thrissur and Bangalore during 2010-11. IFA's second New Performance Festival was held in Kolkata in 2010. The Festival featured five IFA-funded stage productions and a dialogue around new modes of performance.

ArtConnect, IFA's bi-annual magazine, has not only acquired international readership but now also reaches people in small towns. In 2010-11, IFA chose to bring out two special issues of ArtConnect, which focused on the important discourse that has been generated through our programmes in arts education and the performing arts respectively. The first issue drew content from the IFA-Goethe-Institut Arts Education Conference held in 2009, and documented the Kali-Kalisku project in

Karnataka. The second issue discussed the journeys of some of our performing arts' grantees and was released at IFA's New Performance Festival in Kolkata in November 2010.

In January 2011, we released *Beyond the Proscenium: Reimagining the Space for Performance*, a publication underwritten by a grant from the Navajbai Ratan Tata Trust. *Beyond the Proscenium* explores how performing artists have conceived of space in performance, used existing theatre facilities imaginatively or created alternative spaces for performances. We hope this book will serve as an important resource for people invested in enabling, creating, programming and negotiating performance infrastructure in India.

To cultivate an online audience and to reach out to a different demography, IFA has been leveraging the social media in multiple ways. The quarterly IFA e-newsletter has been keeping a growing audience informed about the work we do in the arts, conveying news about our grantees, announcing our calls for proposals, new grants and fundraising events, and carrying interviews that provide diverse perspectives on the arts.

Our grants and initiatives, too, are engaging educational, research and arts communities more widely than before. All our programmes now give special attention to supporting residencies, seminars, conferences and workshops, which enable educators, critics, scholars, students and artists to connect in different ways towards strengthening arts pedagogy, research and practice in India.

MARKETING AND BUSINESS DEVELOPMENT

This was a very special year for IFA as we received two awards in recognition of our fundraising and institution building achievements over the years. IFA won the India NGO of the Year Award (medium category) administered by the Resource Alliance and supported by The Rockefeller Foundation. The award recognised IFA's role in setting good standards and practices in resource mobilisation, accountability and transparency. In addition, IFA's Deputy Director, Arundhati Ghosh was awarded the 'Global Fundraiser Award for an Individual' by the Resource Alliance International.

IFA raised Rs 195.82 lakh from diverse sources during the year. Of this, Rs 61.53 lakh came from fundraising events, contributions to our corpus, Friends of IFA and arts support activities. In addition, we received the second installment of Rs 71.97 lakh from the Jamsetji Tata Trust for our recently introduced curatorship programme, and Rs 44.77 lakh from the Goethe-Institut, Bangalore, to underwrite our ongoing arts capacity building project for school teachers in Karnataka and the second Arts Education Conference. The Ministry of Culture, Government of India, committed a generous grant of Rs 4 lakh towards our New Performance Festival in Kolkata.

We also attracted Rs 13.54 lakh in support of specific IFA grants. The Axis Bank Foundation continued to underwrite our grant to the Bharat Gyan Vigyan Samiti, which is using the visual arts to enhance the quality of elementary education in rural Karnataka. Support under this category was received from

several individuals as well. Anwar Siddiqi and Lord Khalid Hammed supported Taran Khan's research into Sufism in the lives of mofussil communities in the Awadh region of Uttar Pradesh, while Bhaskar Menon extended support to a performance grant made to Prabhat Bhaskeran. Dr Illana Cariapa underwrote a grant to Badri Narayan Tiwari for research and documentation of the Bhagait folk ballad tradition of marginalised communities in Bihar and Uttar Pradesh, and former IFA trustee, Tara Sinha, supported a conference on the role of the archive in shaping the history of early Tamil cinema.

IFA raised Rs 12.55 lakh through three theatre events. Sponsorship for these fundraisers came from many corporate sources—The Park Hotels, Kingfisher Airlines, ITC Royal Gardenia, DSW Investments and Prestige Constructions. We also helped Sobha Developers present the play *Broken Images* for their key clients. Significantly, corporate houses (The Park Hotels, Seagram Company Ltd and United Spirits) came forward to support public presentations by IFA grantees in Delhi and Bangalore. And support for two events came from an individual donor, Sandeep Singhal.

Increasingly, IFA has begun to receive in-kind support from various sources. This year IBM's Corporate Service Corps programme supported two of their employees, Katja Balle from Denmark and Mario Popall from





Germany, to help IFA build a Content Management System for our internal archive. We would also like to express our gratitude to the many individuals who have volunteered to assist with our events and projects.

IFA offered varied support to government agencies and corporations in 2010-11. We ended the year having worked with Bruhat Bengaluru Mahanagar Palike, Sarva Shiksha Abhiyan, Mindtree Ltd, Infosys Foundation, Sobha Developers and Sujaya Foundation. On behalf of the Udupi district authorities and Sarva Shiksha Abhiyan, Karnataka, IFA administered a first-of-its-kind Children's

Illustration from the Bangla little magazine *Thek*.

Festival in Udupi from October 18 to 21, 2010. Over 500 children and 30 teachers participated in the Festival.

Our *Donor Patron* and *Friends of IFA Circle* continue to be a source of sustained support for IFA. Many Friends of IFA have helped us in various ways, like raising monies to underwrite our fundraising events, supporting specific grants, connecting us with potential corporate sponsors, hosting IFA presentations and attracting new Friends. We ended the year with a total of 217 Friends. This year we called on this group to serve as

ambassadors through our *Friend Bring a Friend* initiative. We continue to receive new sign-ups and recommendations from our current circle of individual donors through this initiative.

In the coming year, IFA will focus on creating awareness for our work in Mumbai with the help of local partners and our individual supporters. We will also launch a Capital Campaign to raise funds to build a permanent office for IFA, which will also accommodate a multi-functional facility available to artists for rehearsals, workshops, sound recordings, film screenings, exhibitions and performances.



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

We have audited the attached Statement of Financial Position of India Foundation for the Arts as at 31st March, 2011, and the related Income Statement for the year ended on that date, both of which we have signed under reference to this report. These financial statements are the responsibility of the management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with the Auditing Standards generally accepted in India. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the Financial Statements are free of material misstatements. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the Financial Statements. An audit also includes assessing the accounting principles used and significant estimates made by the management, as well as evaluating the overall Financial Statement presentation. We believe that our audit provides a reasonable basis for our opinion.

We further report that:

- (i) We have obtained all the information and explanations, which to the best of our knowledge and belief, were necessary for the purposes of our audit.
- (ii) In our opinion, proper books of account have been kept by the Foundation so far as appears from our examination of those books.
- (iii) The Statement of Financial Position and the Income Statement dealt with by this report are in agreement with the books of account.
- (iv) In our opinion, the Statement of Financial Position and the Income Statement dealt with by this report have been prepared in all material respects in compliance with the applicable Accounting Standards.
- (v) In our opinion and to the best of our information and according to the explanations given to us, the Statement of Financial Position and the Income Statement together with the notes thereon and accounting policies attached thereto, give the information required, and also give a true and fair view:
 - (a) in the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2011; and
 - (b) in the case of Income Statement, of the excess of Expenditure over Income for the year ended on that date.



Gaganendranath Tagore's cartoon of Rabindranath Tagore, 'The Poet is Flying', published in 1921.

for **Thakur, Vaidyanath Aiyar & Co.**
Chartered Accountants

(V. Rajaraman)
Partner

Membership No. 2705

Place: New Delhi
Date: August 23, 2011

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2011

PARTICULARS	As at 31-03-2011 (Rs)	As at 31-03-2010 (Rs)
SOURCES OF FUNDS		
CORPUS FUND		
Opening balance	197,787,064	
Add: Contribution during the year	5,00,000	19,82,87,064
		19,77,87,064
SIR RATAN TATA TRUST – CORPUS FUND		
Opening balance	62,71,219	
Add: Interest income for the year	4,53,939	
Less: Expenditure for the year	4,00,000	63,25,158
		62,71,219
PERFORMING ARTS FUND		
Opening balance	2,35,80,753	
Add: Interest income for the year	9,20,738	
Less: Expenditure for the year	22,72,741	2,22,28,750
		2,35,80,753
NAVAJBAI RATAN TATA TRUST GRANT		
Opening Balance	4,04,959	
Add: Interest income for the year	32,604	
Less: Expenditure for the year	31,000	4,06,563
		4,04,959
GOETHE-INSTITUT/MMB GRANT		
Opening Balance	8,87,039	
Contribution for the year	44,76,983	
Less: Expenditure for the year	41,98,532	11,65,490
		8,87,039
JAMSETJI TATA TRUST GRANT		
Opening Balance	58,10,000	
Add: Interest income/contribution for the year	72,90,002	
Less: Expenditure for the year	56,92,910	74,07,092
		58,10,000
CAPITAL ASSET FUND	2,73,35,552	2,63,05,696
TOTAL	26,31,55,669	26,10,46,730
APPLICATION OF FUNDS		
FIXED ASSETS (Written down value)	2,73,35,552	2,63,05,696
INVESTMENTS (AT COST)	21,71,50,945	22,25,09,537
CURRENT ASSETS (NET)		
Current assets	1,70,38,613	
Less: Current liabilities	4,97,137	1,65,41,476
		2,54,40,984
ACCUMULATED DEFICIT/(SURPLUS)	21,27,696	(1,32,09,487)
TOTAL	26,31,55,669	26,10,46,730

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

- Expenditure and Income are recognised on accrual basis.
- Grants obtained by the Foundation to the extent utilised for revenue purposes are taken as income.
 - Grants disbursed by the Foundation are treated as expense and unutilised grants when received are treated as income.
 - Assets acquired are treated as expenditure as these are met out of the current year's income and the assets so acquired are shown notionally as fixed assets at cost less depreciation (straight line under the Companies Act) by contra credit to a Capital Asset Fund.
 - Since the entire cost of fixed assets is met out of revenue, depreciation is not charged to income and expenditure account separately.
 - Asset disposed off or written off are deleted both from the gross fixed asset and the corresponding Fund Account.
- Income from investment of dedicated grant funds is credited to the respective grant funds.
- Investments are shown at cost. The diminution in the value of investments, if any, is intended to be accounted for at the time of disposal, since in the normal course, the investments are intended to be held on a long-term basis. However, if, in the opinion of the management, the diminution in value is likely to be permanent, the same is provided for.
 - Residual balance in Premium paid and discount earned on investment of securities have been absorbed in the current year and adjusted in the interest income account.
 - Income from mutual funds (growth schemes) are accounted for at the time of redemption. If such investments are shifted from one fund to another, the income realised thereon is accounted for in proportion to the time the investment was held by the respective funds.
- Retirement benefits to officers and staff in the form of superannuation and gratuity are funded by means of policies taken with the Life Insurance Corporation of India. Leave encashment is accounted for on actual payment when leave is encashed since leave is not allowed to be accumulated beyond 60 days.

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2011

	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	1,25,95,183	81,47,461
DONATIONS, EVENTS & ARTS SUPPORT	67,51,350	1,18,63,537
INTEREST ON INVESTMENTS	1,65,78,439	4,41,02,851
MEMBERSHIP & SUBSCRIPTION	4,86,308	2,15,338
REFUND OF GRANTS DISBURSED UNUTILISED	3,31,411	2,52,156
MISCELLANEOUS INCOME	68,435	53,014
TOTAL	3,68,11,126	6,46,34,357
EXPENDITURE		
PROGRAMMES		
Arts research and documentation	33,92,790	21,19,112
Extending arts practice	17,06,900	19,87,000
Arts education	10,19,000	14,63,874
Special grants	6,07,319	4,62,000
New performance	27,63,741	13,61,500
Other programme costs	4,36,259	1,88,904
	99,26,009	75,82,390
NRTT Grant expenses	31,000	2,52,000
Goethe-Institut Grant expenses	41,98,532	44,43,575
JTT Grant expenses for Curatorship	56,92,910	0
	1,98,48,451	1,22,77,965
Less: Programme expenditure met out of own funds	72,53,268	41,30,504
	1,25,95,183	81,47,461
Less: Capital expenditure to be shown under Fixed Assets	49,600	0
	1,25,45,583	81,47,461
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	72,53,268	41,30,504
OPERATING EXPENSES	2,71,53,770	1,41,96,722
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	7,35,315	4,85,695
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	34,15,342	39,01,128
FIXED ASSETS ACQUIRED	1,60,028	90,850
BUILDING UNDER CONSTRUCTION	8,85,002	2,56,05,915
TOTAL	5,21,48,309	5,65,58,275
EXCESS OF (EXPENDITURE)/INCOME	(1,53,37,183)	80,76,082

INCOME APPROPRIATION STATEMENT FOR THE YEAR ENDED MARCH 31, 2011

ACCUMULATED SURPLUS: Opening balance	1,32,09,487	74,77,113
LESS: Grant Refund/Interest of earlier years taken as receipt in current year	0	(3,43,707)
ADD: EXCESS OF (EXPENDITURE) / INCOME FOR THE YEAR	(1,53,37,183)	80,76,081
	(21,27,696)	1,52,09,487
Less: Amount transferred to corpus fund	0	20,00,000
ACCUMULATED SURPLUS: Closing balance	(21,27,696)	1,32,09,487

B. Notes

- Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the fund having surplus investments.
- Grants committed and instalments pending disbursement is Rs 30,74,750, which includes Rs 3,00,000 pertaining to sanctions made in earlier years.
- Grant Refund/Interest of earlier years as shown in the Income Appropriation Statement represents refund of grants disbursed out of SRTT funds treated as income in the earlier years being credited back to the earmarked funds of the Trust along with notional interest earned on the refund.
- The income under the head 'Donations, Events & Arts Support' includes Rs 4,00,000 as grant from the Ministry of Culture, Government of India towards the event New Performance Festival. Rs 1,00,000 is still to be received out of the said Rs 4,00,000.
- Donations, Events & Art Support also includes a sum of Rs 2,00,000 being the award received by the Foundation for having been adjudged as the India NGO of the Year Award in the medium category instituted by The Resource Alliance – India.
- Membership and Subscription fee of Rs 4,86,308 includes Rs 50,000 received from an individual towards life membership of 'Friends of IFA'.
- Additions to Fixed assets acquired includes a sum of Rs 8,85,002/- towards expenses incurred on the construction of building in progress. Subsequent to March 31, 2011, a commitment to spend a further sum of Rs 173.13 lakh has been made.
- Operating expenses include a sum of Rs 1,15,00,000 being provision made towards Doubtful Recoverables and the credit has been shown net of it under Current Assets.
- Previous year's figures have been regrouped where necessary.



Performance of *Badshah Pather*, an adaptation of King Lear, by Bhand Pather artists.
Photograph: Ram Rahman

We acknowledge with gratitude the support of:

AMM Foundation
 Axis Bank Foundation
 Goethe-Institut, Bangalore
 Jamsetji Tata Trust
 Ministry of Culture, Government of India
 Sir Ratan Tata Trust
 The Ford Foundation

We thank all our Donor Patrons who have made general donations to IFA, contributed to our corpus, underwritten specific grants and supported events:

**Platinum Donor Patrons
 (Donations over Ten Lakh)**

Jamshyd Godrej
 Lavina Baldota
 Pramilla Malhoutra
 Saroj Poddar

**Gold Donor Patrons
 (Donations of Five to Ten Lakh)**

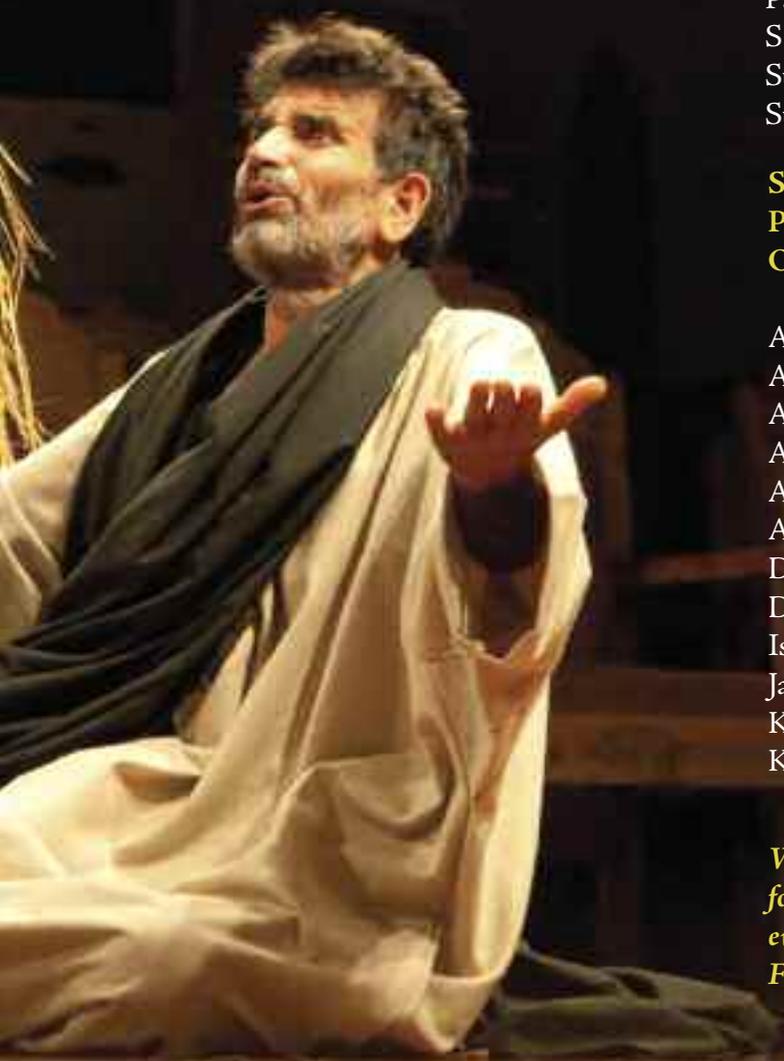
Abhishek Poddar
 Deepika Jindal
 Harish Bhartia
 Kalpana Raina
 Narotam Sekhsaria
 Pankaj Agrawal
 S N Agarwal
 Sudha Murty
 Sunil Kant Munjal

Silver Donor Patrons (Donations of One to Five Lakh)

Anjum Jung
 Anoop Sethi
 Anu Aga
 Ashish Dhawan
 Ashok Wadhwa
 Ashoke Dutt
 Devashish Poddar
 Dr Illana Cariappa
 Ishwar Bhat
 Javed Akhtar
 Kavitha D Chitturi
 K V Rao

Mohan Krishnan
 Mudit Kumar
 Neelesh Heredia
 Nikhil Poddar
 Pheroza Godrej
 Priti Paul
 Rashmi Poddar
 R K P Shankardass
 Rustom Jehangir
 Sandeep Singhal
 Shimi Shah
 Tara Sinha
 V G Siddhartha
 Victor Menezes
 Vijay Crishna
 Yogi Sachdev

We would like to thank all the individuals, foundations and corporations who have supported our events and other initiatives through the year as well as Friends of IFA for their support of our work.



BOARD OF TRUSTEES

Jaithirth Rao, *Industry*, Chairperson
Bina Paul Venugopal, *Cinema (From November 11, 2010)*
Chiranjiv Singh, *Civil Service*
Francis Wacziarg, *Commerce, Heritage Conservation*
Githa Hariharan, *Literature*
Ishaat Hussain, *Finance and Industry*
Jitish Kallat, *Visual Arts*
Lalit Bhasin, *Law (Till July 16, 2010)*
Piyush Pandey, *Advertising (From November 11, 2010)*
Prakash Belawadi, *Cinema and Theatre*
(From November 11, 2010)
Priya Paul, *Industry (From July 16, 2010)*
Nandita Palchoudhuri, *Arts and Crafts*
Ravi Nedungadi, *Finance and Industry*
Romi Khosla, *Architecture*
Shyam Benegal, *Cinema (Till July 16, 2010)*
M V Subbiah, *Industry*

PATRONS

Amitav Ghosh
Ustad Amjad Ali Khan
Ebrahim Alkazi
Lalgudi Jayaraman
Mrinalini Sarabhai
Naseeruddin Shah
Shekhar Kapur
Shyam Benegal
Syed Haider Raza
Raja Syed Muzaffar Ali



STAFF

Anmol Vellani
Executive Director

Arundhati Ghosh
Deputy Director

Sanjay Iyer
Programme Executive

Shai Heredia
Programme Executive

Ashutosh Shyam Potdar
Programme Executive

Anuja Ghosalkar
Programme Executive

Anupama Prakash
Programme Executive

Sumana Chandrashekar
Assistant Programme Executive

Mohit Kaycee
Assistant Programme Executive
(From April 19, 2010)

Menaka Rodriguez
Manager: Individual Contribution
Programme & Arts Services

Joyce Gonsalves
Manager – Events

Samarpita Samaddar
Public Relations Officer

Swar Thounaojam
Communications Officer
(From January 17, 2011)

Neelima P Aryan
Website Manager (From December 7, 2010)

T C Jnanashekar
Manager: Management Services

C Suresh Kumar
Deputy Manager: Management Services

Pramila Bai K K
Front Office Assistant

Savitha Sunder
Office Assistant (From June 10, 2010)

VISUALS: Courtesy IFA grantees.

COVER: Charcoal on paper by Siddhartha Kararwal, produced during his BAR1 residency, 2010.

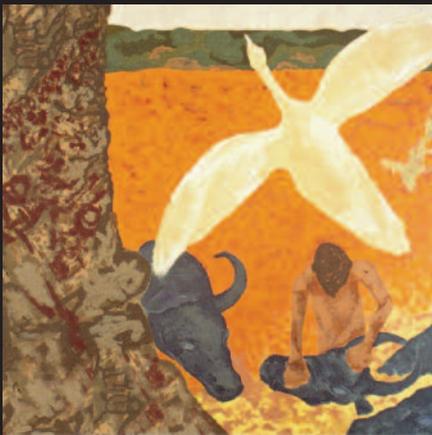
ENDPAPERS: *Shikaar The Hunt*: exhibition curated by Gitanjali Dang arising from the KHOJ curatorial residency.

DESIGN: Mishta Roy.

PRINTED AT: Manipal Press, Manipal.







India Foundation for the Arts

Apurva, Ground Floor, No. 259
4th Cross, RMV, 2nd Stage, 2nd Block
Bangalore - 560 094, India

Tele: +91 80 23414681/82

Fax: +91 80 23414683

E-mail: contactus@indiaifa.org

Website: www.indiaifa.org

I F A