







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 around 14.5 crore rupees (approximately 3.3 million 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

To enrich the practice and knowledge of, widen public access to, and strengthen capacities and infrastructure in the arts in India, by supporting innovative projects, commissioning research 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 AND VALUES

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.





From *The Nine Months*, a film by Merajur Rahman Baruah on the mobile theatres of Assam. See also page 5.



INTRODUCTION

An institution is not a place for nostalgia, for it is often called upon to recharge or even reinvent itself to remain consequential to the constituencies for which it works. Its impulse to re-form or regroup might have many sources: it could have learnt valuable lessons from experience or developed new ambitions; or its actions may have altered the world in which it operates, giving rise to new expectations, aspirations and challenges.

India Foundation for the Arts (IFA) is today barely recognisable as the same institution that was founded sixteen years ago. At the start, IFA envisioned itself as a purely grant-making foundation; today we also implement projects ourselves, sometimes in collaboration with other agencies. IFA once supported its work solely through fundraising events and grants from other foundations and trusts; now we also raise funds from individuals, undertake research and consultancies, and conceive and administer events, workshops and other projects in the arts for corporations and the government.

Our grant making, too, has witnessed significant changes: whereas our emphasis earlier was largely on supporting individual research and practice, we have now begun to invest in building a supportive environment for the arts. In 2009-10, we supported a multi-arts residency in Bangalore and a choreography residency in New Delhi. These residencies provided emerging artists with the opportunity to interact with their peers and senior artists from a wider field of practice, explore and test creative ideas, and develop and present

individual pieces of work. We also see these infrastructure building grants as helping to nurture fledgling arts organisations through the early stages of institutional building.

At the same time, because of relatively weak institutional development in the arts, it is not always easy to identify arts organisations with the capacity or mandate to carry out large-scale initiatives with the potential to make a positive and enduring difference to the field. This has occasionally required IFA to replace grant making with direct intervention.

A case in point is Kali-Kalisku, the largest of IFA's self-administered projects, which was initiated during the year. Undertaken in partnership with the Goethe-Institut, Kali-Kalisku offered twenty workshops, exposing nearly 400 government school teachers across Karnataka to a range of arts-based pedagogies that could be used to energise classroom teaching. The first phase of Kali-Kalisku ended with a major Arts Education Conference, which provided a platform for a nationwide constituency of teachers, educators, critics, policy makers, parents and artists to engage in meaningful dialogue on the potential of the arts in educational contexts.

The Kali-Kalisku project and the residency grants reflect IFA's concern to increase its presence among non-metropolitan constituencies in the arts. Other grants made during the year also bespeak of our efforts to become more inclusive in our work. Rajkumar Rajak and Prabhat Bhaskeran, who have been supported under our New Performance programme, live and work in the rural parts of

Rajasthan and Kerala respectively. Three-fourths of the arts research and documentation grants, moreover, have gone to individuals based outside the major cities.

IFA's mounting reputation for reliability and resourcefulness has enabled us to ride out the storm of the recent global recession. Indeed our fundraising performance in 2009-10 was far better than in the previous three years: we raised approximately Rs 2.45 crore through fundraising events, donations, grants from foundations and individuals, partnerships, commissioned research and evaluations. Consultancies, in particular, are becoming a growing source of income for IFA. We undertook major research and data-building projects for the Research Councils UK, the British Council, and the Government of Karnataka during the year, and were invited to conduct organisational and programmatic evaluations by an Indian media and development organisation and an international foundation based in Singapore. We are hopeful that the number of people who believe in our work and trust our professionalism will continue to increase, so that we can introduce many more high impact initiatives and grant programmes in the years to come.

November 2010

Anmol Vellani *Executive Director*





ARTS RESEARCH AND DOCUMENTATION

We received 135 proposals in response to our revised Request for Proposals. Six grants were eventually made in support of projects investigating the evolution of important artistic traditions or changing phenomena in contemporary arts.

Grantees will be researching an array of subjects: from the paintings of the neglected painter Angelo Da Fonseca to the evolution of the Indian documentary film; from the Bhagait folk traditions of the Dalit castes in the Indo-Nepal region bordering Bihar and Uttar Pradesh to comic strips created by the internationally acclaimed Malayalam filmmaker G Aravindan; and from resistance art in the Narmada region of Madhya Pradesh and its engagement with widespread technological innovations to the development of Marathi periodicals from 1881 to 2010 as a counter literary movement. The projects will culminate variously in monographs, DVDs, critical essays and online archives.

At the same time, we remain committed to supporting research and writing in the regional language context. In the past year, IFA's Bengali language initiative was reviewed by a panel which presented a roadmap for future work. It was suggested that IFA should support projects that build upon, expand and contextualise work that has already been accomplished by previous grants. Another recommendation was that we focus on the influence of technological advancements on artistic practices in the region, particularly in areas outside Kolkata. Further, the roadmap document underscored the need to ensure that the outcomes from the work already supported was made available in the public domain and that a strong network was created, connecting grantees to other experts in their field.

While taking these recommendations forward in our continuing work in West Bengal, we are also using these learnings to lay the groundwork for future initiatives in other languages such as Marathi. We organised a roundtable with scholars and artists in January 2010 at SNDT University in Pune to investigate the field of research, writing and translations in Marathi. Simultaneously, we showcased two projects supported under this programme—one undertaken by Shirley Abraham and Amit Madheshiya and the other by Gargi Gangopadhyay. Students of the performing arts and humanities at SNDT University attended this presentation.

ARTS RESEARCH AND DOCUMENTATION: GRANTS

1. Savia Viegas, Salcete, Goa
Rs 3,00,000 over twelve months

For research into the work of artist Angelo Da Fonseca, whose paintings gave Christian art an Indian face in Portuguese Goa in late colonial India. The research will trace the trajectory of Fonseca's work in relation to the formation of complex national identities within small enclaves like Goa. The research will lead to a monograph, the publication of two critical essays and an inventory of all Fonseca's works that exist outside the Xavier Centre of Historical Research, Goa.

2. Badri Narayan Tiwari, Allahabad
Rs 3,00,000 over twelve months

For research and documentation of the Bhagait folk ballad tradition, popular among marginalised and Dalit castes from the Indo-Nepal region bordering Bihar and Uttar Pradesh. The project will investigate the additions, deletions and reinventions in this art form. The research will lead to two critical essays and audio-visual materials, which will be archived at the G.B. Pant Social Science Institute, Allahabad, and other material such as posters, pamphlets and articles, which will be uploaded on the Institute's website.

3. Surajit Sarkar, New Delhi
Rs 3,00,000 over twelve months

For the study of the relationship between digital technology and the folk art forms, especially the resistance arts, which draw on the Bundeli tradition of the Narmada Valley region

of Madhya Pradesh. The research will map the transformation in these folk art forms with the advent of technology, leading to the creation of 'digital folk arts'. The research findings will be compiled on a DVD and will also be uploaded on the Jatan Trust website.

4. Paromita Vohra, Mumbai
Rs 3,00,000 over twelve months

For research on the evolution of the Indian documentary film. Focusing on major figures and phases of development from the 1920s to the present, the project will chart the chronologies of different types of documentary filmmaking practices in India. The connection of technology, politics, community building, funding and censorship to documentary filmmaking will also be investigated. The outcome of the project will be the manuscript of a book and two paper presentations at seminars.

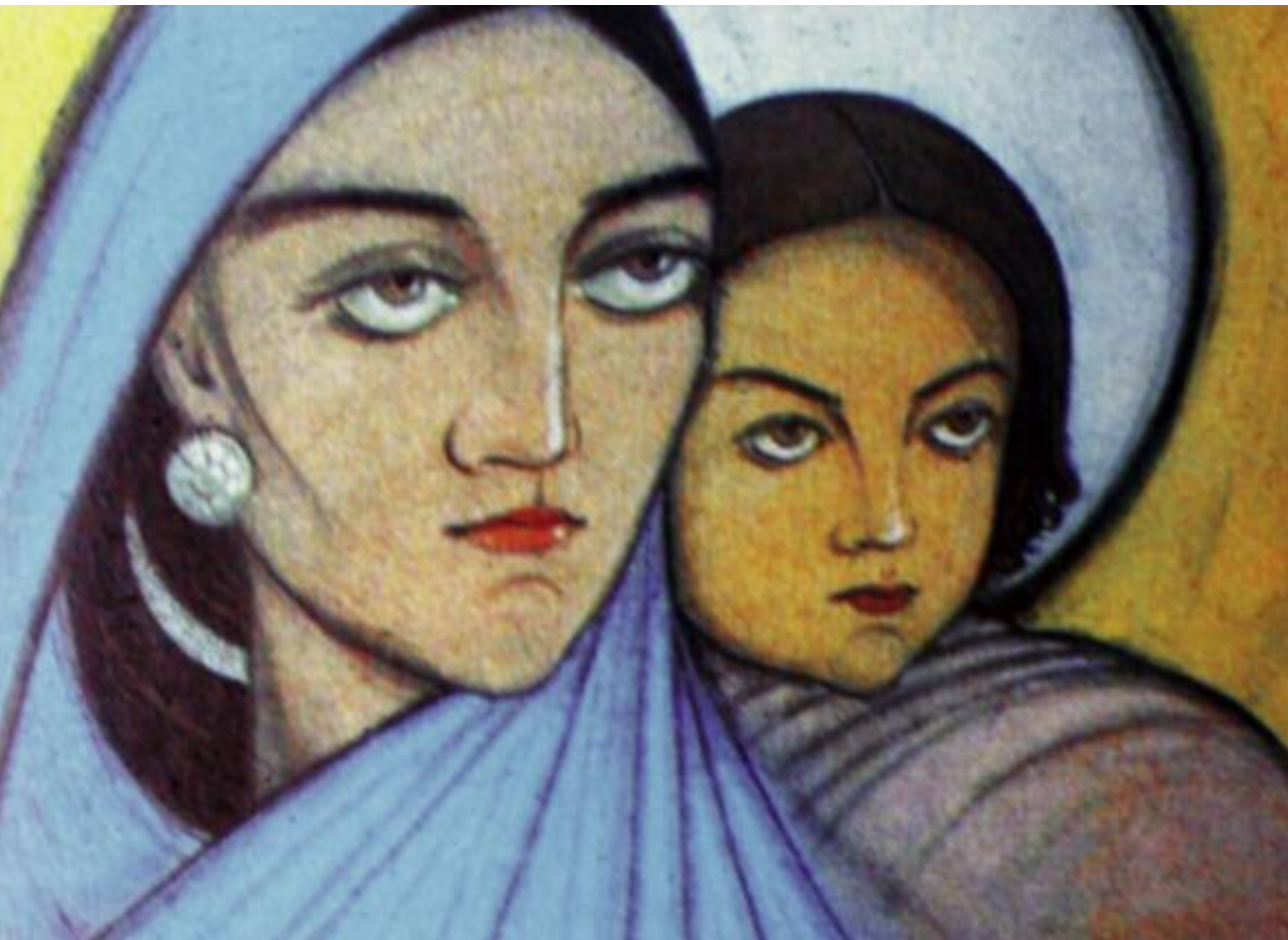
5. Gokul T G, Thrissur, Kerala
Rs 3,00,000 over twelve months

For research leading to a monograph on the comic strip Cheriya Manushyarum, Valiya Lokavum (Small Men and the Big World) created by G Aravindan, the internationally acclaimed filmmaker, which appeared in a Malayalam literary weekly from 1961 to 1973. Video interviews with cartoonists, scholars, family members, historians and readers and a bibliography of critical texts, essays and books on comics and graphic novels will be archived on the website of the Centre for Performance Research and Cultural Studies in South Asia.

6. Mangesh Narayanrao Kale, Pune, Maharashtra
Rs 3,00,000 over twelve months

For research towards a book on the history and evolution of the little magazine movement in Maharashtra from 1881 to 2010. The book will investigate the role of women writers, publishers, sponsors and critics in the little magazine movement, and the correlation between literature, social change and other art forms like painting, cinema and theatre. Digital copies of significant little magazines from 1960 to 1975 (a time of radical literary invention through the little magazines) will be distributed to university libraries and institutions across Maharashtra.

Angelo Da Fonseca's *Madonna and Child* (1958): watercolour on paper.
Savia Viegas is studying this neglected artist's paintings.





NEW PERFORMANCE

This programme supports the development of innovative productions in theatre, dance, music, puppetry and work that combines different genres of performance. The prior research or script-development phase may also be supported. At times, we make follow-up grants to underwrite bold and unusual plans for enabling IFA-supported productions to reach new or diverse audiences.

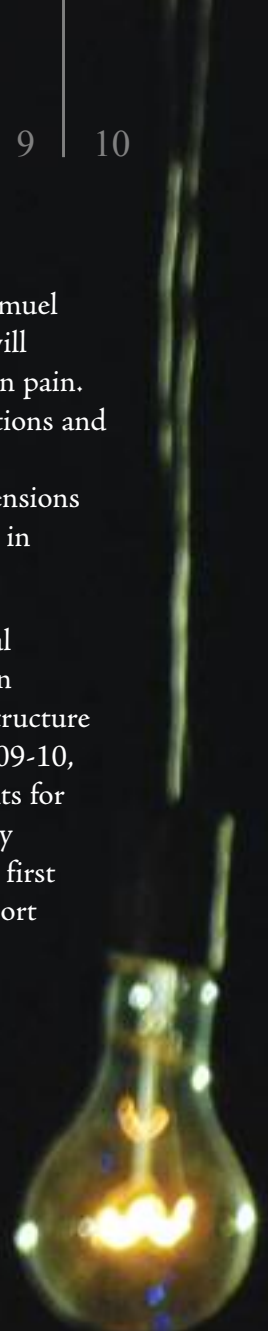
Sunil Shanbag received a grant for the production of the play *S*x, M*rality, and Cens*rship*. He had previously received a grant to conduct research towards the development of this play, which examines the censorship controversies that rocked Marathi theatre in the 1970s. Using the banning of Vijay Tendulkar's play *Sakharam Binder* as a point of reference, Shanbag investigates censorship in the larger context of the socio-cultural history of theatre. This critically acclaimed production, which attracted the Best Supporting Actor Award at the Mahindra Excellence in Theatre Awards for cast member Geetanjali Kulkarni, has been performed in Mumbai, Bangalore and New Delhi and will also feature at IFA's upcoming New Performance Festival in Kolkata in November 2010.

In keeping with IFA's interest in extending its grant making beyond metropolitan locations, this year we also supported artists living in rural areas. Rajkumar Rajak, a theatre director working in the village of Bhagawatgarh in Rajasthan, received a grant to stage an adaptation of Dr Dharamvir Bharati's experimental Hindi novella, *Suraj ka Satvaan Ghoda*. Likewise, Prabhat Bhaskeran from Thenhippalam, Kerala, is being supported to

work on an adaptation of two of Samuel Beckett's short mime plays, which will explore the physicality of the body in pain. By employing games and improvisations and drawing on his disparate influences, Bhaskeran hopes to bring new dimensions to the contextualisation of the body in contemporary Malayalam theatre.

Apart from supporting individual projects, IFA has become involved in helping to build a supportive infrastructure and environment for the arts. In 2009-10, this programme began offering grants for residencies focused on contemporary practice in the performing arts. The first grant of this type was made to support the Gati Summer Residency, which enables young choreographers to develop individual pieces of work under the guidance of established practitioners from the field of performance. Dance pieces created by the resident artists will be presented in a final production, *All Warmed Up*, in July 2010.

To present the projects we have supported to a larger public and generate dialogue around innovative performance practices, we will be organising the second New Performance Festival in Kolkata in November 2010. The Festival will showcase four productions funded under the New Performance programme and one under the Extending Arts Practice programme.

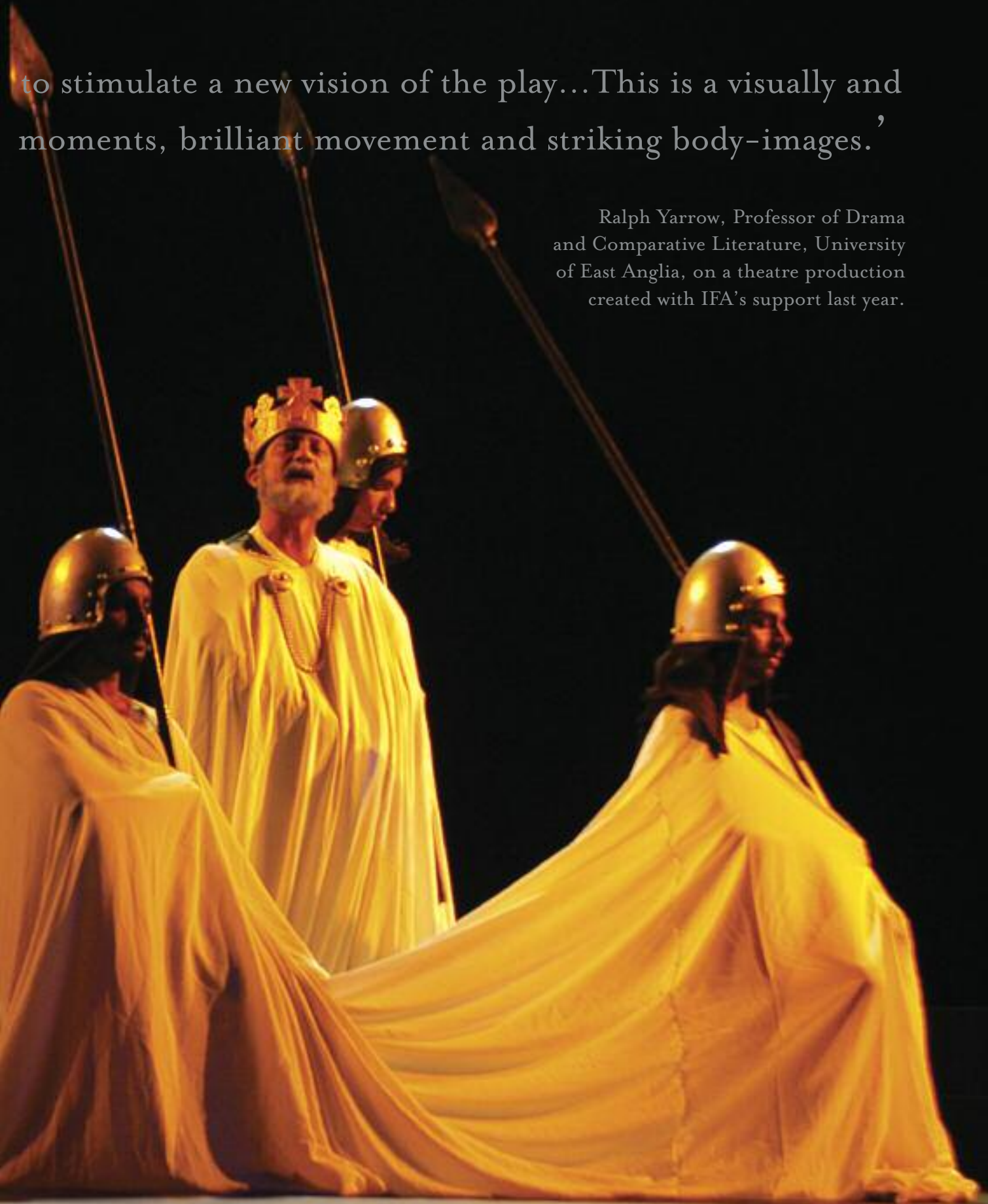


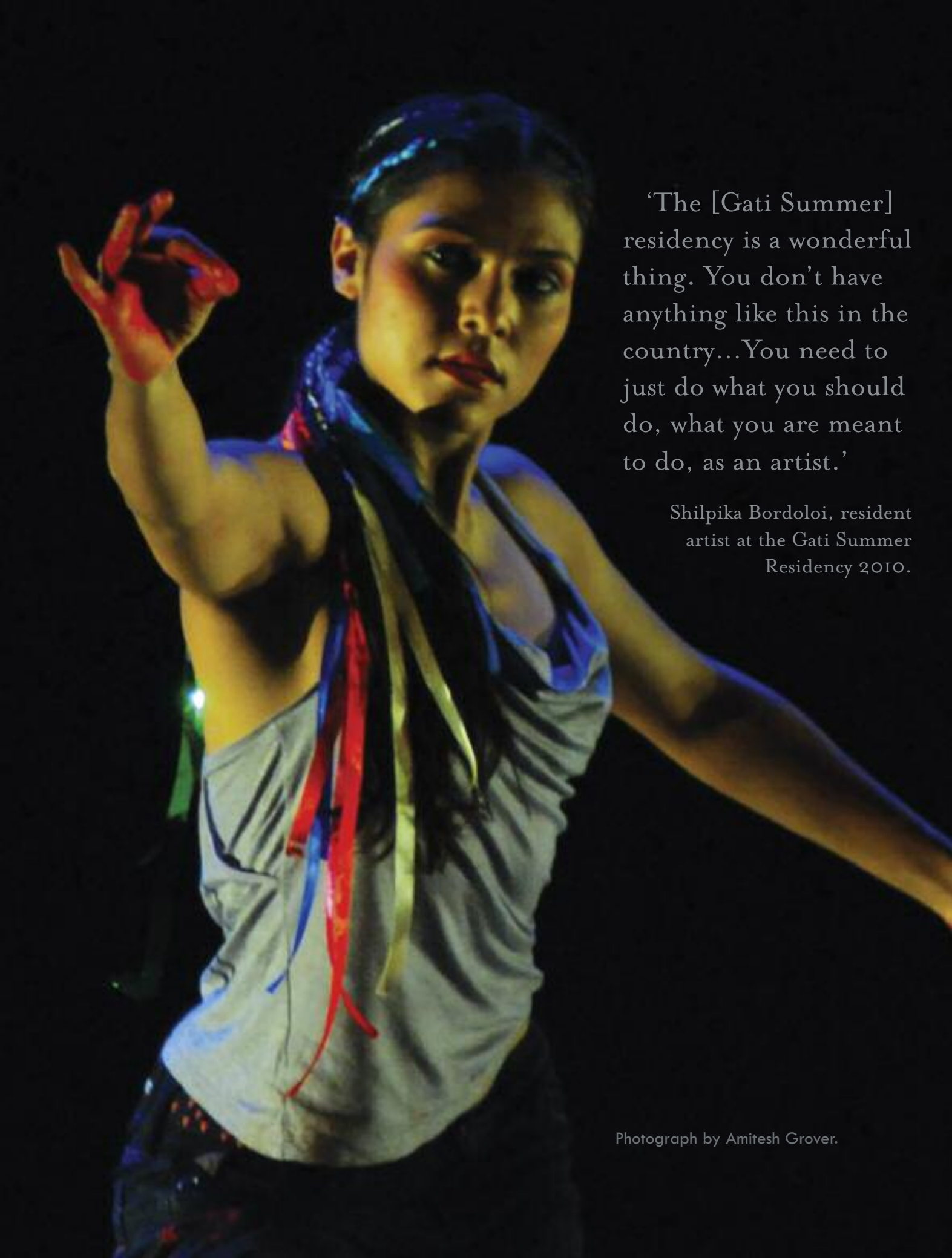
‘The conception [of Abhinaya’s *Macbeth*] was strong enough
sonically stunning production with some riveting theatrical



to stimulate a new vision of the play... This is a visually and moments, brilliant movement and striking body-images.'

Ralph Yarrow, Professor of Drama and Comparative Literature, University of East Anglia, on a theatre production created with IFA's support last year.





‘The [Gati Summer] residency is a wonderful thing. You don’t have anything like this in the country...You need to just do what you should do, what you are meant to do, as an artist.’

Shilpika Bordoloi, resident artist at the Gati Summer Residency 2010.

Photograph by Amitesh Grover.

NEW PERFORMANCE: GRANTS

1. **Rajkumar Rajak, Bhagawatgarh, Rajasthan**
Rs 3,00,000 over six months

For an innovative stage adaptation of Dharamvir Bharati's modern Hindi novella, *Suraj ka Satvaan Ghoda*. Creating stage space using human bodies and experimenting with choreography and chorus, this play will weave a single narrative from the novella's fragmented stories about seven characters. The psyche and perspective of each character will be explored through movements and soundscapes drawn from indigenous dance and musical forms.

2. **Sunil Shanbag, Mumbai**
Rs 3,00,000 over three months

For turning the performance script *S*x, M*rality and Cens*rship*, which was developed with the help of an earlier research grant from IFA, into a stage production. The script specifically looks at the censorship battles fought over the play *Sakharam Binder* and the audience and critical responses to the production. Audio and video material secured during the research phase will be incorporated in the envisaged docudrama to recreate the cultural context of the 1970s.

3. **Prabhat Bhaskeran, Thenhippalam, Kerala**
Rs 3,00,000 over seven months

For an exploration of the body in pain through a re-visioning of Samuel Beckett's *Act Without Words I* and *Act Without Words II*. An Argentinean story will be used to devise the plot and action, and introduce new meanings into Beckett's plays. The production will also situate the experience of physical pain within the social context of the performers. A script in Malayalam will be developed and layered through games, and constant improvisations and experiments with actors.

4. **The Gati Forum, New Delhi**
Rs 3,96,000 over four months

For a residency that supports four emerging choreographers to explore and test their creative ideas, develop their choreographic skills and build a working methodology for dance creation. The resident artists will each be paired with a mentor who will help to stimulate their interpretative and creative processes. The residency will culminate with a public presentation of original solo or ensemble performances by the resident artists.

ARTS EDUCATION

The year was dominated by Kali-Kalisu, a large-scale arts education initiative for teachers working in government schools across the state of Karnataka. IFA undertook the initiative in partnership with the Goethe-Institut/Max Mueller Bhavan (GI/MMB). Last year, IFA and GI/MMB entered into an agreement to jointly conceptualise a series of workshops to expose government school teachers to a variety of arts-based pedagogies that they could carry into their working lives. IFA administered the workshops and also made a small grant to support a symposium that strongly synergised with Kali-Kalisu.



Kali-Kalisu literally means ‘learn, and teach’, reminding school teachers that the arts bring to education the spirit of lifelong enquiry and discovery. The idea was not to transmit specific artistic skills or knowledge about any art form. Instead, a multiplicity of art forms, educational philosophies, pedagogical approaches and techniques were transmitted through the Kali-Kalisu workshops by master facilitators of five arts institutions. Ananya (Bangalore), Attakkalari (Bangalore), Bharat Gyan Vigyan Samiti (all-Karnataka), Gombe Mane (Dharwad) and Ninasam (Heggodu) have core specialisations in music, dance, the visual arts, puppetry and theatre respectively. They are all keenly aware of a larger sense of the arts and culture that can be channeled to government school teachers through Kali-Kalisu.

Kali-Kalisu began with a flourish in Ninasam’s campus in the village of Heggodu. Close to forty teachers participated in continuous workshops over fifteen days. Each of the facilitator institutions conducted a three-day workshop, and interesting cross-fertilisations of the different art forms began to take shape. In addition, clusters of workshops, in periods ranging from three to six days, were held across the state. A total of twenty workshops were conducted in the districts of Shimoga, Dharwad, Bidar, Gulbarga, Udupi, Mandya and Kodagu. Close to 400 government school teachers, who had

had little or no exposure to the arts, showed great enthusiasm for Kali-Kalisku, and the participative, discovery-based, joyous modes of learning that were awakened by the arts.

IFA and GI-MMB also organised a major two-day national Arts Education Conference in December 2009, under the rubric 'Arts Education: Contexts, Concepts and Practices in Schools'.



A wide spectrum of policy makers, educational theorists and activists, artists, teachers, students and parents—the gamut of stakeholders in school education—generated meaningful dialogue and conveyed different perspectives on the arts and broad-based quality education. The Conference was attended by close to 200 people, ranging from representatives of UNESCO and the National Council of Educational, Research and Training (NCERT) to twenty-eight Kali-Kalisku teachers from far-flung corners of Karnataka. A film of Kali-Kalisku was shown to the audience and met with much appreciation. Key papers and presentations from the Conference and an extensive report on Kali-Kalisku have been compiled in a special arts education issue of IFA's ArtConnect magazine.

The sole grant made during the year enabled Rang Shankara to conduct a theatre workshop for teachers and a symposium on arts education, which formed part of the ancillary activities under its 'Theatre for Children' programme. Fourteen Kali-Kalisku teachers participated in the workshop. A film showing Kali-Kalisku in action was screened at the symposium.



‘A school without the arts is like a place without water.’

Mallesh M Pavagada, government school teacher from Khalgatgi, Dharwad District, Karnataka.

ARTS EDUCATION:

GRANT

Sanket Trust, Bangalore
Rs 95,000 over two months

For a one-day symposium on ‘Theatre Pedagogy for Children’ and a ‘Teacher Training Initiative’, both intended to spark a long-term engagement of teachers with education through theatre. Ranga Shankara will organise these two one-day activities under the umbrella of its first ever theatre festival for children. Some of the teachers from the Kali-Kalisku workshops will also participate in the one-day training.

PROJECT

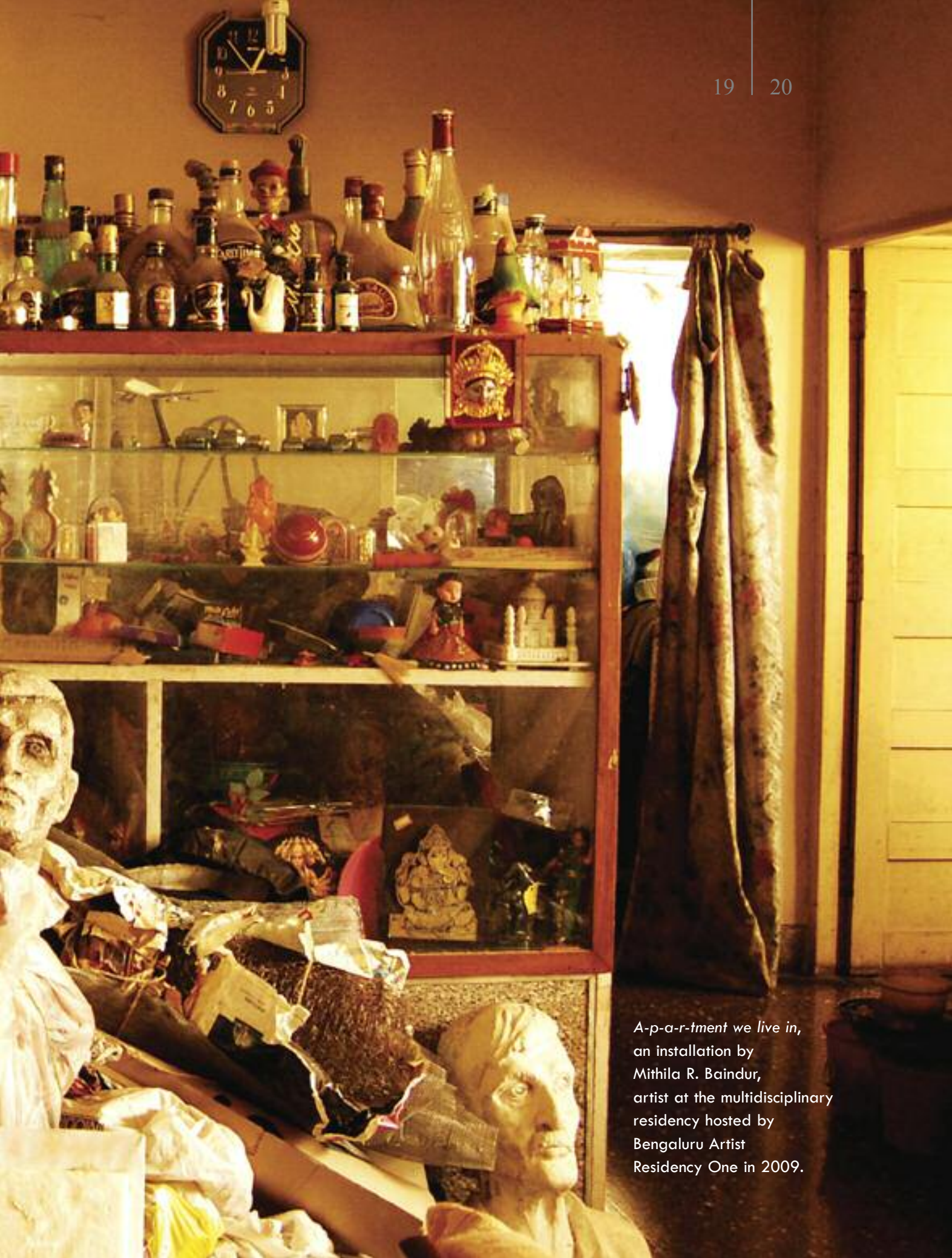
Kali-Kalisku: Arts Capacity Building for School Teachers in Karnataka
Rs 44,43,575

For a series of hands-on experiential workshops designed to enhance the ability of school teachers in Karnataka state to explore creative tools and introduce arts-based approaches into classroom teaching. The workshops will be conducted by five cultural organisations specialising in music, dance, visual art, puppetry and theatre respectively. A major two-day national conference on Arts Education will follow the workshops.



Clay objects fashioned by pre-school children from an anganwadi school. Zakiya Kurrien spoke about how the Centre for Learning Resources, Pune, brings the arts to underprivileged children at the Art Education Conference jointly organised by IFA and Goethe-Institut in December 2009.





A-p-a-r-tment we live in,
an installation by
Mithila R. Baidur,
artist at the multidisciplinary
residency hosted by
Bengaluru Artist
Residency One in 2009.

EXTENDING ARTS PRACTICE

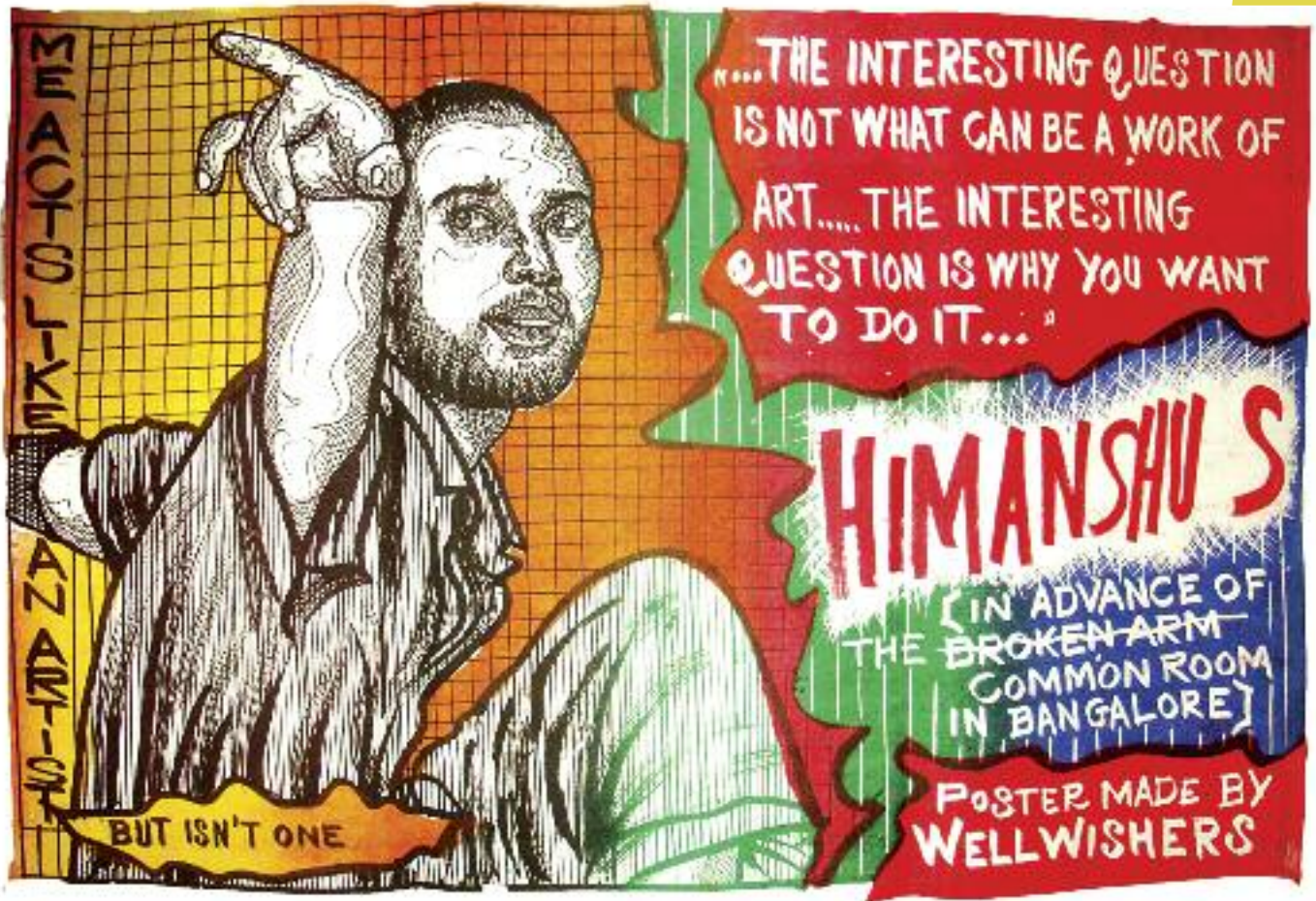
In keeping with IFA's three-year commitment to the artist collective, Bengaluru Artist Residency One (BAR1), this programme supported the second edition of BAR1's India-India residency in 2009-10.

Between July and September 2009, four artists from across the country came to live and work at the BAR1 studios in Bangalore. Chennai-based filmmaker Aarthi Parthasarathi made a short film about storytelling and the urban myths around a flickering street light on a Bangalore street. Bangalore-based sculptor Mithila Baidur reflected upon moments of personal transition by creating a sculpture out of personal objects that were soon to be discarded. Biswamit Dwibedy, a writer from Cuttack, worked on a series of poems collaged from found texts, and also experimented with creating abstract graphic works which explored the relation between the image and the unreadable. Himanshu S, a visual artist from Mumbai, whose art practice is rooted in social intervention, organised workshops with students and created a series of booklets that encouraged non-conformism, not as a way to stand under the estate of art but to understand art and learn how to think outside of its pre-built frames.

The residency was structured around regular salons for artist critique. These interactions inspired the residents to engage in collaborative work with one other and with their peers from the Bangalore arts community. The residency concluded with an exhibition in collaboration with the artist collective, Samuha. Designed to nurture individual artistic practice through collective experience, this initiative not only benefited the artists in residence, but also served to expand the networks of this programme into non-urban contexts and across multiple disciplines.

Supporting process-based 'alternative arts practice' has been the primary concern of this programme. Nevertheless, artworks emerging from many of our grants have become extremely visible and accessible in the public domain. Amit Dutta's *Jangarh Film One*, a film that came out of his study of folk artist Jangarh Singh Shyam's life and work, premiered in the international competition section at the International Short Film Festival Oberhausen, Germany. Also, Mahmood Farooqui's work with the oral storytelling tradition of Dastangoi was presented at the Celebrate Bandra Festival and Prithvi Theatre Festival in Mumbai. Meanwhile, Jyoti Dogra performed her experimental piece *The Doorway* at multiple spaces across the country including Bharat Rang Mahotsav, the National School of Drama's theatre festival in New Delhi. And Manas Bhattacharya screened his animated loop project in public spaces like shopping arcades, metros and train stations in thirty-three cities around the world through the Art by Chance initiative from Turkey.

An exciting development for this programme has been the seeding of Goa-CAP (Centre for Alternate Photography), which was recently founded by P Madhavan as an extension of the research and training work he accomplished in daguerreotype photography through an IFA grant. Goa-CAP is a pioneering institution that looks to promote alternative modes of photography through practice and education. Madhavan has conducted workshops in alternative photography (including pinhole camera workshops) in Goa, Delhi, Bangalore and Mumbai. Goa-CAP also hosts photography residencies and exhibitions throughout the year.



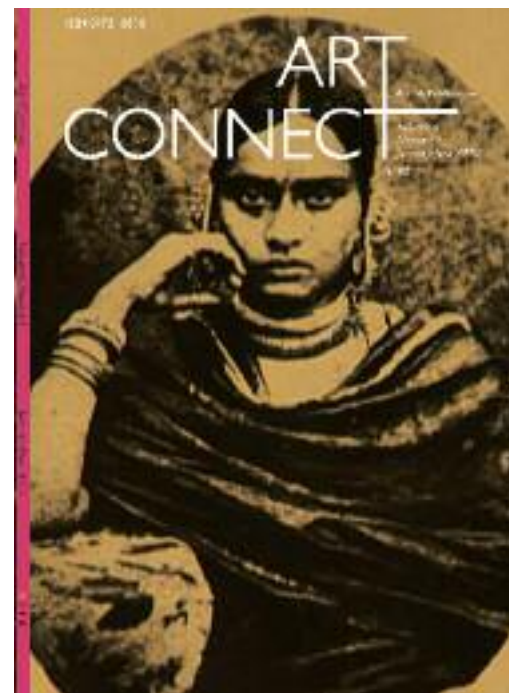
Himanshu S, artist at the 2009 BAR1 multidisciplinary residency, on a poster designed for the show 'Compiled by Oarsed' at Samuha, Bangalore, in February 2010.

GRANT

Bengaluru Artist Residency One, Bangalore
Rs 4,00,000 over six months

For a 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 pieces of artwork and interacting with fellow artists. The artists' work in progress will be exhibited at the end of the residency.

‘There are few magazines that make you to read cover to cover...But here is *ArtConnect*, published by the IFA...that makes you to read it as if you were reading a thriller...What makes this issue of *ArtConnect* interesting is its first person touch in the narratives...Without compromising the academic depth,



all these writers have used ‘I’ to tell us about their research and the stories from their research...*ArtConnect* will remain in the shelves for long time. And a reader would definitely take this issue out once in a while to have a re-look at it, with a smile.’

Johny M L, art critic, writer, curator and translator, commenting on *ArtConnect*, Volume 3, Number 2 (July-December 2009)

COMMUNITY ENGAGEMENT

IFA is focused on increasing the visibility of the work it does and supports, and engaging with its constituency through different channels. We make public presentations, bring out publications, and leverage the Internet, on the one hand, and we ensure that our initiatives and grants are more inclusive of, and accessible to diverse groups in society, on the other. We have been particularly successful in furthering this goal during 2009-10.

We organised eight presentations by our grantees—screenings, talks, lecture-demonstrations and exhibitions—during the year. Singer-songwriter Moushumi Bhowmik and sound designer Sukanta Majumdar, for example, presented and performed the *biraha* folk songs of Bengal in New Delhi. Screenings of IFA-supported films in Bangalore and New Delhi covered Saba Dewan's *The Other Song* on the lives and music of the tawaifs of Banaras; Samreen Farooqui and Shabani Hassanwallia's *Out of Thin Air* on the local film industry of Ladakh; and Amitabh Chakraborty's award winning *Bishar Blues* on the music and deeply spiritual lives of the fakirs of Bengal. Shirley Abraham and Amit Madheshiya presented their research on the tent cinemas of Maharashtra in Pune and Bangalore, and exhibited their photo-documentation in Mumbai. And Gargi Gangopadhyay gave a talk on her research into nineteenth century Bengali children's literature in Pune.



The quarterly IFA e-Newsletter is keeping a growing audience informed about the work we do in the arts, conveying news about our grantees' work and upcoming events, among other things. ArtConnect, IFA's richly designed bi-annual magazine now reaches an international readership. The magazine displays, contextualises and offers new perspectives on arts practice in India in varied and often unpredictable ways—through photo-essays, critical reviews, graphic stories, interviews, conversations among artists, and articles on artistic journeys, for example.

Our grants and initiatives, too, have engaged educational, research and arts communities more widely than before. The Kali-Kalisku workshops in arts pedagogy reached nearly 400 school teachers in Karnataka, while the subsequent Arts Education Conference provided a platform for a nationwide constituency of teachers, educators, critics, policy makers, parents and artists. Our support for a cross-disciplinary residency in Bangalore enabled a series of interactions with a larger group of artists and the arts-interested public in the city. Similarly, the grant we have made for a residency in New Delhi for young choreographers reflects our strategy to give our grant making a more public face. It will involve the participation of a wider community of performing artists in the capital and culminate in a public presentation of dance performances emerging from the residency.

MARKETING AND BUSINESS DEVELOPMENT

Despite the global recession, IFA attracted far more support in 2009-10 than in any of the previous three years. Almost Rs 134 lakh was raised through fundraising events, donations, small grants, commissioned research and evaluations. In addition, Rs 53,30,613 was provided by the Goethe-Institut towards an arts capacity building project for school teachers in Karnataka. And, towards the end of the year, a generous grant of Rs 58,10,000 was approved by the Jamsetji Tata Trust to enable IFA to introduce a programme to build curatorial capacity in India over a period of forty months.

Support came in from other foundations as well. The AMM Foundation supported part of our grant to Prayog, an organisation working to revive the *Bhand Pather* form of theatre in Kashmir. The Axis Bank Foundation funded a grant we made to the Bharat Gyan Vigyan Samiti, which is using visual art to enhance the quality of elementary education in rural Karnataka.

We organised *The Big Picture*, which raised Rs 28 lakh this year, the largest amount we have ever earned from a single fundraising event. We are very grateful to Mr Abhishek Poddar, one of our Gold Donor Patrons, for curating the exhibition, and to the sixty-two artists who contributed artworks to the event.

In addition, nearly Rs 22 lakh was raised through three theatre events—one presented by Lillete Dubey's Primetime Theatre and two by Naseeruddin Shah's Motley. Sponsorship for these fundraisers came from a variety of sources, such as The Park Hotels, the Chancery Pavilion, Kingfisher Airlines, Prestige Constructions and UTI. To engage the

corporate audience with the arts in a more personal way, we organised conversations between Lillete Dubey and Naseeruddin Shah and members of the Young Presidents' Organisation, Bangalore, in September and October 2009 respectively. Significantly, corporate houses (ITC Royal Gardenia and Seagram Company Ltd) also came forward to support a public presentation in Bangalore by our grantee Shirley Abraham and her collaborator Amit Madheshiya on their documentation of the *tambu* talkies (tent cinemas) of Maharashtra.

Research and consultancy work that we do for various organisations and institutions has become a growing source of income for IFA. We completed two reports for the Research Councils UK on the Arts and Humanities landscape in India. For the British Council we prepared a directory of Indian artists with an interest in collaborative practice and a 'how to' manual for foreign artists wanting to work in India. The state government of Karnataka also approached IFA to conduct research towards conceptualising the Karnataka State Prison Museum at Freedom Park (formerly the Central Jail of Bangalore).

Other institutions have sought our help to conduct organisational and programme assessments. We conducted an organisational evaluation for the Centre for Communication and Development Studies, Pune, and worked in collaboration with Fondazione Fitzcarraldo to assess the work of the Cultural Exchange Department of the Asia-Europe Foundation in Singapore.

IFA is persistent with its efforts to attract donations from individuals. We introduced the

three-tier Donor Patron Circles, which allow individuals to make a significant contribution to IFA by donating to our corpus, supporting a particular programme or grant, or underwriting operational costs. In return, Donor Patrons receive tickets to our events, acknowledgement on our website and in our Annual Report, a subscription to *ArtConnect*, the biannual IFA magazine, and our newsletter. Priti Paul and Madhavi Jaysoman entered the Donor Circle this year, with the former underwriting our grant to Gargi Gangopadhyay for research into nineteenth century children's literature in Bengal, and the latter supporting Mangesh Narayanrao Kale's research on the history of Marathi little magazines. Victor Menezes and Francis Wacziarg agreed to finance Savia Viegas' IFA-supported project to research the paintings of Angelo Da Fonseca.

In order to attract sustained, smaller contributions from a wider group of individuals, we have restructured our Friends of IFA initiative to allow for multi-year memberships. Many Friends of IFA have helped us in various other ways, like raising monies to underwrite our fundraising events and attracting subscribers for *ArtConnect*. At the end of the year we had 159 friends, sixteen of whom live in seven countries outside India. Starting next year we hope to work with IFA's Friends to devise innovative ways in which we can showcase our work to, and raise funds from a wider public in different parts of the country.

When
Winston
Churchill was
asked to
reduce arts
funding to
increase
support for
the war, he
said, "Then
what are we
fighting for?"



REPORT ON FINANCES

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

We have audited the attached Statement of Financial Position of India Foundation for the Arts as at 31st March, 2010, 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, 2010; and
 - (b) in the case of Income Statement, of the excess of Income over Expenditure for the year ended on that date.

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

(V. Rajaraman)
Partner
Membership No. 2705

Place: New Delhi
Date: July 17, 2010

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2010

PARTICULARS	As at 31-03-2010 (Rs)	As at 31-03-2009 (Rs)
SOURCES OF FUNDS		
CORPUS FUND		
Opening balance	194,487,064	
Add: Contribution/Transfer of Rs 2,000,000 during the year	3,300,000	197,787,064
		194,487,064
SIR RATAN TATA TRUST – CORPUS FUND		
Opening balance	6,187,081	
Add: Interest income for the year	483,638	
Less: Expenditure for the year	399,500	6,271,219
		6,187,081
PERFORMING ARTS FUND		
Opening balance	22,471,655	
Add: Interest income for the year	2,470,598	
Less: Expenditure for the year	1,361,500	23,580,753
		22,471,655
NAVAJBAI RATAN TATA TRUST GRANT		
Opening Balance	619,206	
Add: Interest income for the year	37,753	
Less: Expenditure for the year	252,000	404,959
		619,206
JAMSETJI TATA TRUST GRANT (Received during the year)	5,810,000	—
GOETHE-INSTITUT / MMB GRANT		
Contribution for the year	5,330,613	
Less: Expenditure for the year	4,443,575	887,038
		—
UNUTILISED GRANTS		
Opening balance of SRTT Draw-Down Fund Grant Commitment	1,347,179	
Add: Additions for the year	343,707	
	1,690,886	
Less: Grant disbursement	1,690,886	—
		1,347,179
CAPITAL ASSET FUND	28,676,949	2,980,184
ACCUMULATED SURPLUS	13,209,487	7,477,113
TOTAL	276,627,470	235,569,482
APPLICATION OF FUNDS		
FIXED ASSETS (AT COST)	28,676,949	2,980,184
INVESTMENTS (AT COST)	222,509,537	214,258,245
CURRENT ASSETS (NET)		
Current assets	26,259,001	
Less: Current liabilities	818,017	25,440,984
		18,331,053
TOTAL	276,627,470	235,569,482

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

- Expenditure and Income are recognised on accrual basis.
- (a) Grants to the extent utilised for revenue purposes are taken as income.
(b) Grants disbursed are treated as expense and unutilised grants when refunded are treated as income.
(c) 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 by contra credit to a Capital Asset Fund.
(d) Since the entire cost of fixed assets is met out of revenue, no further depreciation is charged.
(e) Assets disposed off or written off are deleted both from the gross fixed asset and the corresponding Fund Account.
- Income from investment of dedicated grant funds is credited to the respective grant funds.
- (a) 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

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2010

	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	8,147,461	7,290,303
DONATIONS, EVENTS & ARTS SUPPORT	11,863,537	7,781,342
INTEREST ON INVESTMENTS	44,102,851	10,248,786
MEMBERSHIP & SUBSCRIPTION	215,338	374,205
REFUND OF GRANTS DISBURSED UNUTILISED	252,156	625,487
MISCELLANEOUS INCOME	53,014	52,282
TOTAL	64,634,358	26,372,405
EXPENDITURE		
PROGRAMMES		
Arts research and documentation	2,119,112	4,009,829
Extending arts practice	1,987,000	2,743,289
Arts education	1,463,874	1,949,750
Special grants	462,000	2,105,800
New performance	1,361,500	2,906,750
Other programme costs	188,904	181,166
	7,582,390	13,896,584
NRTT Grant expenses	252,000	1,397,895
Goethe-Institut Grant expenses	4,443,575	—
SRTT Baseline Study Grant expenses	—	314,757
	12,277,965	15,609,236
Less: Programme expenditure met out of own funds	4,130,504	8,318,933
	8,147,461	7,290,303
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	4,130,504	8,318,933
OPERATING EXPENSES	14,196,722	13,753,908
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	485,695	617,539
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	3,901,128	3,679,915
FIXED ASSETS ACQUIRED	25,696,765	214,020
TOTAL	56,558,276	33,874,618
EXCESS OF INCOME/EXPENDITURE	8,076,081	(7,502,213)

INCOME APPROPRIATION STATEMENT FOR THE YEAR ENDED MARCH 31, 2010

ACCUMULATED SURPLUS: Opening balance	7,477,113	15,979,326
Less: Grant Refund/Interest of earlier years taken as receipt in current year (Refer Note 4*)	343,707	—
Add: Excess of Income/Expenditure for the Year	8,076,081	(7,502,213)
	15,209,487	8,477,113
Less: Amount transferred to corpus fund	2,000,000	1,000,000
ACCUMULATED SURPLUS: Closing balance	13,209,487	7,477,113

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.

(b) Residual balance in Premium paid and discount earned on investment of securities has been absorbed in the current year and adjusted in the interest income account.

(c) 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.

5. 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.

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.
- The recovery of advance of Rs 115 lakh given to IMCL included under 'Current Assets' has been referred to arbitration.
- Grants committed and instalments pending disbursement is Rs 28,07,401/-, which includes Rs 15,61,401/- 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.
- Fixed assets acquired include a sum of Rs 2,56,05,915/- towards the acquisition of land for the property to be built on it.
- Previous year's figures have been regrouped where necessary.

We acknowledge with gratitude the support of:

AMM Foundation
Axis Bank Foundation
Goethe-Institut
Jamsetji Tata Trust
Navajbai Ratan Tata Trust
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 or supported events:

Platinum Donor Patrons
(Donations of over Rs Ten Lakh)

Jamshyd Godrej
Lavina Baldota
Pramilla Malhoutra
Saroj Poddar

Gold Donor Patrons
(Donations of Rs 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 Rs One to Five Lakh)

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Anoop Sethi
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Ishwar Bhat
Javed Akhtar
Kavitha D Chitturi
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Mudit Kumar
Neelesh Heredia
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Pheroza Godrej
Rashmi Poddar
RKP Shankardass
Rustom Jehangir
Sandeep Singhal
Shimi Shah
V G Siddhartha
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.



From *The Nine Months*, a film by Merajur Rahman Baruah on the mobile theatres of Assam.

BOARD OF TRUSTEES

Rashmi Poddar, *Art History, Aesthetics*
(Till November 9, 2009)

Chairperson

Jaithirth Rao, *Industry*
Chairperson (From November 9, 2009)

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Shyam Benegal, *Cinema*

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PATRONS

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Syed Haider Raza

Raja Syed Muzaffar Ali



STAFF

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Executive Director

Arundhati Ghosh
Deputy Director

Sanjay Iyer
Programme Executive

Shai Heredia
Programme Executive

Ashutosh Shyam Potdar
Programme Executive

Anuja Ghosalkar
Programme Executive

Anish Victor
Programme Executive (Till June 12, 2009)

Carol Faith Shatananda-Richard
*Programme Executive
(Till March 31, 2010)*

Anupama Prakash
Programme Executive

Sumana Chandrashekar
Assistant Programme Executive

Menaka Rodriguez
*Manager – Individual Contributions
& Arts Services*

Joyce Gonsalves
Manager – Events

Vindya Vausini S
*(Till September 18, 2009)
Public Relations Officer*

Samarpita Samaddar
*(From January 7, 2010)
Public Relations Officer*

Biswamit Dwibedy
*(From February 8, 2010)
Communications Officer*

T C Jnanashekar
Manager – Management Services

C Suresh Kumar
Deputy Manager – Management Services

Pramila Bai K K
Front Office Assistant

Thresa Helen
Office Assistant

VISUALS: Courtesy IFA grantees.

COVER: Angelo Da Fonseca's *Eucharist* (1964): watercolour on paper.

ENDPAPERS: Scene from Sunil Shanbag's *S*x, M*rality and Cens*rship*, a play about the political and social suppression of the artist's voice.

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