





ABOUT IFA

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

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

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



MISSION STATEMENT

To enrich the practice and knowledge of, 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 STATEMENT

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

BELIEFS AND VALUES STATEMENT

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

Artwork made with recycled waste as part of a series of workshops, based on local texts on the environment, organised by IFA grantee Madhukar M L of GUMBALLI village in ChamaraJanagar district, Karnataka. See also pages 17, 18, 33 and 34.

INTRODUCTION

I am happy to say that in 2012-13—my final, full year at the helm of India Foundation for the Arts—this independent philanthropic institution has remained as lively, enterprising and inventive as it has always been.

IFA's continuing vitality, its refusal to sit still, can be read from the new developments in our grant making in 2012-13. The New Performance programme expanded to offer grants for music and performance art projects. The Extending Arts Practice programme, responding to new impulses in the field, began to give closer attention to projects that engage with local communities, ecology and arts pedagogy. Constantly seeking new modes of support for individuals, IFA also introduced Museum Fellowships to go with the Archival Fellowships that were first awarded in the previous year. These fellowships support artistic and curatorial interventions in institutions that are invaluable repositories of art-historical material, but need to be revitalised to fulfill their potential to advance research and public education in the arts and cultural heritage.

These fellowships signal our continuing emphasis on strengthening infrastructure that supports research, practice and public education in the arts. In 2012-13, as in past years, we supported two institutions to hold residencies for photographers and choreographers respectively, and one to offer an extended workshop to enhance the theatre-making skills of directors in Assam. Such grants not only benefit a larger number of people but help to build outreach capacity in a new generation of arts organisations, thereby enabling IFA's funding to have a more enduring impact on the field.

It is in the areas of arts curation and arts education, however, that we are beginning to make the most lasting contribution. Two of the larger objectives of the Curatorship programme will soon be realised—the establishment of a postgraduate course in curation and the creation of a permanent online resource on the theory and practice of curation in visual art and film. Under the Arts Education programme, the Kali-Kalisku initiative has moved from providing government school teachers across Karnataka with direct training in using arts methods in everyday teaching to working with the Directorate of State Education, Research and Training and the National Council of Educational Research and Training to design and execute arts education syllabi for pre-service school teachers in the state.

Founding and leading IFA for eighteen years has been enormously enriching for me. I have occupied the best vantage point from which to track how the arts have responded to the profound changes that India has witnessed during the last two decades. I have closely followed the emergence of new ideas, idioms, initiatives and institutions in the arts. And I have had the good fortune to meet the most astonishing and inspiring people working in and for the arts.

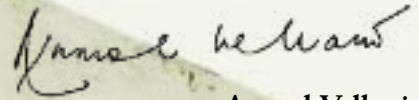
Although I will no longer hold primary responsibility for sustaining and nurturing IFA, I am convinced that its future is secure in the hands of my successor, Arundhati Ghosh. She will ensure that IFA grows to another level and protect the culture and values for which IFA is cherished—an IFA for which many people feel responsible; which values creative and intellectual tension; which embraces a variety of perspectives; which is ever willing to re-examine its

premises and, if necessary, reinvent itself; and which is, above all, an institution of unimpeachable integrity.

No one builds an institution alone. The ideas and insights, apart from the hard work, of many generations of staff have made IFA what it is today. I must also thank our trustees: they have believed passionately in IFA, leveraged their influence for IFA, protected its primary purpose, and ensured that our programme objectives are clear, consistent and relevant, our resource generation effective, our systems of governance strong, and our finances well-managed. It is from them that I have learnt all that I know about how to build an influential and enduring institution.

November 2013

I must, in closing, also express IFA's indebtedness to our widening circle of Donor Patrons and Friends of IFA. They have been a great source of strength and inspiration for our trustees and staff. I am sure that they will continue to care for IFA and the future of the arts in India.



Anmol Vellani
Executive Director



Preethi Athreya in her production *light doesn't have arms to carry us*.

Photograph: Courtesy Prasannakumar.



ARTS RESEARCH AND DOCUMENTATION

One of our major challenges in 2012-13 was soliciting proposals and developing grants under the Bengali Language Initiative. After much deliberation, we decided to freeze all regional language initiatives till the entire programme undergoes an evaluation two years hence. We felt we could continue to support research in these languages through our overall Request for Proposals (RFP) process, especially since our RFPs in languages other than English have been retranslated so that they are more easily understood.

This year we added Gujarati and Urdu to the languages in which the RFP is available, which now total nine, besides English. In response we received 112 proposals from across India. Following a thorough internal and external evaluation we made seven grants, which cover a wide range of subjects as usual: painting traditions that survive by reinventing themselves, community singing traditions, printed images from popular Urdu literature in the early twentieth century, developments in contemporary art in the Northeast, and research on a relatively obscure painter from Cholamandal Artists' Village, near Chennai. These grants will result in three films including an animation film, a book, an online archive and two websites, among other outcomes.

Going by the suggestion of the external evaluation panel in 2011-12, we engaged with filmmakers during the development

of their proposals, encouraging them to better articulate their research agenda. This resulted in most filmmakers sending in proposals with detailed treatment notes. Some proposals consciously implicated the researcher (in this case the filmmaker) in the research process. It seems to be an emerging trend that many filmmakers are not only undertaking research on a particular arts practice but are also studying the impact of that practice on their own idiom and form.



Left: Kalam Patua's *Violation* from the *Nirbhaya Series*: watercolour on paper.

Right: Detail from Kalam Patua's *Beyond Reach*: watercolour on paper.

ARTS RESEARCH AND DOCUMENTATION: GRANTS

1. **Mohanakrishnan Haridasan, Chennai**
Rs 5,00,000 over one year and six months

For research towards a short film and a website on K Ramanujam (1940-1973), an artist who lived and worked at the Cholamandal Artists' Village, an artists' commune near Chennai. The research will shed light on the nature of his pen and ink drawings of fantasy landscapes and mythical cities, which reveal how his concerns were distinct from those of other artists at Cholamandal at the time. While the website will include documentation gathered from archival materials and interviews with Ramanujam's contemporaries, the film will be an artistic response to the spirit of Ramanujam's artwork.

2. **Ashima Sood, Hyderabad**
Rs 2,98,416 over one year and six months

For research into the community tradition of kirtan singing through a study of five kirtan mandalis located in South Delhi. The project will focus on women's mandalis, while exploring the dynamics of kirtans as a community performance and an arts practice. It will attempt to understand how gender, caste and socio-economic composition are reflected in the aesthetics of kirtan mandalis and how that in turn shapes the experience of community for its participants.

3. **Mousumi Roy Chowdhury, Kolkata**
Rs 3,00,000 over one year

For research towards a book on the works of Kalam Patua, a Patachitra artist. This project will trace his journey from a traditional patua painter to one whose work is displayed in modern art galleries, particularly after the revival of the Kalighat Pat in the 1990s.

4. **Yousuf Saeed, New Delhi**
Rs 3,00,000 over one year

For research and documentation of printed images from popular Urdu literature produced in the first half of the twentieth century, leading to the creation of a curated website. This project will also examine when and why Urdu went from being a language reflecting the cultural plurality of North India, to one associated with Islam.

5. **Ruchika Negi, New Delhi**
Rs 5,00,000 over one year

For research into a shawl painting tradition from Nagaland called Tsungkotepsu, towards an examination of the visual, material and social cultures of the Naga tribes. The study of Tsungkotepsu, which now exists predominantly as a woven form of expression, will enhance understanding of how traditions reinvent themselves by merging with 'larger' traditions to ensure their own survival. The research will result in a monograph, a film, and the creation of puppets inspired by Tsungkotepsu motifs.



Left: Cover of the weekly magazine *Musavvir*, published in Mumbai, 1941. Right: Advertisement for Miyami eye make-up, printed in the Urdu magazine *Musavvir*, Mumbai, 1941.

6. Anushka Meenakshi, Chennai
Rs 5,00,000 over one year

For research towards a film on work songs, known as *Li*, sung by the inhabitants of Phek village in Nagaland while they are harvesting paddy. These songs and chants are vocalisations, grunts and sighs that are transformed into polyphonic melodies, with or without lyrics. This research is a part of a larger project to document and share everyday music and rhythms from across India.

7. Amrita Gupta Singh, Mumbai
Rs 3,00,000 over one year and six months

For research and documentation of the visual cultures of Northeast India, focusing on contemporary art practices in Shillong, Guwahati and Silchar. The research will recalibrate the centre-periphery dichotomy that comes into play when engaging with the art history and practices of the Northeast, by looking at 'regional modernisms' in the context of the Northeast's geographical and cultural affinities with South Asia and Southeast Asia. The project will result in an online archive, which will function as an alternative resource to supplement currently available pedagogies of art history and criticism.

“Real art can fail every quantifiable goal set by an institution that funds the arts. Yet, it can still be extraordinary art, capable of resisting the insipid and the homogenous. To engage with IFA has been a step in challenging the criteria and accountability I set for my work while bringing on board another stakeholder.” — *Preethi Athreya, New Performance grantee, 2012*



NEW PERFORMANCE

For the first time this programme extended support to projects in music and performance art. The music grantee is Saji Kadampattil, who will be creating an unusual musical performance combining the lyrics of a well-known Malayalam poet with a ritual folk performance form and his own Western musical influences. The performance art grantee, Inder Salim, is aiming to strengthen the discourse around the nascent field of performance art in India through imaginative processes of performance making, critical conversations and reflection.

Another individual grant supported dancer Preethi Athreya to choreograph a piece, based on a Gérard Pesson composition for the piano, combining dance, mime, music, film and voice.

Grants were made to two institutions to explore novel ways to develop and present performances and reach out to new audiences. Martin John, director of the Sadhana Centre for Creative Practice in Thrissur, and his team have transformed a bus into a travelling performance space and are devising a performance focused on the centrality of this popular mode of transport to life in Kerala. Badungduppa Kalakendra in Assam has received a second round of support to stage performances in the woods, under sal trees, to newly created audiences that cut across age and gender.

The Gati Summer Dance Residency was supported for the third consecutive year. Six emerging choreographers explored creative ideas, engaged in discussions with peers and mentors and created individual pieces of performance work. The nine-week residency culminated in a showcase of these performances in New Delhi in June 2012.

Scene from the play *Tezot Protibimbo* staged at the *Under the Sal Tree Festival 2012*. Photograph: Courtesy Badungduppa Kalakendra.



NEW PERFORMANCE: GRANTS

1. **The Gati Forum, New Delhi**
Rs 5,00,000 over two months

For the fourth edition of a residency for six emerging choreographers from diverse dance backgrounds and regions. They will work with peers and mentors to develop individual pieces of work, which will be performed for the public at the conclusion of the residency.

2. **Badungduppa Kalakendra, Rampur, Assam**
Rs 6,41,000 over three months

For a three-month workshop to enable six young theatre directors from Assam to develop productions that critically engage with socio-political changes and cultural diversity in the region. Following this, the directors and their teams will tour together to present the newly created performances in their respective hometowns and share their theatre-making experience with local audiences.

3. **Inder Salim, New Delhi**
Rs 5,00,000 over one year

For a series of performance art workshops exploring imaginative processes of performance-making. Held across different cities in the country, these workshops will result in several performance pieces, titled *barkats*. The performance-making processes along with critical conversations and reflections on performance art will be documented.

4. **Sadhana Centre for Creative Practice, Thrissur**
Rs 6,00,000 over five months

For research into the history and evolution of public transport in Kerala and the creation of a performance that will be staged on a bus. Engaging with local contexts, histories, literature and everyday lives, the project will employ the bus as a travelling performance space to explore new modes of performance and cultivate new audiences.

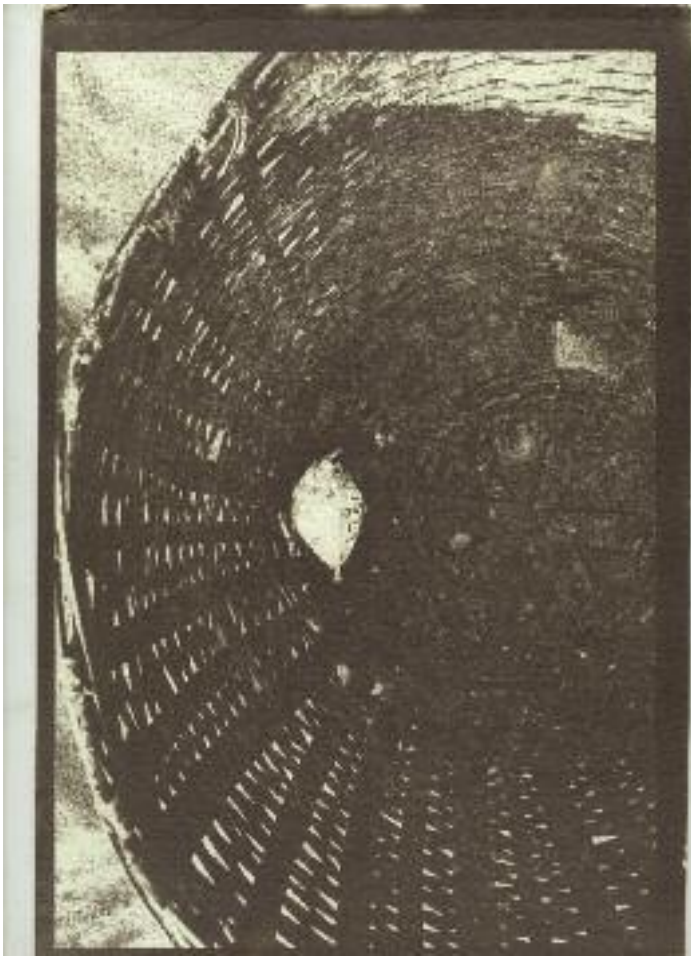
5. **Preethi Athreya, Chennai**
Rs 3,00,000 over three months

For a solo, multimedia performance titled *light doesn't have arms to carry us*. Inspired by the structure of a richly expressive and percussive piece of music composed for the piano, the project will create a performance combining movement, mime, film and voice.

6. Saji K, Bangalore
Rs 1,50,000 over seven months

For research into the poetry of Malayalam poet Kadammanitta Ramakrishnan and the ritual folk performance form, Padayani, towards the creation of a new performance work. The resulting performance will combine Kadammanitta's lyrics, the rhythms and theatrical expressions of Padayani—which the poet often used to accentuate and embellish his public recitals—and the sound of rock music, reggae and the blues.

Padayani performance. Photograph: Courtesy Faizal Rahman.



EXTENDING ARTS PRACTICE

This year the Extending Arts Practice (EAP) programme, which supports experimental, risk-taking, and reflective arts practice, opened itself out to explorations of what each of these terms may mean in the context of collaborative work. We made grants to two individuals, which supported projects that extensively engaged with local communities, and were to a large extent dependent on a number of outside factors, including the environment. A number of proposals that we received in 2012-13 gave increasing attention to ecology and arts education pedagogy, which seems to indicate a gradual transformation in the understanding of the artist-society relationship. This is particularly significant for the EAP programme, as it allows us to broaden our understanding of 'experimental', which could range from experimentation with form, process or idiom in the tradition of the artist-genius, to formal experimentation aligned with German conceptual artist Joseph Beuy's notion of social sculpture.

A research and production grant was made to the architect and visual artist Indrani Baruah who approached her project from a perspective inspired by cultural studies, and attempted to generate new understandings of collaborative and public art, informed by vernacular practices and knowledge systems.

The Bangalore-based performance and visual artist Suresh Kumar's project is informed by his background as an arts teacher at the Karnataka Chitrakala Parishath, and his desire to supplement current art school pedagogy,

particularly in smaller regional art colleges across Karnataka. His multilayered project involves training in video for young artists, as well as public dissemination of the video documentation of contemporary visual artists that will be generated. This grant will enable Suresh to extend his practice as a performance artist and facilitator in building a critical discourse around contemporary arts practice in Karnataka.

We continued to support the third and final residency, ALTlab 3.0, conducted by the Goa Centre for Alternative Photography (Goa-CAP). Four photographers—from Jharkhand, Maharashtra, West Bengal and Karnataka respectively—were invited to learn a range of alternative photographic processes. This residency also included an art writer, Saeed Haldule, whose training in Japanese inspired her to create Haikus in response to the work of the resident photographers. Following the IFA grant, Goa-CAP has introduced residencies for individual Indian and international photographers, which is expected to consolidate its position as a leading centre for alternative photographic practice and research in India.

The EAP programme in collaboration with the Arts Research and Documentation programme awarded two Archival Fellowships—to Shumona Goel, to study vintage science-education footage; and to Neha Choksi, for research at archives of science and astronomy as well as Jain religious archives, which could provide material for an installation project.



EXTENDING ARTS PRACTICE: GRANTS

1. **Indrani Baruah, Guwahati**
Rs 5,00,000 over six months

For research towards the construction of a raft-like structure in collaboration with bamboo artisans and boat-builders in Guwahati and the curation of a journey on the Brahmaputra, during which the raft will function as a mobile, habitable receptacle to gather, share and document stories, songs and local knowledge about food and ecology.

2. **Sunlight Trust, Goa**
Rs 5,91,000 over four months

For the third edition of a four-month residency programme, which will enable four Indian photographers from diverse cultural backgrounds to explore and experiment with different approaches to the photographic medium. This edition will introduce a spot for a writer-in-residence to help initiate the practice of photography writing in India.

3. **Suresh Kumar G, Bangalore**
Rs 5,00,000 over one year and six months

For collaboration with young artists to video document the work of 180 contemporary visual artists in and around Bangalore. These videos will be uploaded on a website, circulated to regional art schools across Karnataka as a monthly DVD magazine, and screened every two weeks in Bangalore.



Facing page and above: Salt Prints of the bread making community in Goa created at ALTIab 3.0.
Photographs: Courtesy Vivek Muthuramalingam/ ALTIab, Goa-CAP.

FELLOWSHIPS

4. Shumona Goel, Mumbai Rs 1,50,000 over one year

For the study of vintage educational film footage at the Indian Space Research Organisation (ISRO) archives, produced as part of the Satellite Instructional Television Experiment programme. This programme was established by NASA and ISRO in 1975-76 to impart a 'modern and scientific outlook to rural India.' The fellowship output will be a symposium and, subject to the availability of further funding from other sources, a film using the found footage.

5. Neha Choksi, Mumbai Rs 1,50,000 over one year

For research at various archives of science and astronomy and at Jain religious archives in India leading to a multi-part art project titled *The Weather Inside Me*. This project will trace the history of science, weather and solar observations in India from pre-colonial to post-colonial times. The religious archives will be referenced to investigate the centrality of the sun in Jainism and its resulting impact on time and memory in our lives.

CURATORSHIP

This year saw the fruition of some of the major objectives conceived at the inception of our curatorship programme in 2010. These included offering Museum Fellowships; creating a website designed to engage with the theme of curating in the Indian context; and establishing an M.A. programme in curation.

The Association of Artists, Academics and Citizens for Autonomy (ACUA) has made significant strides towards actualising a postgraduate programme in curation at the School of Culture and Creative Expressions, Ambedkar University. The programme will draw upon ideas and material generated through a nationwide five-part series of workshops. The final workshop, organised by ACUA in collaboration with IFA in October 2012, explored a set of critical questions and the curatorial challenges—both conceptual and practical—growing out of these. Participants offered presentations and engaged in debates cross-cutting art in Northeast India, contemporary art practices, deconstructing the national, and art and activism. The workshop titled *Artistic Production and Questions of Region and Identity: Curatorial Propositions* brought mentors into contact with emerging scholars and curators who presented and received feedback on curatorial concepts growing out of their research and creative interests.

IFA launched its Museum Fellowships in early 2013 to support emerging curators to develop innovative curatorial models for public engagement using the art-historical, aesthetic, technological and material content of museum objects. This initiative has the twofold objective of energising museum spaces and providing young curators with an opportunity to explore imaginative ways of tapping into the under-exploited potential of many of the country's museum collections, thereby deepening public interest in India's cultural heritage.

In its first iteration, IFA is working in partnership with the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS). From April 2013 two IFA-supported fellows will collaborate with CSMVS museum staff to develop curatorial content for a bus specially designed to serve as a mobile exhibition space that will travel to villages and towns across Maharashtra.

A new website dedicated to the theory and practice of curation in visual art and film is in its final stages of development. The website will host material generated over the course of the IFA curatorship programme and publish ongoing news, events and relevant content, thereby serving as a valuable resource for a growing public interested in the many ways in which the broadly defined field of curation is understood in today's world.



FELLOWSHIPS

1. Shrinivas Agawane and Deepti Mulgund, Mumbai
Rs 1,25,000 and Rs 1,30,000 respectively, over eight months

For collaboration with the Education and Conservation departments at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya towards the curation of one or more exhibitions drawing upon the museum's collections, which will travel around Maharashtra in a specially designed bus.

ARTS EDUCATION

Attracting another year of funding from the Goethe-Institut/Max Mueller Bhavan, Bangalore for the Kali-Kalisku project, IFA was able to assist government school teachers in Karnataka to build on their training in the arts and spark the interest of teacher training institutions in the state. Kali-Kalisku is an arts-based teacher training initiative for government school teachers in Karnataka that was started in 2009. It addresses issues of the arts, culture, education and development through the pivotal figure of the school teacher.

This year, we approached the Department of State Education Research and Training (DSERT) and the National Council of Educational Research and Training (NCERT) to consider how the curriculum of pre-service teacher training institutions could incorporate

the Kali-Kalisku type of arts pedagogy. Grants were given to Kali-Kalisku teachers to turn their schools into 'model' schools that serve as resource centres which provide access to arts-based education training and activities for other schools in the area.

By engaging with DSERT, IFA has secured a commanding position in the field of arts education in Karnataka as architects and executors of a new arts education syllabus for pre-service teachers. The Karnataka Curriculum Framework for Teacher Education has incorporated our position papers (which preceded the syllabus-shaping exercise) on the value and relevance of arts education within pre-service teacher training programmes. The syllabus, built on the idea of art as 'play', makes a unique contribution to both arts education and teacher training in India. In parallel, we



were appointed by the NCERT to design and implement a path-breaking nine-week arts education course for first year B.Ed. students at the Regional Institute of Education in Mysore.

Six individual grants, including two model school initiatives, helmed by Kali-Kalisu teachers have paved the way for exciting and innovative field-based applications of arts education in government schools. The model school grants in Dharwad and Udupi districts have gone towards using the arts to re-energise the community's relationship with education and school culture. The other individual grants offer a wide assortment of arts education possibilities, from environmental themes to the revival of folk cultures within school environs. Together, these six grants add valuable field-based material to the discourse and practice of arts education in India.

The Kali-Kalisu impact assessment study was completed and presented by artist and

pedagogue Roshan Sahi. Roshan adopted a multilayered approach to gathering inputs, which included questionnaires, focus group meetings and school observations during his visits to the seven districts in which Kali-Kalisu has operated. While the study highlighted the project's positive impacts on teaching and learning processes, it also raised concerns about the sustainability of such initiatives within the challenging environment of the government school system.

Last year we disseminated the Kali-Kalisu philosophy and method among government school teachers across Karnataka by partnering with the Bharat Gyan Vigyan Samiti to publish Kali-Kalisu-related material in *Teacher* magazine. We contributed material from our Arts Education conference, position papers, syllabus, model school projects and individual grants to eight issues of the magazine.



PROJECT

1. Kali-Kalisku: Teacher Training, Impact Assessment and Dissemination

Rs 3,28,828

For the implementation of a new arts education module within the B.Ed. programme at the Regional Institute of Education in Mysore; a Kali-Kalisku impact assessment study; and dissemination of the Kali-Kalisku methodology and philosophy through articles in eight issues of *Teacher* magazine.

GRANTS

1. Gururaj L, Gudadoor, Koppal

Rs 1,03,000 over ten months

For the empowerment of students from a government school in the village of Gudadoor in Koppal district, enabling them to creatively link their process of learning in the classroom with local folk-art traditions. This approach to classroom pedagogy seeks to combat the corrosive influence of popular culture on the ethos of the school.

2. Prajna Hegde, Mantagi, Haveri

Rs 1,03,000 over ten months

For students from a government school in the village of Mantagi in Haveri district, to explore and interpret a text from the school syllabus through local art forms.

3. Madhukar M L, Gumballi, Chamarajanagar

Rs 1,03,000 over ten months

For students from a government school in the village of Gumballi to engage in the rich tradition of folk art forms that celebrate the lush natural habitat of Chamarajanagar district, thereby addressing the environmental concerns of the region.

4. Chitra V, Managundi, Dharwad

Rs 1,03,000 over ten months

For a government teacher from the village of Managundi in Dharwad district to address the gap between high- and low-performing students in her classroom using theatre.

5. Mallesha M, Kalghatgi, Dharwad

Rs 4,50,000 over one year

For a drama teacher from the village of Kalghatgi in Dharwad district to create awareness about the social and cultural issues that surround the school and the community, with emphasis on female absenteeism and child marriage.

**6. Ganapathi Hoblidar, Tallur Cluster, Baindur Block, Udupi
Rs 4,50,000 over one year**

For a special teacher and a Cluster Resource Person from Udupi district to improve learning abilities among students through the arts and to revitalise the local Cluster Resource Centre by making it a hub for local arts and folk cultural activities.



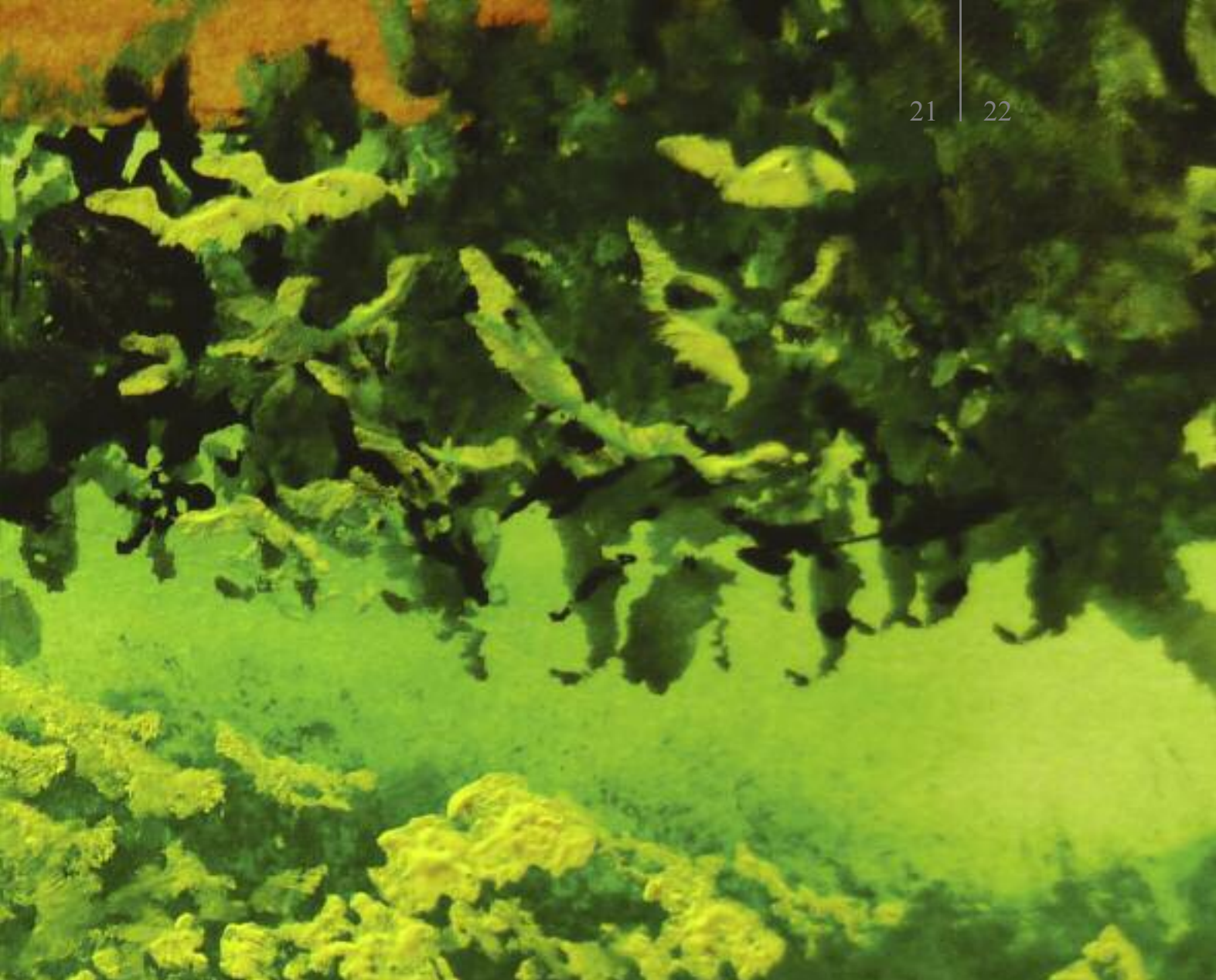
Students painting the wall of the Cluster Resource Centre, Tallur Cluster, Baindur Block, Udupi district as part of a grant made to Ganapathi Hoblidar.

SPECIAL GRANTS

The current focus areas of our Special Grants are 'community' and 'sustainability'. Over the years, we have been observing, how grants made under our other programmes have also been engaging with these areas in interesting ways. Therefore IFA has now decided that Special Grants should reclaim its initial objective—to support exciting work that falls outside the framework of our other programmes.

Although no new grants were made this year, we directed our energies towards the three projects we had previously supported. The grant made to Mumbai-based painter and animation artist Aditi Chitre to conduct storytelling and visual arts workshops for twelve children from Chizami, a village in Nagaland, culminated in an exhibition of the children's artwork in Chizami and Dimapur in September 2012. The exhibition was attended by a large gathering of school children, parents, teachers and government officials from Dimapur and Kohima. The artwork completed at the workshops has been compiled into a book titled *Imagine*. This grant has been very influential in carving out a new space for the visual arts in a region where they do not form part of the conventional modes of creative expression.

Kolkata-based performance and movement therapy dance group, Sanved, has continued to hold workshops for children living on railway platforms in and around Kolkata, apart from building a lasting relationship with the three civil society organisations with which it collaborates. The group has also been able to garner immense support for the project from railway authorities and artists.



“Being a Friend of IFA has been like stepping onto an endless train journey that meanders through the beautiful, the lesser known and the unique. It is probably the most immersive means of exploring and learning about our artistic and cultural heritage. From an insight into the film industry of Ladakh to the impact of recording technology on South Indian classical singers to the history of early photography in West Bengal and a glimpse of the Tambu Talkies of Maharashtra, it’s been one great ride so far and I look forward to much more.”

Melissa Arulappan, Friend of IFA



COMMUNITY ENGAGEMENT

During the year, IFA organised a record number of talks, grantee presentations, performances, film screenings and workshops, and participated in seminars and conferences. We have also begun to build a strong online support base using social media platforms such as Facebook, Twitter and YouTube.

We kicked off 2012-13 with a two-day festival in Mumbai in April, which comprised performances, screenings, workshops, exhibitions and talks, and showcased eleven IFA grants in a variety of forms, such as puppetry, film, theatre, music and photography. Subsequently, we organised seven more events featuring the work of IFA grantees in Mumbai in collaboration with local partners Project 88, ARTIndia, Prithvi Theatre and the Mohile Parikh Center. These included a conversation on a poetry collective, a presentation on the history of Bengali cartoons, a workshop on comic art and the screening of a documentary film.

In Bangalore we organised four grantee presentations, four film screenings, and launched a book, *Embroidering Futures: Repurposing the Kantha*, supported by the Infosys Foundation and produced and published by IFA. Our events included a performance of original Bangla compositions; presentations of research on the Bettiah gharana of Dhrupad music and on Carnatic music's encounter with recording technology; and two screenings of the film *O Friend This Waiting*, the outcome of research into the love poems composed by Telugu poet Kshetrappa.

In Kolkata, we screened six films featuring grantees under the Bengali Language Initiative, and showcased two projects: Epsita Haldar's study of varied renderings of the Karbala Battle recounted by Shi'a Muslims across West Bengal, and Indrani Majumdar's work on 78 rpm gramophone records of Bengali plays and songs performed between 1900 and 1930.



We also collaborated with other festivals, conferences and seminars to highlight the work of our grantees. At the Apeejay Kolkata Literary Festival, we organised a talk by Subhendu Dasgupta titled *Bengal Political Cartoons from Both Sides of the Border—Interrogating the Nation State*. Our collaboration with The Goa Project involved a presentation by Sajitha Madathil on the intervention of women in certain performance practices in Kerala; a workshop on pinhole photography by P Madhavan, Executive Director of Goa-CAP; and a talk by Arundhati Ghosh, our Deputy Director, about crowd-funding for the arts.

The readership of IFA's bi-annual magazine, *ArtConnect*, continues to expand. In 2012-13, we brought out a special issue on the Ramayana, and another on gender and sexuality featuring essays by practitioners of theatre, music, film, poetry and comic art.

We consolidated our online presence in 2013 by launching a new website, one that better reflects the vibrant nature of IFA's work. Through the website, quarterly newsletters, emailers and weekly posts on social platforms like Facebook and YouTube, we have built a strong online following. We also launched an online campaign called *Five Reasons to Support IFA* to disseminate films made by Sumantra Ghosal, in which five IFA donors explain why they are staunch supporters of the arts.

MARKETING AND BUSINESS DEVELOPMENT

The focus of our fundraising continued to be the IFA Building Campaign. As we get closer to completing our 'Home for the Arts', we are grateful to the numerous donors who have come forward to help us realise our dream of having a place of our own, which will include a studio and gallery space where artists can train and rehearse, present and discuss their work, and conduct workshops. We would particularly like to thank Rahul Bajaj and Niraj Bajaj for a lead gift for the building. IFA is also grateful to Sudha Murty, Francis Wacziarg, Abhishek Poddar and several other individual donors who have helped us raise Rs 73.20 lakh for the building this year.

In addition, we raised Rs 120 lakh through our other fundraising initiatives during 2012-13. We continued to receive support from Goethe Institut/Max Mueller Bhavan, Bangalore for IFA's Arts Education programme. We worked with the Infosys Foundation to publish *Embroidering Futures: Repurposing the Kantha*, and offered arts-based workshops for the Sujaya Foundation and Swissnex India.

We organised three fundraisers in Bangalore: *Broken Images* directed by Alyque Padamsee and performed by Shabana Azmi; *A Walk in the Woods* directed by Ratna Pathak Shah and starring Naseeruddin Shah and Rajit Kapur; and a concert by the Warsi Brothers. We are delighted by our continuing partnership with Naseeruddin Shah and his group Motley, who have staged over nineteen shows for IFA since 2003. These fundraisers would not have

been possible without support from Louis Philippe, the Aditya Birla Nuvo Group, the Prestige Group and The Park, Bangalore. We also organised two private corporate shows of *Kucch Bhi Ho Sakta Hai* with Anupam Kher and *Between the Lines* with Nandita Das and Subodh Maskara for 3M and the Young Presidents' Organisation, Bangalore Chapter, respectively.

Our Donor Patron Circle and Friends of IFA continue to offer critical support for our work. We are grateful to Bhaskar Menon and Ashoke Dutt, both second-time donors of IFA, for supporting our grants. Bhaskar has donated towards Sajitha Madathil's research into the intervention of women in the performance practices of Kathakali, Singaari Melam and Mudiyyattam in Kerala, while Ashoke has provided funding for Kolkata Sanved's creative arts workshops with children living in and around four railway platforms in West Bengal. Our circle of individual donors continues to grow. We are happy to report that we ended the year with 101 Donor Patrons and over 300 Friends of IFA.

As we enter our twentieth year, it will be important to engage with many more individuals, institutions, foundations and corporate houses to ensure sustained support for the arts. Increasingly, organisations across the world are tapping IFA for advice on the arts and culture in India. In the coming year, we foresee offering a growing number of arts consultancies and services, and forging many more national and international partnerships.

"For me this relationship with IFA has been a wonderful association. It is after all the only organisation of its kind in the country not only as a grant making body for artistic work but also connecting people, pushing boundaries and raising the bar in the arts."

- Anurupa Roy, New Performance grantee, 2006 and 2009

Independent Auditors 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 31 March 2013, 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 Company'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.

- a) In the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March 2013; and
- b) 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

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.

for **Thakur, Vaidyanath Aiyar & Co.**
Chartered Accountants
FRN: 000038N

Place: New Delhi
Dated: July 5, 2013



(V. Rajaraman)
Partner
Membership No. 2705

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2013

PARTICULARS	As at 31-03-2013 (₹)	As at 31-03-2012 (₹)
SOURCES OF FUNDS		
CORPUS FUND	19,98,90,702	20,03,92,850
SIR RATAN TATA TRUST – CORPUS FUND		
Opening balance	63,87,297	
Add: Interest income for the year	5,35,278	
Less: Expenditure for the year	4,45,500	64,77,075
		63,87,297
PERFORMING ARTS FUND		
Opening balance	2,15,40,765	
Add: Interest income for the year	1,92,687	
Less: Expenditure for the year	4,75,000	2,12,58,452
		2,15,40,765
GOETHE-INSTITUT/MMB GRANT		
Opening Balance	19,04,649	
Contribution for the year	24,02,810	
Less: Expenditure for the year	6,78,274	36,29,185
		19,04,649
STAFF WELFARE FUND	1,71,296	1,25,630
CAPITAL ASSET FUND	4,02,70,366	3,25,01,644
TOTAL	27,16,97,076	26,28,52,835
APPLICATION OF FUNDS		
FIXED ASSETS (Written down value)	4,02,70,366	3,25,01,644
INVESTMENTS (AT COST)	20,08,98,479	20,20,49,548
CURRENT ASSETS (NET)		
Current assets	1,36,61,711	
Less: Current liabilities	6,01,958	1,30,59,753
		1,35,47,549
ACCUMULATED DEFICIT	1,74,68,478	1,47,54,094
TOTAL	27,16,97,076	26,28,52,835

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

1. Expenditure and Income are recognised on accrual basis.
2. (a) Grants obtained by the Foundation to the extent utilised for revenue purposes are taken as income.
(b) Grants disbursed by the Foundation are treated as expense and unutilised grants when received back 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 less depreciation (straight line under the Companies Act) by contra credit to a Capital Asset Fund.
(d) Since the entire cost of fixed assets is met out of revenue, depreciation is not charged to income and expenditure account separately.
(e) Asset disposed off or written off are deleted both from the gross fixed asset and the corresponding Fund Account.
3. Income from investment of dedicated grant funds is credited to the respective grant funds.
4. (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 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 have been absorbed in the current year and adjusted in the interest income account.

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2013

	CURRENT YEAR (₹)	PREVIOUS YEAR (₹)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	15,98,774	1,17,36,387
TRANSFER FROM BUILDING FUND	78,22,148	52,20,220
DONATIONS, EVENTS & ARTS SUPPORT	58,84,208	94,17,159
INTEREST ON INVESTMENTS OF CORPUS	2,06,54,195	1,42,96,582
SUBSCRIPTION	38,310	9,000
REFUND OF GRANTS DISBURSED UNUTILISED	22,701	3,23,973
PROVISION NO LONGER REQUIRED	45,00,000	-
MISCELLANEOUS INCOME	37,322	9,123
TOTAL	4,05,57,658	4,10,12,444
EXPENDITURE		
PROGRAMMES		
Arts research and documentation	30,22,500	27,50,903
Extending arts practice	21,07,000	27,87,400
Arts education (including grant expenses of Goethe-Institut)	10,07,102	28,15,791
Special grants	1,97,400	8,06,000
New performance	22,16,000	24,30,950
Curatorship	12,82,839	-
Other programme costs	5,15,832	6,57,960
	1,03,48,673	1,22,49,004
JTT grant expenses for curatorship	-	76,47,996
	1,03,48,673	1,98,97,000
Less: Programme expenditure met out of own funds	87,49,899	81,60,613
	15,98,774	1,17,36,387
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	87,49,899	81,60,613
OPERATING EXPENSES	2,10,39,538	1,91,92,231
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	4,81,379	7,36,095
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	35,48,286	85,55,496
FIXED ASSETS ACQUIRED	32,018	37,800
BUILDING UNDER CONSTRUCTION	78,22,148	52,20,220
TOTAL	4,32,72,042	5,36,38,842
EXCESS OF EXPENDITURE OVER INCOME	(27,14,384)	(1,26,26,398)

INCOME APPROPRIATION STATEMENT FOR THE YEAR ENDED MARCH 31, 2013

ACCUMULATED SURPLUS (DEFICIT) : Opening balance	(1,47,54,094)	(21,27,696)
ADD: EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(27,14,384)	(1,26,26,398)
ACCUMULATED DEFICIT : Closing balance	(1,74,68,478)	(1,47,54,094)

(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.
- Grants committed and instalments pending disbursement is Rs 47,33,556 (Previous Year Rs 35,42,900), which includes Rs 11,56,000 (Previous Year Rs 7,41,500) pertaining to sanctions made in earlier years.
- Interest on investments include a sum of Rs 1,06,17,735 (Previous Year Rs 44,89,711), profit on redemption of mutual fund investments.
- Membership and Subscription fee of Rs 7,51,335 (Previous Year Rs 3,33,500) includes Rs 2,10,000 (Previous Year Rs 50,000) received from individuals towards life membership of 'Friends of IFA'.
- Additions to Fixed assets acquired includes a sum of Rs 78,22,148 (Previous Year Rs 52,20,220) towards expenses incurred on the construction of building in progress. Subsequent to March 31, 2013, a commitment to spend a further sum of Rs 214 lakh (Rs 112.81 lakh) has been made.
- The amount of penalties received from the staff for their late attendance is grouped under Staff Welfare Fund in the Balance Sheet as the same is intended to be utilised for the welfare activities of the staff members of IFA.
- A sum of Rs 45,00,000 recovered from IMCL in full and final settlement against the advance amount of Rs 1,15,00,000 paid to them, is shown under 'Doubtful Advances recovered' as the total sum paid has been provided for in the earlier year.
- Previous year's figures have been regrouped where necessary.



We acknowledge with gratitude the support of:

Goethe-Institut, Bangalore
Infosys Foundation
Louis Philippe
Neemrana Hotels Pvt Ltd
The Park Hotel, Bangalore
The Prestige Group
Sir Ratan Tata Trust
The Ford Foundation

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

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

Deepika Jindal
Jamshyd Godrej
Lavina Baldota
Niraj Bajaj
Pramilla Malhoutra
Rahul Bajaj
Saroj Poddar
Sudha Murty

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

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

Scene from the fundraiser *A Walk in the Woods*, directed by Ratna Pathak Shah, featuring Naseeruddin Shah and Rajit Kapoor. Photograph: Courtesy Amita Pharshy.

Silver Donor Patrons
(Donations of One to Five Lakh)

Anjum Jung
 Anoop Sethi
 Anu Aga
 Archana Hingorani
 Ashish Dhawan
 Ashok Wadhwa
 Ashoke Dutt
 Atul Malhotra
 Bhaskar Menon
 Chander Baljee
 David Platen
 Devashish Poddar
 Gaurav Goel
 Gopalkrishna Pullela Bachi
 Dr Illana Cariappa
 Ishwar Bhat
 Javed Akhtar
 Kavitha D Chitturi
 Latha Apparao
 Madhavi Swarup
 Milind Takkar
 Mohan Krishnan
 Mudit Kumar
 Neelesh Heredia
 Nikhil Poddar
 Parth Amin
 Pheroza Godrej
 Priti Paul
 Rashmi Poddar
 R K P Shankardass
 Rustom Jehangir
 Samrat Som
 Sandeep Singhal
 Sanjay Dugar
 Shimi Shah

Shirish Apte
 Suresh Nichani
 Tara Sinha
 Tarique Ansari
 V G Siddhartha
 Victor Menezes
 Vijay Crishna
 Vinneeta Chaitanya
 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.



PATRONS

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

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Rathi Vinay Jha, *Civil Service*
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Romi Khosla, *Architecture*
Sheba Chhachhi, *Visual Arts (From August 3, 2012)*



STAFF

Anmol Vellani
Executive Director

Arundhati Ghosh
Deputy Director

Ashutosh Shyam Potdar (Till March 31, 2012)
Programme Executive

Anuja Ghosalkar (Till March 31, 2013)
Programme Executive

Anupama Prakash
Programme Executive

Aruna Krishnamurthy
Programme Executive

Rashmi Sawhney
Programme Executive

Sumana Chandrashekar
Programme Executive

Mohit Kaycee (Till August 8, 2012)
Assistant Programme Executive

Menaka Rodriguez
*Manager: Individual Contribution
Programme & Arts Services*

Joyce Gonsalves
Manager: Events

Deepa B P
Public Relations Officer

Shivani Bail
Communications Officer

Neelima P Aryan
Website Manager

Jigna Padhiar
Marketing Manager (Mumbai)

T C Jnanashekar
Manager: Management Services

C Suresh Kumar
Deputy Manager: Management Services

Pramila Bai K K
Front Office Assistant

Savitha Sunder
Office Assistant

VISUALS: Courtesy IFA grantees.

COVER: Preethi Athreya in her production
light doesn't have arms to carry us.
Photograph: Courtesy Prasannakumar.

DESIGN: Mishta Roy.

PRINTED AT: Manipal Press, Manipal.





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