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Sharanya Ramprakash, Grantee, Arts Practice Programme

FROM THE PERFORMANCE OF MONKEY AND THE MOBILE BY PERCH, WHICH EXAMINES THE IMPACT OF MOBILE PHONE TECHNOLOGY IN OUR EVERYDAY LIVES.

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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. IFA began supporting the arts in 1995 and has made over 440 grants disbursing Rs 22 crore since. This year is special to us as we rejoice in completing 20 years of celebrating the arts.

Our support has gone out to independent research and teaching institutions, cultural and development organisations, scholars and artists to facilitate critical research, cutting edge practice and education in the arts. We also act as a source of information and expertise to those in the arts community and beyond.

Mission

IFA enriches the practice and knowledge of, widens public access to, and strengthens capacities and infrastructure in the arts in India, by supporting critical projects and creating public platforms.

Vision

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 & Values

The arts are indispensable to individual and community well-being. Support for the arts should be widely accessible without prejudice to class, caste, language, religion, gender or sexual orientation. It is vital to encourage reflection on the arts as well as reflective arts practices. Transparency, mutual trust and the spirit of collectivism are cornerstones of arts philanthropy.
Sanchayan Ghosh delves into cultural forms and their relationships with landscapes in Bengal; Gayatri Kodikal investigates histories and whispers about Queen Ketavan in Goa through interactive board and screen games; Murugaboopathy seeks a new performance language by studying doll traditions in Tamil Nadu; and Shaunak Mahbubani with a group of artists narrates the stories of the 100-year old Mohan Building in Chikpet, Bangalore.

Our several projects in arts education where teachers and artists are working across government schools in far-flung districts of Karnataka enable students to make meanings of their immediate environments, connect what they learn in school with their lived experiences and explore their relationships with their communities and the world at large. Visual artist Arpita R G is working with children of a school in Shira to create a comic strip and a calendar of their community food recipes; theatre performer Sahana P is attempting to sharpen students’ awareness about their environment through street theatre; Subbulakshmi S, a teacher in a school in Mysores, is introducing innovative storytelling techniques in the classroom to enable children to incorporate their personal life experiences into what they are studying; and Ganapathi Hobildar, a teacher in a school in Kundapur, is helping migrant children from other states to come to terms with their sense of displacement through the arts. We also re-launched our training programmes for teachers this year across districts in Karnataka in order to deepen understanding of the role of arts in education.

In order for the arts to thrive we have attempted to create a strong infrastructure by building capacity among practitioners. A very significant step that IFA took the previous year was to conceptualize the Strategic Management in the Art of Theatre (SMART) initiative in collaboration with India Theatre Forum and Junoon. SMART aims to train individuals from theatre groups to think strategically, enabling them to function effectively within the constraints of their contexts. The first batch of nineteen diverse groups from across the country graduated last year after spending eight months in training and mentorship with some of the leading experts in the field. It was incredible to see the passion, deep sense of commitment, camaraderie and hope among these groups to make a difference in their worlds.

Last year marked the twentieth year of our existence—of supporting and celebrating the arts and culture in the country. In these decades we have been witness to multitudes of voices that have created many trajectories of histories, resulting in a treasure trove of enriched journeys. We decided that the best way to celebrate this twenty-year milestone was for us to commit to building an archive, parts of which would be made public. We have raised the funds needed, recruited expert professionals and started this new voyage which we hope will result in a useful resource pool for practitioners, scholars and the larger public.

Through the year we have connected with artists, scholars, arts lovers and audiences across the country with our grant showcases and IFA Open Houses, building conversations and debates on the meaning and relevance of the arts in our lives. These dialogues have examined processes, critiqued outcomes and raised further questions on the roles that the arts play in our lives during these difficult times. We consider ourselves extremely fortunate that many of these conversations have led to overwhelming support of our work this year by foundations, corporations and individuals.

As you look through our Annual Report this year, I wish you see, as I do, hope in these times. I believe you will find projects here that will lift your heart, fire your mind, raise your spirits. Please do share with us and our grantees what you think. Your words will strengthen our belief in the transformative power of the arts. It will be the wind beneath our wings.
It has been a very exciting year for the Arts Research programme which was freshly articulated after a review in the previous year. Moving away from the earlier focus areas, the programme now invites projects across the arts and humanities from researchers and practitioners who are keen to investigate marginalised or relatively unexplored areas; who intend to create spaces for dialogue between theory and practice; who offer new readings/frameworks of artistic practices; and who use interdisciplinary approaches to break new conceptual ground. The highlight of the year was the launch, implementation and dissemination of the programme in March 2015. We consciously encouraged projects in Indian languages other than English, so as to contribute to discourse in particular language contexts. Our active, pan-Indian networking in the field through the IFA Open House initiative, Focus Group meetings, and Grant Showcases resulted in an overwhelming number of proposals in various regional languages. We received over 300 enquiries that led to 121 proposals in response to our multilingual Request for Proposals. Of these, twenty-five were chosen for final evaluation. IFA made twelve grants in the Hindi, Kannada, Bengali, and English languages, covering a broad disciplinary spectrum that includes photography, literature, traditional and contemporary storytelling forms, contemporary performing arts, art history and visual arts. These projects will culminate variously in films, essays, websites, monographs, exhibitions and books.

In sum, the year marked a significant transition in our approach to the programme. We will continue to develop projects and forge partnerships and collaborations in different cities and towns in India, to ensure greater reach and public visibility for the work we support.

IFA is truly supportive of creative research in the arts. Its informality comes through in the helpful attitude of its project officers towards researchers and artists, and the way it has established a network of like-minded people. Its ability to avoid top-heavy bureaucratic procedure makes it a model for other funding organisations.

Lakshmi Subramaniam, Proposal Evaluator, Arts Research Programme

From research on Poothan Thira, the ritual and performance based art form from Kerala, by Sunita Sundar
Militant’s Funeral, a photograph from a forthcoming book by Sanjay Kak.

Photo Credit: AltAfQadri

Jayakrishnan Subramanian
Cuddalore, Tamil Nadu
Rs 4,00,000 over one year and six months

For research to develop a modern, metaphoric interpretation of classical Tamil poetry and an artistic depiction of the desert landscape of Palai in Sangam literature. It will result in a cinematic exploration that foregrounds the context of Tamil workers who have migrated to the Middle East.

Sanjay Kak
New Delhi, Delhi
Rs 4,00,000 over one year

For research on press photography as an emerging artistic practice in Kashmir. The researcher will work with a remarkable generation of contemporary photojournalists to excavate this cultural phenomenon, chronicling twenty-five years of endemic conflict in the Valley. The outcome of this grant will be a book.

Krut R
Shimoga, Karnataka
Rs 4,00,000 over one year and six months

For examining the differences between abridged performances of prasangas in Yakshagana and the customary full-length ones that continue through the night. The project will study the effects of this variation in duration on pedagogy and on the training of Bhagavatas and actors. It will also explore the conceptual and aesthetic concerns around the performance and viewing of the shortened form. The outcome will be a monograph.

Roma Chatterji
New Delhi, Delhi
Rs 4,00,000 over one year and six months

For examining the ways in which modern forms of storytelling and their traditional counterparts are turning to each other for new modes of expression, subjects and audiences to expand their practices. The research will focus on the works of the Chitrakar community of Medinipur, West Bengal and the Pradhan Gonds of Madhya Pradesh, and will also study recent collaborations between graphic novelists and folk artists. The outcome will be a monograph.

This grant was made possible with support from Titan Company Limited.

Zubeni Lotha
New Delhi, Delhi
Rs 4,00,000 over one year and six months

For research on the construction of identity by representation through photographic images—in particular, the photographs of the Konyak Nagas by ethnologist Christoph von Furér-Haimendorf, which are responsible for creating the Naga stereotype. The outcome will be an exhibition.

This grant was made possible with support from Titan Company Limited.

Arts Research: Grants

From a project by photographer Zubeni Lotha.

Photo Credit: Zubeni Lotha

Varma Boys 2, a photograph from a forthcoming book by Sanjay Kak.

Photo Credit: Shoikat Nanda

From a project by photographer Zubeni Lotha.

Photo Credit: Zubeni Lotha

This grant was made possible with support from Titan Company Limited.
ARTS RESEARCH: GRANTS

SARITA SUNDAR
Bangalore, Karnataka
Rs 4,00,000 over one year and six months
For research on one of the kshetra kalas—the Poothan Thira, a ritual and performance-based art form of the Mannan community in North Kerala. Using an auto-ethnographic approach, the researcher will create biographies of ten objects deemed significant to the art form, gleaned from conversations with ten community members. The outcome will be a photo-essay and a digital online exhibition.

USHAM ROJO
Imphal, Manipur
Rs 4,00,000 over one year and six months
For research on the aesthetic theory in the Anoirol, an ancient Meitei text on the art of movement, which has been abandoned by the mainstream performing arts discourse. The study will explore beliefs about past and future lives associated with ecological preservation, and the text’s deep-rooted animism. It will emphasise the critical need to read Manipuri dance through indigenous principles of discourse rather than through the prism of ‘foreign’ homogenising texts such as the Natyashastra. The outcome will be a monograph.

AISHIKA CHAKRABORTY
Kolkata, West Bengal
Rs 4,00,000 over one year and six months
For research into the history of contemporary dance in Bengal, through the journeys of feminist dancer-choreographers Manjusri Chaki Sircar and Ranjabati Sircar. Focusing on the social, political and personal histories of the dancers, the study will explore how they drew from medieval inheritances, colonial legacies and postcolonial promises to create new languages for dance. The outcome will be a monograph.

SANTHOSH KUMAR SAKHINALA
Hyderabad, Andhra Pradesh
Rs 4,00,000 over one year and six months
For research to excavate the formation of pedagogy in arts schools in Hyderabad. The researcher will explore how the pedagogy was forged by the individual journeys of artists trained at different art schools across India, who came back to Hyderabad and wove a network that linked the region with other cities. The attempt is to understand the arts practice of this region and its history, without participating in or challenging the national narrative. The outcome will be a monograph.

“I was encouraged by IFA’s care and support towards arts research and the grantees. It was a learning experience for me to be part of the discussion and questions around the research proposal; it helped me to clarify areas and points of research that one assumes will be comprehensible to others, and to structure the grant proposal by means of pointed questions.”
Santhosh Kumar Sakhinala, Grantee, Arts Research Programme
ARTS RESEARCH: GRANTS

**Ashok Maridas**
Bangalore, Karnataka
Rs 4,00,000 over one year

For a film that will depict, through a musical journey, the untold story of the members of the Savita Samaj community who've been playing the Nadaswaram for centuries. Using the instrument as a visual metaphor, the film will explore the socio-economic issues that have caused sweeping changes in their lives, and the agony of their loss of a great open-air music school.

*This grant was made possible with support from Titan Company Limited.*

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**Anuradha Mangatram**
Jind, Haryana
Rs 4,00,000 over one year and six months

For research into the progressive transformation of the ragini in Haryana through the expressions of women and Dalits. While studying the effects of the nineteenth-century reform movements and the freedom struggle on the social structure of Haryana, the researcher will focus on the experiences of women and Dalit writers and practitioners in the art form, their participation and social acceptance. The outcome will be a monograph.

*This grant was made possible with support from the Sir Ratan Tata Trust (SRTT).*

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**SanChayanghosh**
Shantiniketan, West Bengal
Rs 4,00,000 over one year and six months

For research into the visual arts and other cultural forms associated with the notion of representing the landscape of the Rahr (red soil) region of the district of Birbhum, West Bengal. Collective recollection is the researcher’s chosen methodology of documentation; the arts practices will be archived through dialogue via workshops at six locations with scholars and artists from the Rahr region. The outcome will be a book of images documenting the workshop processes.

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“My experience with IFA has been very encouraging. The pre-selection process and especially the orientation meeting really shed light on the complex layers of a dialogical and relational documentation process. My interaction with the other grantees and the presentation of the technical team especially helped clarify the framework of the methodology and the execution of the process. My thanks to the IFA support system.”

SanChayanghosh, Grantee, Arts Research Programme
This was the second year of the Arts Practice programme since it was launched in April 2014. We received over 300 enquiries of which about fifty were developed as proposals. We made ten grants during the year. One foundation-administered project enabled IFA to continue its work with the Mir musicians of Rajasthan. Our efforts this year focused on taking the programme across a broad spectrum of artistic disciplines: photography, contemporary dance, theatre, sound research, and filmmaking.

We supported theatre practitioners to stage performances, a dancer-choreographer to experiment with conceptual underpinnings of physical movements, and a researcher to develop pedagogy for puppetry. Two grantees attempted to counter the dominant understanding of history through their projects: one, by creating a game-art environment, and the other by mapping the acoustic dimensions of ancient monuments. All these projects are testimony to the principal directive of the programme—to encourage artists to critically question existing notions through their practice, and to constantly shape their practice through dialogue, critique and experimentation.

Alongside our support for specific individual or institutional projects, we continued to maintain our commitment to working closely with communities. Accordingly, we supported the Mirs in Rajasthan to create an environment that actively engages with their concerns.
ARTS PRACTICE: GRANTS

**UMASHANKAR MANTRAVADI**
Bangalore, Karnataka
Rs 4,00,000 over one year and six months

For aurally mapping two archaeological sites—Nagarjunakonda in Andhra Pradesh and Guruvayoor Temple, Kerala—by recording their ambisonic properties, as a pilot project for a larger exercise. The attempt is to challenge the dominant visual understanding of history of these sites and to study the effects of industrialisation on listening practices. In the larger exercise later, recordings for five more sites will be archived on a web platform, enabling users to recreate the listening experience of those sites. The expected outcome is a film on the process of the pilot project.

*This grant was made possible with support from Titan Company Limited.*

**AVIK MUKHOPADHYAY**
Kolkata, West Bengal
Rs 4,00,000 over one year and six months

For the creation of multiple artistic interpretations of Nabarun Bhattacharya’s novel Lubdhak. A graphic novel which will later serve as a script for a feature-length, stop-motion, animation film will be created in the process. Outcomes will include an electronic version of the graphic novel and a prototype of a short film for the animation.

*This grant was made possible with support from Technicolor India.*

**DEEPIKA ARWIND**
Bangalore, Karnataka
Rs 4,00,000 over five months

For the creation of a performance themed around narratives of the hair. Titled ‘A Brief History of Your Hair’, the performance draws upon personal, historical, political and gender narratives of the hair and uses humour, playfulness and fantasy to unpack questions of identity, androgyny, gendered beauty and the way these ideas relate to each other across cultures. The performance was premiered in March, 2016.

**PREETHI ATHREYA**
Chennai, Tamil Nadu
Rs 4,00,000 over two months

For the creation of a performance that explores the functioning body as contraposed to the performative and productive body. Primarily through the act of jumping, the project seeks to understand and engage with the body outside the frameworks of the performative, the competitive, the virtuosic or the aesthetic. The performance will be created by a team of ten people from diverse backgrounds in the arts, fitness and sports.

**SOURNYA SANKAR BOSE**
Midnapore, West Bengal
Rs 3,98,000 over one year

For artistically representing the untold private lives of veteran Jatra artists, photographed while performing their beloved characters in costume within their quotidian environments. While the photographs push the boundaries of documentation and performance, raising questions about history and authenticity, they are also witnesses of the transforming face of Jatra. The outcome will be an exhibition of these photographs where some Jatra artists dressed as characters will talk about their experiences.

*This grant was made possible with support from Tata Steel Limited.*

**GAYATRI KODIKAL**
Bangalore, Karnataka
Rs 4,00,000 over one year and six months

For the development of a game-art environment, by a moving-image artist, based on the speculations around the remains of Queen Ketevan of Georgia in Goa. Using archival materials, the project aims to question the legitimacy of proof in the reading of history, while experimenting with the limits of film, games and the digital media. The outcome will be an installation that will allow interaction between traditional board games and interactive screen games, ideally to be situated in a gallery.

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TRANSLATION

IFA’s grant for my research on dolls contributed towards the birth of my new play. With a diminishing number of institutions supporting artists, I see this as IFA’s effort to identify the right artists and allow them to travel with freedom and enthusiasm in their artistic journey. Their respect for my liberty and their leaving my path free from hurdles allowed me to research extensively and effectively.

Dr S Murugaboopathy, Grantee, Arts Practice Programme

BABA FARID MIR MUSICIANS PROJECT

Tonk, Rajasthan
Rs 9,50,000 over eight months

For a foundation-administered project, supporting an initiative in Rajasthan, that will bring together the families of Mir musicians and their patrons scattered across the Bikaner region, in an attempt to reinvigorate their musical tradition. A core team of senior and young artists along with their patrons will undertake a yatra across ten far-flung Mir villages to meet artists there and work towards spurring musical exchanges and community interactions as well as mapping performance opportunities within cultural festivals and events.

This project was made possible with support from Infosys Foundation.

Translation

This grant was made possible with support from Tata Steel Limited.

ANURUPA ROY
New Delhi, Delhi
Rs 3,75,000 over three months

For a puppetry workshop, over eighteen days, for eight participants from diverse artistic backgrounds, with Puran Bhatt, a traditional master Kathputli practitioner from Rajasthan. The third in a series of workshops, this is another step towards building a robust discourse and pedagogy for puppetry in India through intensive training, discussions and artistic exchanges between traditional and contemporary puppeteers and other arts practitioners who draw from puppetry in form, content or aesthetics.

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This project was made possible with support from Infosys Foundation.
Alongside grantmaking under the larger Arts Practice programme, we also launched the second edition of Project 560 this year with support from Citi India. We invited artists from across the country to engage with found spaces in Bangalore. An expert panel comprising Vivek Shanbhag (writer, novelist and playwright), Maya Krishna Rao (theatre actor and director), and Deepa Ganesh (senior journalist with The Hindu) evaluated the proposals and recommended six projects for grant awards. Grants were made to theatre practitioners N Mangala and S Ramanatha, writer and filmmaker Prathibha Nandakumar, visual artist Archana Prasad, dancer and actor Anuradha Venkataraman, and Shaunak Mahbubani of the artists’ collective Klastch.

Short performances, presentations and the sharing of works-in-progress dotted the three months from September to November 2015. The projects culminated in the four-day Project 560 Festival in Bangalore from December 10-13, 2015. The festival was flagged off with a seminar at the Rangoli Metro Arts Center at which the six grantees presented their creative processes and the challenges they faced. Along with them, three invited speakers—artists Manas Acharya, Tushar Joag and P Madhavan—described how they engaged with spaces in other cities. This brought up interesting comparisons between the projects in Bangalore and those in other cities, and provided a larger perspective on the many ways in which artists have been engaging with cities. Following this, there were performances and installations over the next three days across the city at venues that included the Government Museum, the Coffee Board, Vidyarthi Bhavan, B V Karanth’s house, Mohan Building, and under the Yeshwanthpur flyover.

We also organised eight art walks as part of Project 560. These walks, conducted by citizens of Bangalore, took enthusiastic participants through the lanes of Hanumanthanagar, M G Road, Ulsoor and Malleswaram as they engaged with the artistic spaces and practices of these neighbourhoods. As an extension of the physical walk, a series of ‘memory walks’ titled Nenapinangaladinda had artists from the city recounting stories and reflecting on the environment that nurtured the arts in Bangalore over the years. Veteran theatre actor and singer R Paramashivan interwove songs and stories, reminiscing about Bangalore’s vibrant theatre environment from the 1930s to the 1970s, while visual and installation artists such as C F John, Pushpamala N, Sheela Gowda, M S Umesh, Tripura Kashyap and Raghavendra Rao revisited the dynamic visual arts scene of 1970s and 1980s, Bangalore.
From the performance of Ghamaghamaabhavana, at Vidyarthi Bhavan, an old Bangalore restaurant, by N Mangala. PHOTO CREDIT: KARTHIK B J

RIGHT: From the performance of Unearthed Stories, at the Government Museum, Bangalore, by Anuradha Venkataraman. PHOTO CREDIT: ABHISHEK BISWAS

PROJECT 560: GRANTS

Project 560 2015 was made possible with support from Citi India.

MANGALA N
Bangalore, Karnataka
Rs 2,58,000 over three months

For a multi-sensory artistic experience at one of Bangalore’s old restaurants, the Vidyarthi Bhavan in Gandhi Bazaar. This artistic intervention will involve theatre, music and visual installations that reflect on the history of Vidyarthi Bhavan and attempt to make new meanings of the space in contemporary Bangalore.

ANURADHA VENKATARAMAN
Bangalore, Karnataka
Rs 2,00,000 over three months

For a dance and theatrical performance that engages with the psychological, sociological and political understandings of war and its diverse representations within the museum space. This performance will take place at the Government Museum, Bangalore.

PRATIBHA NANDAKUMAR
Bangalore, Karnataka
Rs 1,79,000 over three months

For a poetry performance, photo exhibition and installation tracing Bangalore’s long history of coffee cafes and the collective intellectual and creative space it provided for citizens, on the site of one of city’s old coffee shops, Kumara Bhavana, that is currently scheduled to be demolished.

SHAUNAK MAHUBANI
Bangalore, Karnataka
Rs 2,83,000 over three months

For a group of artists and designers to make a series of multi-disciplinary artistic interventions, including performances and installations, in Chikpet’s 100-year old Mohan Building, through an engagement with the multi-layered narratives of the space and its inhabitants.

S RAMANATHA
Mysore, Karnataka
Rs 2,56,000 over three months

For the creation of a performance inspired by the life and works of theatre legend B V Karanth that will take place at Karanth’s house in Girinagar, where he spent the last years of his life. There will also be two smaller performances as preludes to the final one.

ARCHANA PRASAD
Bangalore, Karnataka
Rs 2,06,000 over three months

For the installation of a structure similar to an old-fashioned telephone booth, under the Yeshwanthpur flyover, which will function as a story-telling machine that recaptures a rapidly transforming Malleswaram through recorded interviews of its residents.
PROJECT 560: CURATED WALKS

Exploring the diverse neighbourhood of Hanumanthanagar with Suresh Moona, Bangalore.

Exploring the architecture of Ulsoor with Prof Sathya Prakasha Varanashi, Bangalore. Photo Credit: Abhishek Biswas

Exploring the cultural heritage of M G Road with Archit Guha and Avehi Menon of the Centre for Public History, Bangalore. Photo Credit: Abhishek Biswas

Exploring the cosmopolitan history of Malleswaram with Dr J Sreenivasa Murthy, Bangalore. Photo Credit: Abhishek Biswas

Exploring the architecture of Ulsoor with Prof Sathya Prakasha Varanashi, Bangalore. Photo Credit: Abhishek Biswas
We made the highest number of grants under the programme this year: six were made to teachers and five to artists. The grants made to teachers were engendered by the connections forged through the Kali Kalisu network. Clearly, the field has recognised the value of Kali Kalisu trained teachers and is now opening up to seek support for their projects.

We received support from the Goethe-Institut/Max Mueller Bhavan, Bangalore for this programme. Also, with support from Titan Company Limited, we began a conversation with the tribal schools of the Swami Vivekananda Youth Movement and a few others around Hosahalli near Mysore, for a series of art-integrated training sessions for their teachers. TATA AIG also came forward to support the training of teachers in their own schools as well as in government schools.

In association with the National Council for Education Research and Training (NCERT), New Delhi, and Department of State Educational Research and Training (DSERT), Bangalore, IFA conducted a capacity-building training programme on arts integration for Master Resource Persons from July 22-31, 2015 in Bangalore. Fifty pre-trained government school teachers, DIET lecturers and administrative officers acquired and shared theoretical and practical knowledge and experiences during the programme. Our key resource persons were seven of IFA’s past grantees who had inspired their students through art-integrated pedagogical techniques in government schools. Three more training programmes were held between December 2015 and February 2016 at Kundapura, Shimoga and Mysore for teachers from ten districts. During the programmes, a series of discussions addressed key elements in bringing arts into the classroom and improvising new methods to enable efficient learning. The Kali Kalisu initiative under our Arts Education programme had started training workshops for teachers almost ten years ago, but we later stopped conducting them. Bringing them back as a core part of our programme this year enabled us to reconnect with teachers across the state.
**ARTS EDUCATION: GRANTS**

### GRANTS TO TEACHERS

**Gangadhara Naik**  
Kundapura, Karnataka  
Rs 1,00,000 over ten months  
For designing a series of workshops for the sixth-grade students of the Government Higher Primary School, Gandhinagar, on appreciating the forms of poetry known as Chutuku, Kathana and Ashaya.

**Ganapathihoblihar**  
Kundapura, Karnataka  
Rs 1,00,000 over ten months  
For helping organise a series of arts and afterschool programmes as extended engagements for students who have migrated from other states, in grades four to nine, of the Government Model Higher Primary School Byndoor, Kundapura Taluk, Udupi. Using Yakshagana, poetry, dance, theatre and the visual arts, the project seeks to encourage self-directed learning while dealing with displacement.

**Lakshminarayana T**  
Bangalore, Karnataka  
Rs 1,00,000 over ten months  
For the creation of a supportive environment for eighth and ninth grade Urdu-speaking local students of the Government Urdu High School, Devara Jeevana Halli, to develop positive self-identity through studying their own histories and cultures through the literary arts, music and visual arts. Non-local students will also be encouraged to participate so that they can appreciate the culture within which the school functions.

**Subbulakshmi S**  
Mysore, Karnataka  
Rs 1,00,000 over ten months  
For integrating into classroom teaching, ‘Talk Story’, a storytelling process by which students and teachers from first to seventh grade, of the Government Higher Primary School, Thonachikopa, will incorporate their personal life experiences into the study content. This will enable them to grasp the meaning and relevance of the curriculum in their everyday lives.

**Vanitha R**  
Dharwad, Karnataka  
Rs 1,00,000 over ten months  
For the building of a pedagogic process for students in grades eight to ten, of the Government High School in Kuruvinakkoppa, Kalaghatagi, through the principles and application of design practice, using materials from textbooks, vibrant art forms in the locality, and the natural environment surrounding the school. This project seeks to instil the ability to think through problems and seek solutions using the discipline of design.

### GRANTS TO ARTISTS

**Gururaj L**  
Koppala, Karnataka  
Rs 1,00,000 over ten months  
For a grant to extend his earlier project, to enable students across grades at the Government High School Jahagira, Gudadaora to work towards a folk theatre performance. While they will learn various art forms from local artists and communities, this project will bring together the entire school (including teachers, parents and school administration) to strengthen the relationship between the school experience and community lives.

**Arpita R G**  
Bangalore, Karnataka  
Rs 1,48,000 over one year  
For a series of comic strips and a calendar of community food recipes, using culinary practices that find their way into songs and stories. The project will involve seventh grade children from a government school in Ramalingapura, Bukkapatna, Shira.

**Meeta Jain**  
Bangalore, Karnataka  
Rs 1,50,000 over one year  
For the creation of an archive of lost traditions and rituals, through a mapping of the history and culture of Sulthanpet village. The project, in collaboration with Bakul Jani, will involve the children of the Government Primary School, Sulthanpet, near Nandi Halli, Chikkaballapura.

**Nirmala Ravindran**  
Bangalore, Karnataka  
Rs 1,50,000 over one year  
For the building of a pedagogy, through theatre practice, of re-interpreting existing stories as well as creating new ones, from the perspective of a child. The project will involve children of the Government Primary School in Siddapura- Tubrahalli, Bangalore.
TRANSLATION
It’s a false assumption that children are not capable of writing anything other than class notes, homework and tests. The creative possibility of children’s writing is abundant. It is through their writing that we can understand their ways of thinking and the directions in which they are growing.

S Kaladhar, Grantee, Arts Education Programme

From a project by Meeta Jain and Bakul Jani, with the children of the Government Primary School, Sulthanpet village, Chikkaballapura, Karnataka. PHOTO CREDIT: BAKULJANI

**GRANTS TO ARTISTS**

**SAHANA P**
Hospet, Karnataka
Rs 1,50,000 over one year

For support towards workshops using the medium of street theatre to sharpen students’ awareness about their contexts, and build social and self-management skills. The project will involve eighty students, in grades eight to ten, of the Sardar Patel Memorial Higher Secondary and High School in Hospet, Bellary.

**RAHESH NARAVINARAO**
Bangalore, Karnataka
Rs 1,50,000 over one year

For support towards a series of exercises in the visual arts—drawing, painting and design—and storytelling, to sensitise students to their environment. The project will involve forty students, from grades six and seven, of the Government Model Primary School in Hesaraghatta, Bangalore.

**ramesh narayanarao**
Bangalore, Karnataka
Rs 1,50,000 over one year

For support towards a series of exercises in the visual arts—drawing, painting and design—and storytelling, to sensitise students to their environment. The project will involve forty students, from grades six and seven, of the Government Model Primary School in Hesaraghatta, Bangalore.
Art institutions in the twenty-first century should be catalysts that act as bridges between the local and the global. IFA has succeeded in connecting popular and experimental practices, and is democratic in scope and enriches global dialogue.

Anu Menda, Managing Trustee, RMZ Foundation

Mysel Mohan 1989: installation project at the site of a 100-year old building in Bangalore by the Klastch Collective.

Photo Credit: Shikovawc Saran
This was an important year for the Archival and Museum Fellowships as the Sir Ratan Tata Trust (SRTT) agreed to generously support seventy per cent of the funds required for this initiative, for three years beginning September 2015.

It was an important year also because it saw the opening of three significant exhibitions, which formed the first set of outcomes from fellowships that had been made the previous year. *Kargil: Crossroads of Trade & Culture* at the Munshi Aziz Bhatt Museum of Central Asian and Kargil Trade Artifacts in Kargil curated by Latika Gupta opened in June 2015 to a large audience, opening up the possibility for a permanent museum space. The exhibition *aatot dor – Unbroken Thread: The Banarasi Brocade Sari, At Home and in the World* curated by Abeer Gupta and Suchitra Balasubrahmanyan, inaugurated by designer Ritu Kumar and Jaya Jaitley, opened at the National Museum, New Delhi in February 2016. A selection of Banarasi saris from the National Museum collection formed the core of this exhibition and provided a springboard for the exploration of the sari as both a textile for personal adornment and a cultural artefact produced, circulated and consumed at home and in the world. Moushumi Bhowmik and Sukanta Majumdar’s *Time upon Time: Arnold Bake in Bengal* opened at the Kala Bhavan in Shantiniketan in March 2016; it was not only on the work of Arnold Bake, the Dutch ethnomusicologist who spent time in Shantiniketan in the 1930s, but also about the time in which he lived, the people who surrounded him, their sounds and silences.

IFA made one individual and three institutional fellowships this year. The Archival Fellowships were made in collaboration with the Asia Art Archive (AAA) and the Archives and Research Centre for Ethnomusicology (ARCE) of the American Institute of Indian Studies, Gurgaon. In our efforts to reach out to archives and museums outside of the visual arts, the projects at ARCE will be our first ever work with a sound archive. As the subject of ‘sound studies’ is still relatively new in India, we hope these fellowships will pave the way for a better understanding of the sonic field through archival and experiential interventions.

In keeping with IFA’s remit of working with India’s north-eastern region, we have also made an individual archival fellowship to musician Rongili Biswas to work with the Hemango Biswas archives.

We have already started conversations with two other institutions, the Indira Gandhi Rashtriya Sanghralaya (IGRMS) and the Kerala Museum, for new fellowships in the coming year.
ARCHIVAL & MUSEUM FELLOWSHIPS

VINOD VELAYUDHAN
Vadodara, Gujarat
Rs 2,00,000 over ten months

For the construction of a data visualisation prototype to expose and make readable the information that is layered in text-based data in Professor Jyoti Bhatt’s photographs and other associated materials, from his series Living Traditions that forms part of the Asia Art Archive. For nearly four decades Professor Bhatt has been documenting India’s ‘living traditions’—the arts, crafts and daily lives of people across the country. This project will draw on his photographs, notes, sketchbooks, diaries, audio interviews and articles.

SHUBHASREE BHATTACHARYYA
New Delhi, Delhi
Rs 2,00,000 over one year

For working with the audio-archives at the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies, Gurgaon. The research will cover ‘work music’ practices in India, scattered across genres such as agricultural songs, boatman’s songs and grinding songs. It aims to construct a framework into which these genres can be categorised, and create ‘listening experiences’ for an audience unused to listening.

PRIYA SEN
New Delhi, Delhi
Rs 2,00,000 over one year

For working with the audio-archives at the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies, Gurgaon. The research will investigate the narratives and conversations around oceanic routes, especially the music of the Siddhis in Gujarat, and that of the indentured populations from eastern India and UP who migrated to Mauritius, Fiji and Trinidad.

RONGILI BISWAS
Kolkata, West Bengal
Rs 2,00,000 over one year

For a fellowship that enables research into the archives of Hemango Biswas with particular focus on the music, communication and collaboration between the two icons of the Assam IPTA movement: Hemango Biswas and Bhupen Hazarika. The research will focus on the period when linguistic riots took place in Assam in the 1950s and 1960s, and unearth the important contribution that these musicians made in confronting the conflict. The outcomes will be a monograph, and a CD/DVD recording of three important songs with genre-specific instruments and other political songs by Biswas and Hazarika.

At the Tata Trusts, we were aware that a lot of museums/archives/collections struggled with making the best of what they had. Partnering with IFA and placing practitioners/curators within these collections seemed the right way to address this, one that would animate collections and inform the practice of the artist/curator. That symbiotic resonance of the programme resounded through the partnership of IFA and the Tata Trusts, an understanding that the best results would be achieved thus—for both activator and the activated, a strengthening of the arts, by the arts. IFA is one of the few organisations that support individuals and programmes with no interference in their artistic expression, which is why their presence is so vital!

Deepika Sorabjee, Senior Program Officer, Media Art & Culture, the Tata Trusts
The IFA Archive

The year 2015 marks the twentieth year of IFA supporting projects that speak for our country's staggering diversity in its arts practice, education and research. IFA has supported work across disciplines and genres, and in turn it has become a rich repository of artistic reflections, questions, and engagements with our shared histories. This journey over 450 grant projects is a treasure trove for artists and scholars across the world. However, all this material is scattered across the IFA office, which might make the treasure hunt exciting but also rather inconvenient! Therefore we decided to create an orderly IFA archive—both physical and digital—and open up some of its contents to the public.

This archive will be a witness to the multiple histories of the arts and culture in India, its turns, shifts and fractures. While providing us with a narrative of an independent grantmaking body, the archive will also enable artistic and curatorial interventions, becoming both canvas and stage for multiple interpretations. It will enable us to access the work of the many marginal, mainstream, silent, loud, and whispered voices from the larger linguistic, geographical, cultural, and other communities that envelop and contextualise us. If one delves into this material imaginatively, there will emerge multiple possibilities for a deeper understanding of a shared history of the arts.

However, much work needs to be done, and this includes identifying the gaps in the materials on hand, contacting past grantees for permission to make some parts of their work public, structuring and framing the logic of the archive, building and implementing software systems, and ensuring that there are enough resources for creating the archive. We are delighted that the Lohia Foundation spearheaded by Aarti Lohia has generously committed to supporting the building of this archive over the next four years. We look forward to this new journey that we have undertaken.

IFA has a remarkable relationship with the ideas it chooses to support. It does not simply end with the announcement of the grant; they really want to help sharpen our ideas. The continuing feedback, including the face-to-face interactions made at the very exuberant Grantee Orientation meetings, all go towards firming the surface beneath what is always, and must remain, the fragile grounds of discovery.

Sanjay Kak, Grantee, Arts Research Programme

As a responsible corporate citizen, Tata Steel has supported initiatives championing the cause of arts. Our support to IFA is aimed at nurturing efforts to revive art forms like puppetry and moving image art, as well as raising public awareness and educating people on art and culture. IFA has done commendable work in supporting and sustaining art and artists across India over the last two decades and we are happy and honoured to have associated with them.

Biren Bhuta, Chief CSR, Tata Steel
IFA continued its engagement with the Strategic Management in the Art of Theatre (SMART) programme as a managing partner along with Junoon, in collaboration with India Theatre Forum this year. As the first programme of its kind in India aimed at equipping theatre professionals to think strategically about their work, SMART received critical acclaim from the theatre community and created both enthusiasm and excitement in the field. The key role that IFA played in conceptualising and implementing it was deeply appreciated. Participants felt that IFA is not just a funding body, but a part of the field, sharing its challenges. They appreciated IFA’s intense investment in arts practice in the country.

In the past year, Phase II of the programme, the six-month Mentorship period, commenced, with the first batch of SMART 2015 comprising twenty-nine participants from seventeen theatre groups working on their strategic planning for the next three years, under the guidance of their assigned mentors. The Mentorship period culminated in August 2015 in Phase III, a two-day Final Workshop in Mumbai, where the participants presented their final strategic plans to mentors, facilitators, participants and invited guests such as Sadanand Menon, Samik Bandopadhay, Satish Alekar, and the external evaluator for the programme Ashoke Chatterjee. At the end of the Final Workshop at a well-attended, well-publicised ceremony at Goethe-Institut/Max Mueller Bhavan, Mumbai, the first batch of SMART graduated and next year’s programme was announced.

At the SMART Core Team meeting, after a detailed discussion and review of the internal and external feedback, it was decided that the SMART Course would run every other year. A three-day SMART Conclave will be organised in alternate years to present the lessons and experiences of arts management in theatre before a larger audience of theatre practitioners. This, we hope, will result in a confluence of ideas and a reservoir of pooled knowledge that can augment the SMART Course as well as instil in the community a deeper understanding of, and interest in, management.

SMART 2015 programme was supported by Royal Norwegian Embassy, Goethe-Institut/Max Mueller Bhavan – Delhi, Bajaj Foundation and Infrastructure Leasing & Financial Services Limited (IL&FS).
GRANTEE ORIENTATIONS

Grantee orientations are usually intense and exciting days at IFA. Their objective is to acquaint the grantees with the nature of IFA’s programmes and the functions of its various departments, and connect them to staff members as well as to other grantees.

We usually organise two grantee orientations every year, but this year we had four, since we made more grants than previously. The meeting on October 7, 2015 was dedicated exclusively to the grantees of our Project 560, which has a specific focus on the city. Other grantees who received support under different programmes were invited to share their work and experiences of applying to IFA, on April 28-29, 2015, November 19-20, 2015, and February 4-5, 2016. We decided to increase the number of these meetings to provide every grantee appropriate space to talk about their work.

Grantee orientations give IFA staff an opportunity to learn about the different projects firsthand, and build relations among grantees and between them and IFA; they also help us get critical feedback so that we can enhance our reach and ways of communicating with the field. These invigorating interactions reaffirm our deep commitment to a dialogic relationship with the field and help us acquaint ourselves with different artistic constituencies so that we can think of innovative ways in which IFA could support interesting arts projects in different cultural and geographical regions.

OPEN HOUSE

The IFA Open Houses have been a part of our continued efforts to reach out to diverse artistic and linguistic contexts in an attempt to make ourselves more accessible to communities across the country. These Open Houses have helped us build partnerships and networks with artists and arts organisations towards establishing a deeper relationship with the field. This year, Open Houses were held in Hyderabad, Guwahati, Shillong and Madurai.

May 3, 2015
In Guwahati at the Assam State Museum with Programme Executive Shubham Roy Choudhury

June 13, 2015
In Hyderabad at Lamakaan with Programme Executive Tanveer Ajsi

November 14, 2015
In Shillong at the KJP Assembly Hall with Programme Executive Shubham Roy Choudhury

February 22, 2016
In Karumattur, Madurai at the Arul Anandar College with Programme Executive Sumana Chandrashekar

Besides this, our Arts Education programme has offered us ample opportunities to connect with artists and arts institutions in the interior parts of Karnataka in the districts of Udupi, Dakshina Kannada, Uttara Kannada, Sirsi, Koppal, Belgaum, Gulbarga and Dharwad.

It was great fun and stimulating to connect with the IFA team and other grantees at the orientation meeting! Not only did it give me an opportunity to relook at my own project and question the premises I had made, but it also helped place my project against a larger framework of enquiries across geographies and cultural landscapes.

Sarita Sundar, Grantee, Arts Research Programme

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Sarita Sundar, Grantee, Arts Research Programme
IFA organises multiple grant showcases—presentations, performances, film screenings and panel discussions—across the country every year to spread awareness and encourage public engagement with the arts as well as to raise support for our projects. As part of our outreach this year we partnered with many cultural institutions to showcase our grants and projects through thirty-four events across the country, including in Bangalore, Kargil, Mumbai, Kolkata, Delhi, Hyderabad, Chennai and Dharwad. Some of the institutions that we partnered with were Lamakaan and Hyderabad Urban Lab in Hyderabad; Arul Anandar College in Madurai; G5A in Mumbai; Rangayana in Dharwad; and Christ University and Mount Carmel College in Bangalore. Among our audiences, besides scholars, researchers and artists we had students, journalists, business professionals, homemakers, philanthropists and many others who are passionate about the arts.

June 13, 2015

IFA in collaboration with Munshi Aziz Bhatt Museum of Central Asian & Kargil Trade Artifacts presented Kargil Crossroads of Trade and Culture, an exhibition curated by Latika Gupta at Munshi Aziz Bhatt Museum of Central Asian and Kargil Trade Artifacts, Kargil. This exhibition was an outcome of a Museum Fellowship to Latika Gupta.

June 13, 2015

IFA organised a grant showcase in collaboration with Lamakaan and Hyderabad Urban Lab with Yoosuf Saeed, Epsita Halder and Ashima Sood. Yoosuf’s presentation, Early 20th Century Popular Print Culture in Urdu; Epsita’s presentation, Pain as Piety: Glimpses of Muharram from West Bengal; and Ashima’s presentation, Praying with Open Hand: Hybrid Hinduism in the Age of Hindutva were part of this engagement.

June 15, 2015

Making Music, Making Space, an event featuring an exhibition, concerts and listening sessions curated by Tejaswini Niranjana, on Mumbai’s Hindustani classical music heritage, was also showcased in collaboration with Alliance Francaise of Madras in Chennai and Project 88 in Mumbai.

July 1, 2015

Every Time You Tell a Story, a film by Ruchika Negi and Amit Mahanti, was screened at Indian Institute for Human Settlements (IIHS), Bangalore, followed by a discussion with the filmmakers. This film traces the journey of Tsungkotepsu, a shawl-painting tradition found among the Ao, Rengma and Lotha tribes of Nagaland.

September 11, 2015

A screening of Mochu’s A Gathering at the Carnival Shop at Alliance Francaise of Madras in Chennai was followed by a discussion with the filmmaker.

September 11, 2015

A presentation by P Madhavan on his experimentation with alternative photography practices and his experiences with the Altlab Photography Residency was organised in collaboration with Alliance Francaise of Madras.

September 27, 2015

Two performances of a play, F-1/105, directed by Mohit Takalkar of Aasakta Kalamanch, Pune, were held at Ranga Shankara, Bangalore. The play seeks to address issues around identity through a reflection on the aesthetic and political perceptions of ‘colour’ and ‘caste’.

November 27, 2015

IFA partnered with the Foundation for Indian Contemporary Art (FICA), New Delhi to showcase Wall Stories by IFA grantee Shashwati Talukdar. The film, which explores the intriguing history and culture of the Garhwal region in the Western Himalayas through mural paintings found in the area, opened to a packed audience. The screening was followed by an enthusiastic Q&A session with the filmmaker.

November 28, 2015

Preeti Atthreya’s performance piece Conditions of Carriage which sought to explore the body as a functional unit in contrast to a purely performative or aesthetic identity, opened at SPACES, Chennai.

December 1, 2015

Preeti Atthreya’s Conditions of Carriage was performed at YMCA, Chennai.
IFA partnered with Theatre for Experiments in New Technologies (TENT), Kolkata, for the Little Cinema International Film Festival on experimental cinema, to showcase a package of IFA films, and a panel discussion on video and production. We showcased six films: *Oh Friend, This Waiting* by Justin McCarthy and Sandhya Kumar; *A Very Old Man with Winged Sandals* by Yashawini Raghunandan; *Down the Rabbit Hole* by Ekta Mittal; *Every Time You Tell a Story* by Rushika Negi and Amit Mahanti; *Breathed Upon Paper* by Ayuswarya Sankaranarayanan and the Common Task by Pallavi Paul and Harveet Singh Rahal (aka Sahej).

We continued our engagement in Singapore at the Arts House with a showcase, *Interpreting Tagore*, with IFA grantee, choreographer and dancer Astad Deboo to a full house. Deboo, pioneer of modern dance in India, enthralled the audience with his interpretation of Rabindranath Tagore’s poetry.

IFA participated at Protein Frames: International Conference on Contemporary Discourses of Feminism, a conference organised by Christ University, Bangalore with a panel on gender and performance. The panel comprised two IFA grantees Sharanya Ramprakash and Deeptri Priya Mehotra, and IFA’s Programme Executive Sumana Chandrashekar, and was moderated by IFA’s Executive Director Arundhati Ghosh.

IFA in partnership with Rangayana, Dharwad organised a grant showcase and two performances. IFA grantees and theatre practitioners Prakash Garud, Rajani Garud and Sharanya Ramprakash talked about their journeys exploring the traditional forms Doddata and Yakshagana. A traditional Doddata piece was performed by Narendra Gorappanavar and troupe Sharanya and the Dramanon team presented Akshayambara: 4-theatrical exploration of gender in Yakshagana, an experimental play that uses both modern theatrical tools and the dance-drama form of Yakshagana to create a narrative that raises questions on female representation and male ownership.

IFA supported works F-1/105 by theatre practitioner Mohit Takaikar of Asakata Kalamanch, Pune and Notes on Chair by theatre artist Jyoti Dogra were presented at the 18th Bharat Ratna Mangeshkar, the National School of Drama’s annual theatre festival in Delhi. Both the performances opened to packed audiences.

IFA in collaboration with the Mahindra Sanatkada Lucknow Festival presented Akshayambara by Sharanya Ramprakash and the Dramanon team.

IFA organised a puppetry workshop. This was followed by a presentation by P Madhavan and Dr S Murugaboopathy on February 22 at Anu Anandar College, Madurai. Madhavan spoke about his GOA-CAP Project, which explores alternative photography techniques, while Murugaboopathy spoke about his research into the Bommai or Doll traditions of Tamil Nadu.

IFA organised presentations at Project 88, ‘Artists in Communities’, Mumbai by IFA grantee and artist Sumona Chakravarty on Chitpur Local, a community-based arts project that sought to re-invigorate a once-vibrant arts community in Kolkata; and IFA grantees and artist collective KLATSCH, on their project Myself Mohan 1909—re-discovering a 100-year-old building and its community, in Bangalore, as part of Project 566, 2015.

A performance of Akshayambara by Sharanya Ramprakash and the Dramanon team was organised in collaboration with GSA at their venue.

A screening of The Common Task, an experimental HD video film on the Mars One project which aims to set up the first human settlement in Mars, by Pallavi Paul and Sahej Rahal, was organised in collaboration with the School of Arts and Aesthetics, Jawaharlal Nehru University.

A screening of The Common Task was organised in collaboration with the Foundation for Indian Contemporary Art (FICA).

The IFA-supported play A Brief History of Your Hair by Deepika Arwind premiered at Ranga Shankara, Bangalore. The play, directed by Rajiv Krishnan, uses the mobile phone and technology as a theme to gauge their impact on our lives through stories—some real, some imagined.

A performance of Akshayambara was organised on the occasion of our Board Meeting at The Royal Orchid, Bangalore.

A performance of Akshayambara was organised with IFA-supported works F-1/105 by theatre practitioner Mohit Takaikar of Asakata Kalamanch, Pune and Notes on Chair by theatre artist Jyoti Dogra were presented at the 18th Bharat Ratna Mangeshkar, the National School of Drama’s annual theatre festival in Delhi. Both the performances opened to packed audiences.

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The IFA-supported play A Brief History of Your Hair by Deepika Arwind premiered at Ranga Shankara, Bangalore. The play is deeply rooted in personal stories about hair on the one hand, and fantastical explorations of these stories on another, and draws upon historical, political and gender narratives of hair.
IFA organised an evening of conversations with Jana Natya Manch (Janam), Delhi and The Freedom Theatre (TFT), Palestine, where they shared their experiences on the Freedom Jatha collaboration and the role of the arts in cultural resistance. Freedom Jatha was a collaboration between Janam and TFT in which they created a joint production that travelled to ten Indian cities between December 2015 and January 2016.

Suresh Jayaram read from the book 1 Shanthi Road that follows the journey of Bangalore’s artist-led gallery and studio space. 1 Shanthi Road studio/gallery is a unique space that has been engaging with contemporary art since 2002.

IFA organised a discussion between Hartman de Souza, author of Eat Dust—Mining and Greed in Goa, and IFA’s Executive Director Arundhati Ghosh. Hartman’s book is a bitter journey that maps the vicious destruction of the ecology and culture of the Western Ghats in Goa.

April 16, 2015  Sarbari Gomes presented an evening of melodious Rabindra Sangeet. Besides performing a few pieces of Rabindra Sangeet, she gave a short presentation on the form and also spoke about what inspired her to set off on this musical journey.

May 29, 2015  Ameen Haque, founder of The StoryWallahs, a company that trains people in the art of storytelling, conducted a session of stories of love, in part-Hindi/Hindustani and part-English, in an informal and conversational style.

June 26, 2015  Shashank Jayaprasad spoke about his photography and his tail-wagging muse—the dog. He took us on a journey through photographs from across India and spoke about his experiments with the digital, film and Polaroid mediums as he captured stories stretching from the forests of Masinagudi to the streets of our big cities.


August 26, 2015  Aparna Banerjee presents, Body as a Site for Learning: Pedagogical Possibilities. They investigated methods of inquiry through an engagement with the body to open up new avenues of learning through dance.

September 30, 2015  Nilanjan P Choudhury read from his latest book, The Case of the Secretive Sister. It was Nilanjan’s second novel, after the critically acclaimed and successful Bali and the Ocean of Milk.

October 6, 2015  IFA screened Muzaffarnagar Baad Hai/Muzaffarnagar Eventually, a film by Nakul Sawhney that seeks to shed light on the Muzaffarnagar Riots of 2003, and their aftermath. The film’s director interacted with the audience after the screening.

November 30, 2015  Praveen Kumar and Prakruti Kumar, wildlife photographers, spoke about the processes of wildlife photography, the various techniques involved and challenges behind shooting in the wild. The talk explored the artistic dimensions of wildlife photography in India.

December 17, 2015  Anuja Ghosalker presented her explorations of a performance text, Lady Anandi. It is a personal story of the actor-writer who is haunted by the ghost of her maternal great grandfather, a female impersonator in Marathi Theatre in the late 1800s.

MAATHUKATHE

Our initiative titled MaathuKathe (meaning ‘Conversations’ in Kannada) has really taken off, and is proving to be highly popular with our audience members. We have been able to organise a MaathuKathe every month, a pot pourri of music concerts, presentations, film screenings, storytelling, book readings and informal dialogue. By opening our offices to artists and audiences alike we have been able to enable a platform for the coming together of diverse thoughts and ideas.

January 14, 2016  IFA organised an evening of conversations with Jana Natya Manch (Janam), Delhi and The Freedom Theatre (TFT), Palestine, where they shared their experiences on the Freedom Jatha collaboration and the role of the arts in cultural resistance. Freedom Jatha was a collaboration between Janam and TFT in which they created a joint production that travelled to ten Indian cities between December 2015 and January 2016.

February 10, 2016  Suresh Jayaram read from the book 1 Shanthi Road that follows the journey of Bangalore’s artist-led gallery and studio space. 1 Shanthi Road studio/gallery is a unique space that has been engaging with contemporary art since 2002.

March 18, 2016  IFA organised a discussion between Hartman de Souza, author of Eat Dust—Mining and Greed in Goa, and IFA’s Executive Director Arundhati Ghosh. Hartman’s book is a bitter journey that maps the vicious destruction of the ecology and culture of the Western Ghats in Goa.
MARKETING & BUSINESS DEVELOPMENT

This has been a very good year for the Marketing and Business Development (MBD) team. We were able to engage with our diverse donor communities, raising a total of Rs 125.85 lakh for our programmes, projects, and initiatives at IFA.

We organised two fundraisers in Bangalore: Motley’s productions of Einstein featuring Naseeruddin Shah through the support of the Prestige Group; and a dramatised reading of Vikram Seth’s Beastly Tales featuring Naseeruddin Shah, Ratna Pathak Shah, Heeba Shah and Kenny Desai through the support of State Bank of Mysore and Royal Orchid Hotel. We also organised two corporate shows: a carnatic music concert for 3M, and Kaifi Aur Main with Shabana Azmi and Javed Akhtar for the Young Presidents’ Organisation.

Catalyst—Arts, An Inspiration for Excellence, an initiative that brings to corporate audiences in their office campuses, talks on the pursuit of excellence by a wide range of accomplished artists from the worlds of theatre, literature, visual and performing arts, was launched in November 2015. The four companies that have signed up for this programme are Titan Company Limited, Sasken Communication Technologies, Biocon Limited and Centum Electronics Limited. The sessions at various corporate houses were conducted by Atul Dodiya, Nandita Das, Romi Khosla, Malavika Sarukkai, and Aditi Mangaldas. We would like to continue this initiative with companies so that more people experience and connect to the arts.

One of the most important achievements this year has been our engagement with the Tata Trusts, who have come on board with a three-year commitment of Rs 101.14 lakh to support the Archival and Museum Fellowship (AMF) initiative. The grant amount covers seventy per cent of the total budget for the AMF initiative for the next three years (2015-2018). Another highlight this year is the support of Rs 12 lakh from Infosys Limited for the Baba Farid Mir Project, a Foundation-Administered Project with the Mir musicians. Our other significant partner this year is the South Asia Women’s Fund. We continued to receive programme support from Goethe-Institut/Max Mueller Bhavan, Bangalore, and continued our engagement with our previous donors the Bajaj Group and QuaComm Foundation.

This year saw significant engagement with institutions and corporate houses in our fundraising, in part due to the inclusion of the arts in the Corporate Social Responsibility (CSR) Bill. Titan Company Limited, Citi India, Tata Steel, Tata AIG, and Voltas Ltd. came forward to support many of our programmes and projects through the year.

IFA is hopeful that we will continue to interest more such institutions and corporate houses for support in the upcoming year.

Our individual donors continue to be an important source of support and encouragement. We are happy to report that we ended the year with 103 Donor Patrons and our Friends of IFA Circle has grown to over 400. One of the key foci of the team will be our efforts to strengthen our Corpus. As we look to the future, we want to do so much more. We want to expand our programmes, support more projects and reach the smaller towns where the arts are bursting with vibrancy. While we continue to make small seed grants to incubate ideas, we also want to undertake larger projects with more widespread impact. So, to create a strong financial base for our foundation we are looking to raise Rs 5 crore for our Corpus in the next three years. We are delighted to report that this year we received a total of Rs 25 lakh from Pheroza Godrej, Anuparna Menda and Yasmeen Premji towards IFA’s Corpus Fund as well as a donation from Dr Illana Cariapa towards our Arts Education Programme. We are grateful to our Donor Patrons and Friends of IFA who place their faith in our work each year.

In the area of communication and public relations, we have made efforts to generate accessible and engaging material across our work. The team put in place a campaign to mark 20 Years of Celebrating the Arts; created promotional videos for the IFA Corpus Appeal, and relooked at key institutional material. The team spent a significant amount of time promoting Project 560, 2015. With the introduction of new elements like Art Walks and Art Talks we have been able to engage with the city of Bangalore in a consistent way. We hope to expand our reach across the country in the coming year.
INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF THE BOARD OF TRUSTEES OF INDIA FOUNDATION FOR THE ARTS

Report on the Financial Statements
We have audited the accompanying Financial Statements of India Foundation for the Arts as at 31st March, 2016, and the relative Income Statement for the year ended on that date, and a summary of significant accounting policies and other explanatory information.

Management’s Responsibility for the Financial Statements
Management is responsible for the preparation of these Financial Statements that give a true and fair view of the financial position and performance of the Foundation in accordance with the Accounting Standards. This responsibility includes the design, implementation and maintenance of internal control relevant to the preparation and presentation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility
Our responsibility is to express an opinion on these Financial Statements based on our audit. We conducted our audit in accordance with the Standards on Auditing issued by the Institute of Chartered Accountants of India. Those Standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the Financial Statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the Financial Statements. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Foundation’s preparation and fair presentation of the Financial Statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of the accounting estimates made by management, as well as evaluating the overall presentation of the Financial Statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion
In our opinion and to the best of our information and according to the explanations given to us, the Financial Statements give the information required by the Act in the manner so required and give a true and fair view in conformity with the accounting principles generally accepted in India.

(i) in the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2016; and
(ii) in the case of Income Statement, of the excess of Expenditure over Income for the year ended on that date.

Report on Other Legal and Regulatory Requirements
(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.

for Thakur, Vaidyanath Aiyar & Co.
Chartered Accountants (Firm No.000038N)

(V. Rajaraman)
Partner
Membership No. 2705

Place: New Delhi
Dated: 26 August 2016

The efforts of the IFA team to provide Saskians insights into the art and minds of artists through the Catalyst programme is a great initiative. This has been well received and will go a long way towards sensitising us to appreciate the finer aspects of what makes someone excel in their chosen field of work.

Swami Krishnan, VP (Employee engagement & Development and Corporate Communication), Sasken Communication Technologies Limited
### STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2016

<table>
<thead>
<tr>
<th>PARTICULARS</th>
<th>As at 31-03-2016 ((\text{\textcurrency{}}))</th>
<th>As at 31-03-2015 ((\text{\textcurrency{}}))</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SOURCES OF FUNDS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GENERAL CORPUS FUND</td>
<td>19,87,86,04</td>
<td>19,72,86,04</td>
</tr>
<tr>
<td>ACCUMULATED DEFICIT</td>
<td>-5,31,32,072</td>
<td>-2,26,98,270</td>
</tr>
<tr>
<td>SIR RASAN TATA TRUST – CORPUS FUND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening balance</td>
<td>65,89,927</td>
<td></td>
</tr>
<tr>
<td>Add: Interest accrued for the year</td>
<td>5,24,805</td>
<td></td>
</tr>
<tr>
<td>Less: Expenditure during the year</td>
<td>3,86,500</td>
<td>67,28,232</td>
</tr>
<tr>
<td>PERFORMING ARTS FUND</td>
<td>65,89,927</td>
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</tr>
<tr>
<td>Opening balance</td>
<td>2,58,76,583</td>
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</tr>
<tr>
<td>Add: Interest accrued for the year</td>
<td>10,33,357</td>
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</tr>
<tr>
<td>Less: Expenditure during the year</td>
<td>5,60,000</td>
<td></td>
</tr>
<tr>
<td>GOETHE-INSTITUT/MMB GRANT</td>
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<td></td>
</tr>
<tr>
<td>Opening Balance</td>
<td>15,50,133</td>
<td></td>
</tr>
<tr>
<td>Less: Expenditure during the year</td>
<td>15,50,133</td>
<td></td>
</tr>
<tr>
<td>SIR RASAN TATA TRUST-ARCHIVAL &amp; MUSEUM FELLOWSHIP GRANT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contribution received during the year</td>
<td>31,25,004</td>
<td></td>
</tr>
<tr>
<td>Add: Interest accrued for the year</td>
<td>33,917</td>
<td></td>
</tr>
<tr>
<td>Less: Expenditure during the year</td>
<td>5,67,364</td>
<td>25,91,557</td>
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<tr>
<td>QUALCOMM FOUNDATION</td>
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<td></td>
</tr>
<tr>
<td>Opening balance</td>
<td>1,94,095</td>
<td></td>
</tr>
<tr>
<td>Less: Expenditure during the year</td>
<td>1,94,095</td>
<td></td>
</tr>
<tr>
<td>VOLTAS LIMITED</td>
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<td></td>
</tr>
<tr>
<td>Contribution received during the year</td>
<td>10,00,000</td>
<td></td>
</tr>
<tr>
<td>Less: Transferred to Income &amp; Expenditure A/c [Note (B)(3)]</td>
<td>3,00,000</td>
<td></td>
</tr>
<tr>
<td>INPSYS FOUNDATION</td>
<td></td>
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<tr>
<td>Contribution received during the year</td>
<td>12,00,000</td>
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<tr>
<td>Less: Expenditure during the year</td>
<td>64,10,000</td>
<td>5,59,000</td>
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<tr>
<td>TATA STEEL LIMITED</td>
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<tr>
<td>Contribution received during the year</td>
<td>10,00,000</td>
<td></td>
</tr>
<tr>
<td>Less: Expenditure during the year</td>
<td>9,35,000</td>
<td>65,000</td>
</tr>
<tr>
<td>TATA AIG INSURANCE COMPANY LIMITED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contribution received during the year</td>
<td>10,00,000</td>
<td></td>
</tr>
<tr>
<td>TITAN COMPANY LIMITED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening Balance</td>
<td>50,00,000</td>
<td></td>
</tr>
<tr>
<td>Less: Expenditure during the year</td>
<td>12,44,834</td>
<td>37,55,166</td>
</tr>
<tr>
<td>CITIGROUP GLOBAL MARKETS INDIA PVT. LTD.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening balance</td>
<td>20,00,000</td>
<td></td>
</tr>
<tr>
<td>Less: Expenditure during the year</td>
<td>18,57,235</td>
<td>1,42,765</td>
</tr>
<tr>
<td>CAPITAL ASSET FUND</td>
<td>4,67,63,256</td>
<td>4,66,56,515</td>
</tr>
<tr>
<td>TOTAL</td>
<td>22,25,79,008</td>
<td>24,24,55,147</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>APPLICATION OF FUNDS</th>
<th>TOTAL ((\text{\textcurrency{}}))</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIXED ASSETS (Written-down value)</td>
<td>4,67,63,256</td>
</tr>
<tr>
<td>INVESTMENTS [AT COST] [Note (B)(1)]</td>
<td>87,94,965</td>
</tr>
<tr>
<td>CURRENT ASSETS ((\text{\textcurrency{}}))</td>
<td>1,29,83,458</td>
</tr>
<tr>
<td>Less: Current liabilities</td>
<td>42,62,374</td>
</tr>
<tr>
<td>TOTAL</td>
<td>22,25,79,008</td>
</tr>
</tbody>
</table>

### INCOME

<table>
<thead>
<tr>
<th>PARTICULARS</th>
<th>CURRENT YEAR ((\text{\textcurrency{}}))</th>
<th>PREVIOUS YEAR ((\text{\textcurrency{}}))</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOME</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES [Note (B)(4)]</td>
<td>1,23,36,778</td>
<td>75,83,359</td>
</tr>
<tr>
<td>DONATIONS, SUBSCRIPTION, EVENTS &amp; ARTS SUPPORT</td>
<td>59,86,877</td>
<td>39,32,466</td>
</tr>
<tr>
<td>INTEREST ON INVESTMENT OF CORPUS FUND [Note (B)(2)]</td>
<td>1,13,65,387</td>
<td>1,44,48,244</td>
</tr>
<tr>
<td>REFUND OF GRANTS DISBURSED UNUTILISED</td>
<td>7,62,393</td>
<td>1,75,401</td>
</tr>
<tr>
<td>MISCELLANEOUS INCOME</td>
<td>32,665</td>
<td>47,471</td>
</tr>
<tr>
<td>TOTAL</td>
<td>3,04,82,299</td>
<td>2,61,87,180</td>
</tr>
</tbody>
</table>

### EXPENDITURE

<table>
<thead>
<tr>
<th>PARTICULARS</th>
<th>TOTAL ((\text{\textcurrency{}}))</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROGRAMMES [Note (B)(4)]</td>
<td></td>
</tr>
<tr>
<td>Art Research</td>
<td>41,26,000</td>
</tr>
<tr>
<td>Art Practice</td>
<td>57,04,627</td>
</tr>
<tr>
<td>Project 560</td>
<td>18,25,375</td>
</tr>
<tr>
<td>Arts Education</td>
<td>18,34,765</td>
</tr>
<tr>
<td>SPITF &amp; Archival &amp; Museum Fellowship</td>
<td>5,67,364</td>
</tr>
<tr>
<td>Fellowship</td>
<td>8,10,000</td>
</tr>
<tr>
<td>SMART Programme</td>
<td>28,90,557</td>
</tr>
<tr>
<td>Catalyai Programme Expenses</td>
<td>10,12,060</td>
</tr>
<tr>
<td>Qualcomm Foundation</td>
<td>1,94,095</td>
</tr>
<tr>
<td>Grantee Orientation - Titan Funded</td>
<td>65,97,000</td>
</tr>
<tr>
<td>Evaluation and Monitoring - Titan Funded</td>
<td>18,681</td>
</tr>
<tr>
<td>Grantee Orientation Costs</td>
<td>6,14,121</td>
</tr>
<tr>
<td>Grantee Presentation Costs</td>
<td>9,51,476</td>
</tr>
<tr>
<td>Grantee Presentation - Tatas Steel Ltd. Funded</td>
<td>2,00,000</td>
</tr>
<tr>
<td>Grantee Presentation - Voltas Ltd. Funded</td>
<td>2,00,000</td>
</tr>
<tr>
<td>Arts Education - Titan Funded</td>
<td>6,683</td>
</tr>
<tr>
<td>Other Programme Costs</td>
<td>2,07,047</td>
</tr>
<tr>
<td>IFA Archive</td>
<td>56,537</td>
</tr>
<tr>
<td>TOTAL</td>
<td>2,11,7,218</td>
</tr>
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</table>

### EXPENDITURE MET OUT OF OWN FUNDS

<table>
<thead>
<tr>
<th>PARTICULARS</th>
<th>TOTAL ((\text{\textcurrency{}}))</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROGRAMMES</td>
<td>87,78,440</td>
</tr>
<tr>
<td>OPERATING EXPENSES</td>
<td>17,60,432</td>
</tr>
<tr>
<td>BOARD OF TRUSTEES &amp; COMMITTEE MEETING EXPENSES</td>
<td>6,97,908</td>
</tr>
<tr>
<td>FUNDRAISING, PROMOTIONAL &amp; WORKSHOP EXPENSES</td>
<td>34,02,564</td>
</tr>
<tr>
<td>FIXED ASSETS ACQUIRED</td>
<td>2,56,670</td>
</tr>
<tr>
<td>TOTAL</td>
<td>4,29,16,101</td>
</tr>
</tbody>
</table>

### EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR

<table>
<thead>
<tr>
<th>PARTICULARS</th>
<th>TOTAL ((\text{\textcurrency{}}))</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCUMULATED DEFICIT: Opening balance</td>
<td>(4,26,98,270)</td>
</tr>
<tr>
<td>ADD: EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR</td>
<td>(1,23,33,802)</td>
</tr>
<tr>
<td>ACCUMULATED DEFICIT: Closing balance</td>
<td>(5,50,32,072)</td>
</tr>
</tbody>
</table>

### Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

1. Expenditure and income are recognised on accrual basis.
2. Grants, disbursed by the Foundation, are treated as income.
3. Income accrued from investment of dedicated grant funds or where the grant received are required to be kept invested is credited to the respective grant funds.
4. Investments are shown at cost. The diminution in the value of investments, if any, is to be provided for at the time of disposal.
5. Investments are shown at cost. The diminution in the value of investments, if any, is to be provided for at the time of disposal.
6. Previous year’s figures have been regrouped where necessary.

B. Notes

1. Certain companies have contributed a sum of Rs 100 lakh towards discharge of their responsibility under Corporate Social Responsibility to be discharged through the agency of India Foundation for the Arts.
2. Rs 3,00,000 has been transferred out of the donation received from Voltas Limited to Income and Expenditure account as income, to recoup grant disbursed in the previous year.
3. Interest on investments is either paid by the respective funds or by the respective company as per the investment agreement.
4. Investments from mutual funds (growth schemes) are accounted for at the time of redemption. If such investments are sold for an amount in excess of the investment, the surplus is credited to the income and expenditure account respectively.
5. Revenue from interest on loans is credited to the respective income account.
6. The expenses incurred in connection with the investment are to be accounted for in the respective books of account.
We acknowledge with gratitude the support of:

Azim Premji Philanthropic Initiatives Private Limited
Bajaj Foundation
Citi India
Goethe-Institut/Max Mueller
Bhavan–Bangalore
 Infosys Foundation
Lohia Foundation
Pirojsha Godrej Foundation
Prestige Estate Projects Ltd
RMZ Ecoworld Infrastructure Private Limited
State Bank of Mysore
Sir Ratan Tata Trust
South Asia Women’s Fund
Tata AIG General Insurance Co. Ltd
Tata Steel Ltd
Technicolor India
The Ford Foundation
Titan Company Ltd
Vollis Ltd

For SMART (Strategic Management in the Art of Theatre):
Bajaj Foundation
Goethe-Institut/Max Mueller
Bhavan–New Delhi
Infrastructure Leasing & Financial Services Limited (IL&FS)
Royal Norwegian Embassy

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 OF OVER TEN LAKH
    - Anupama Menda
    - Devashish Poddar
    - Gaurav Goel
    - Govindraaj Pullela Bachi
    - Ishwar Bhat
    - Javed Akhtar
    - Jithin Kallat
    - Kavitha D Chitturi
    - Madhavi Swarup
    - Milind Thakkar
    - Mohan Krishnan
    - Mukul Kumar
    - Neelima Heredia
    - Nishad Poddar
    - Parth Arin
    - Pheroza Godrej
    - Pritha Paul
    - Puneet and Sukanya Pushkarna
    - Rashmi Poddar
    - R K P Shankardass
    - Rustom Jehangir
    - Sanjay Dugar
    - Samrat Som
    - Shimi Shah
    - Shirish Apte
    - Suresh Neshani
    - Tara Sinha
    - Tarique Ansari
    - V G Siddhartha
    - Victor Menezes
    - Vijay Chithra
    - Vinneeta Chaitanya
    - Yogi Sachdev

- **Gold Donor Patrons**
  - DONATIONS OF FIVE TO TEN LAKH
    - Abhishek Poddar
    - Harish Bhartia
    - Djillana Cariappa
    - Karan Kalpathi
    - M V Subbiah
    - Narotam Sekhsaria
    - Parikshit Agrawal
    - Ravi Nandgadi
    - Sundeep Singhal
    - S N Agarwal
    - Sunil Kant Munjal
    - Mrs Yasmeen Premji

- **Silver Donor Patrons**
  - DONATIONS OF ONE TO FIVE LAKH
    - Anjum Jung
    - Anoop Sethi
    - Aruna Aga
    - Archana Hingerani
    - Arshish Dhawan
    - Ashok Wadhwa
    - Ashoke Dutta
    - Atul Malhotra
    - Bhaskar Menon
    - Chander Baljee
    - David Platen

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**

- JATHIRTH RAO, Industry Chairperson (Till August 21, 2015)
- RATHI VERNAY JHA, Civil Service Chairperson (From August 21, 2015)
- AMAN NATH, Heritage Conservation ASHOKE CHAI RTER JEE, Arts and Education
- BINA PAUL, Cinema
- CHIRANJIV SINGH, Civil Service
- GITHA HARIHARAN, Literature
- ISHAAT HUSSAIN, Finance and Industry
- JITISH KALLAT, Visual Arts (Till August 21, 2015)
- KIRAN NADAR, Arts and Education
- LAIT BHASIN, Law
- PIYUSH PANDEY, Advertising (Till November 11, 2015)
- PRAKASH BELAWADI, Cinema and Theatre (Till November 11, 2015)
- PRAMIT JHAVERI, Industry
- PRIYA PAUL, Industry
- RAVI NEDUNGADI, Finance and Industry (Till August 21, 2015)
- SAJAN POO VYA, Law
- SHEBA CHHACHHI, Visual Arts
- SHUBHA MUDGAL, Performing Arts

**Staff**

- Arundhati Ghosh, Executive Director
- Anupama Prakash, Programme Executive
- Sumana Chandrashekar, Programme Executive
- Tanveer Aji, Programme Executive
- Shubham Roy Choudhury, Programme Executive
- Suman Gopinath, Programme Executive
- T N Krishna Murthy, Programme Executive
- Pramila Bai K K, Front Office Assistant
- A Aslam Basha, Driver

**Patrons**

- Amitav Ghosh
- Ustad Amjad Ali Khan
- Ebrahim Alkazi
- Naseeruddin Shah
- Shekhar Kapur
- Shyam Benegal
- Raja Syed Muzaffar Ali

**Donors**

- Azim Premji-Philanthropic Initiatives Private Limited
- Bajaj Foundation
- Citi India
- Goethe-Institut/Max Mueller
- Bhavan–Bangalore
- Infosys Foundation
- Lohia Foundation
- Pirojsha Godrej Foundation
- Prestige Estate Projects Ltd
- RMZ Ecoworld Infrastructure Private Limited
- State Bank of Mysore
- Sir Ratan Tata Trust
- South Asia Women’s Fund
- Tata AIG General Insurance Co. Ltd
- Tata Steel Ltd
- Technicolor India
- The Ford Foundation
- Titan Company Ltd
- Vollis Ltd

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.

- **Platinum Donor Patrons**
  - DONATIONS OF OVER TEN LAKH
    - Anupama Menda
    - Devashish Poddar
    - Gaurav Goel
    - Govindraaj Pullela Bachi
    - Ishwar Bhat
    - Javed Akhtar
    - Jithin Kallat
    - Kavitha D Chitturi
    - Madhavi Swarup
    - Milind Thakkar
    - Mohan Krishnan
    - Mukul Kumar
    - Neelima Heredia
    - Nishad Poddar
    - Parth Arin
    - Pheroza Godrej
    - Pritha Paul
    - Puneet and Sukanya Pushkarna
    - Rashmi Poddar
    - R K P Shankardass
    - Rustom Jehangir
    - Sanjay Dugar
    - Samrat Som
    - Shimi Shah
    - Shirish Apte
    - Suresh Neshani
    - Tara Sinha
    - Tarique Ansari
    - V G Siddhartha
    - Victor Menezes
    - Vijay Chithra
    - Vinneeta Chaitanya
    - Yogi Sachdev

- **Gold Donor Patrons**
  - DONATIONS OF FIVE TO TEN LAKH
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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.

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I have been supported by IFA right from the very start of my work, in 2004. What began as my personal artistic exploration, and my subsequent work with sound artist Sukanta Majumdar, also my partner, gradually became The Travelling Archive, a map of sounds, songs and stories from Bengal. Through the years, IFA has stood by our side and watched us grow. The multiple grants, presentations, performances and exhibitions it made possible, have bound me, us and The Travelling Archive with IFA, almost in a familial relationship.

Moushumi Bhowmik, Fellow, Archival and Museum Fellowships
India Foundation for the Arts

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