

ABOUT IFA

India Foundation for the Arts (IFA) is one of the country's leading independent arts funders, championing the cause of arts philanthropy and advocating the importance of the arts in public life. IFA was established in the year 1993 and has made over 370 grants disbursing over Rs 19 crore since.

Our support has gone out to independent research and teaching institutions, cultural and development organisations, scholars and artists.

We support research, cutting edge practice and education in the arts. We also act as a source of information and expertise to those in the arts community and beyond.

MISSION

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 & 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.



Transitions are both difficult and invigorating times for any organisation. While on the one hand they test the resilience of the institution in holding on to its deeply valued beliefs, on the other they inspire possibilities for charting new directions. I am indebted to Anmol Vellani, who led this organisation for eighteen years, for teaching me the nuances of the complex worlds of arts and philanthropy; and to the Board of Trustees and staff who have made this period of transition at India Foundation for the Arts (IFA) a truly stimulating process. As the new Executive Director of IFA, I welcome you to share our journey over the past year.

I would like to begin by remembering our dear Trustee Francis Wacziarg who we lost this year. Francis was an immense source of strength for everyone at IFA for over thirteen years, and a staunch supporter of all our work.

He was a champion of the arts and he will be deeply missed by the entire arts community.

My first year as Executive Director at IFA, where I have served since 2001, seems to have passed so quickly. And yet, when I glance back, I see everything that the team has achieved in this short span. We made thirty-two grants and fellowships, more than we've made in any other year, across our Research, Practice and Education programmes. The projects cover not only a wide range of subjects but also diverse artistic and scholarly concerns, critical enquiries and passionate engagements with the arts. Some of our grantees are seeking fresh insights within familiar territories; while some others have propelled us to expand and stretch our own understanding of the field. The propositions that grantees have pitched to us through the year have constantly pushed us to learn about and reflect on the various possibilities in and of the arts.

We are delighted that this year IFA realised its long-cherished dream of connecting with the city of Bangalore that has nurtured us over two decades, through 'Project 560', an initiative that invited artists to engage with 'found spaces' in the city through performances. Six artists/collectives have received grants enabling them to respond to the city's histories, stories, memories, struggles and imagined futures through artistic interventions at various crossroads, flyovers, playgrounds, lakes, factories, markets and parks across neighbourhoods. While we understand that meaningful bonds take time to develop, this certainly is the beginning of a deep relationship we intend to build with our city.

As we continued our public engagements through showcasing the work of our grantees, the year saw us strengthening the foundations of our hearth as well as taking flight to the farthest point that we have ever gone. At home, a significant addition to our efforts was MaathuKathe, which means 'conversations' in Kannada. Once every month we now throw open our office to create a space for a public *adda*, where we invite artists and scholars to share their work with an audience. Slowly, neighbours are becoming friends and the office is buzzing with phone calls from all parts of Bangalore asking for directions to reach us. As for the farthest point, IFA forayed into its first

overseas event, where in partnership with The Arts House we presented the work of eight of our grantees in Singapore. Our work was very well received and we hope to return to Singapore next year to share more grantee projects.

IFA, which began a solo and solitary journey in the arts many years ago, has found several fellow travellers along the way. Numerous small and big organisations and collectives nationwide are doing remarkable work in the field, and IFA, which believes that walking together with those with shared concerns for the arts is an important part of its journey, collaborated with many like minds this year. Under its Museum Fellowships, IFA has partnered with the Aziz Bhat Museum of Central Asian & Kargil Trade Artifacts in Kargil, and is in conversation with the Crafts Museum, New Delhi and the National Museum, New Delhi to support curators to reinterpret collections at these museums, making them more accessible to the public. We began working with the India Theatre Forum and Junoon Foundation to conceptualise the country's first strategic management programme for its theatre practitioners. In fundraising too, we built new partnerships – with the National Culture Fund (NCF) which has approved two of our projects, each amounting to Rs 60 lakh; and the Qualcomm Foundation which generously supported our Project 560 initiative and an individual grant to a theatre practitioner. We believe that by working together, leveraging our own strengths and resources and those of our partners, we will achieve what we alone cannot, and have a more enduring impact.

IFA took a pause during the year to reflect on its work by reviewing three of its four programmes with guidance from external panels of eminent scholars and practitioners from the field. The recommendations in the report that emerged from the review of the Arts Education programme strongly urged us to continue our work with teachers across government schools in Karnataka with greater emphasis on documenting their work. Their suggestions have now helped us chart the programme's strategic direction for the next five years. Acting on the suggestions of the panel that reviewed our Practice programmes – Extending Arts Practice and New Performance – we have merged the two programmes and articulated the new Arts Practice programme that will support critical arts practice projects.

Every transition brings with it a search for new meanings. As I travelled through the year, meeting the arts and the donor communities across the country, I was humbled by the deep regard they have for this institution. Listening to their aspirations for and expectations from IFA I also understood the responsibility we share. We find ourselves in a world where there is growing intolerance to differences, shrinking of spaces for debates and discourse, and a tendency to homogenise thoughts and practices. The arts are more vital now than ever before, to kindle new quests, arouse fresh curiosities and enliven multiple voices; and IFA's role as a facilitator, catalyst and provocateur becomes more critical than ever today in enabling these processes. I hope through relationships of trust and accountability that we build with our grantees, donors, partners and the larger community of the arts and culture that we serve, we will collectively embark on these exciting expeditions of enquiry and imagination in the years to come.

Arundhati Ghosh
Executive Director

ARTS RESEARCH & DOCUMENTATION

Of the 134 proposals received in response to the Request for Proposals this year, IFA made eight grants that covered subjects as diverse as the history of art exhibitions, religious displays of low-tech automatons, transitions in Warli art, Hindi pulp fiction and science fiction, early colonial theatre in Maharashtra, a unique theatre tradition of Haryana and a centuries-old performance tradition of Karnataka. The projects will culminate variously in a film, an installation, critical essays and online archives. This year we experience once again a dearth of proposals in languages other than English; however, four of the grants do engage with hitherto unexplored facets of the Hindi, Kannada, and Marathi language contexts.

The year also marked the onset of preparations for the review of the Arts Research and Documentation (ARD) programme, IFA's oldest, which has supported 158 projects since its inception in 1995. It was reviewed in 2006, as a result of which its scope was narrowed to two areas: enquiry into the construction/reinvention of traditions, and documentation of changing phenomena in contemporary arts. Since then, IFA has completed seven rounds of grant-making under ARD and we feel it is time for another review of the programme so that it could remain relevant to the changing needs and aspirations of the field. The review will take into account the nascent Arts Practice programme that took shape in the wake of the previous year's evaluation of IFA's Practice programmes. It will also address questions on thematic structure, research methodology, language and impact. The review panel consisting of Susie Tharu, Aneesh Pradhan, Rahul Roy and MD Muthukumaraswamy will revisit ARD's history, assess its impact and envisage its future.



Detail of an automaton workshop in Ambarnath visited by Anand Tharaney as part of his research on the automaton industry in Maharashtra



Detail of an automaton workshop in Ambernath visited by Anand Tharaney as part of his research on the automaton industry in Maharashtra

ARTS RESEARCH & DOCUMENTATION: GRANTS

KHUSHBOO RANKA

New Delhi

Rs 5,00,000 over one year and six months

For research towards a stylised documentary on Hindi pulp fiction that reflects the struggles of the writers and publishers as producers of 'low art'. It will trace the journey of the writer through the system that enables the publishing and distribution of pulp fiction, thereby illustrating the ethos of the world that produces such material. This project is co-funded by Recyclewala Films Pvt. Ltd, Mumbai.

RATNAKAR TRIPATHY

Patna, Haryana

Rs 2,97,000 over one year

For research towards a monograph length essay on *Sang-Ragini*, a signature theatre tradition of Haryana that combines theatre, ballad singing, music and dance. By studying the linkages between the music industry hubs of Delhi and Haryana, the research will map the construction of this form over time, and document the processes by which they are produced, distributed, marketed and consumed in both live and recorded formats.

ANAND THARANEY

Mumbai, Maharashtra

Rs 4,96,000 over one year and six months

For research into the popular subculture of automatons displayed during the Ganesh Chaturthi festival in Mumbai and the production of a film exploring the mythologies around these religious displays. The project highlights the working of the low-tech automaton industry, while allowing for a creative and fictitious depiction of the research material in the form of a film. The collected material will also result in an installation piece.

AKANSHA RASTOGI

New Delhi

Rs. 3,00,000 over one year and six months

For the study and documentation of landmark art exhibitions in India from 1947 to the present, including those that were planned but did not take place. The study will attempt to create a framework with which to analyse how exhibitions typify attitudes, thoughts and articulations on contemporary art.

ASHUTOSH POTDAR

Pune, Maharashtra

Rs. 2,85,000 over one year

For critical reflection on the relationships between theatre, history and society through the study of modes of production and consumption of *nataks* in Maharashtra in the early colonial period.



Detail from the painting *The Village and the City* by Reena S Umbarada from a workshop with Warli artists



All images from *Performers of Sang-Ragini*, a signature theatre tradition of Haryana, which is the subject of Ratnakar Tripathy's research project

ARTS RESEARCH & DOCUMENTATION: GRANTS

JOTHI F XAVIER
Baroda, Gujarat
Rs. 3,00,000 over one year

For research and documentation on Warli art and a workshop with a group of young Warli artists to study the impact of the influences on their work, including Christianisation. By tracing the development of Warli art the project seeks to critique existing frameworks and explore new ways to write about and curate 'tribal art' in India.

PRAKASH GARUD
Dharwad, Karnataka
Rs. 3,00,000 over one year

For research into the history and development of the 200-year-old Dodddata performance tradition in Karnataka by tracing how it changed in response to influences from Parsi theatre and subsequently, the Company theatre traditions.

SIMRAT KAUR DUGAL AND CHARU MAITHANI
New Delhi
Rs. 3,00,000 over one year

For research into the construction of the genre of science fiction in Hindi by shedding light on how writers have used their own understanding of both science and the potential of science to perceive, comment on and reinvent the past, present and future. It will also look at how productions, articulations and manifestations of science fiction influence aural and visual cultures in India.

Ratnakar Tripathy,
Arts Research and Documentation
grantee, 2013



"Having carried out two research projects with the IFA in 2005 and 2014, I only have words of praise for the organisation. IFA clearly values work of a diverse nature, and more importantly, work done in different parts of India. I am yet to see an organisation with such integrity and dedication, not to mention the near absence of bureaucratic hurdles, and encouragement of a kind that is rarely seen in India."



EXTENDING ARTS PRACTICE

It was a particularly noteworthy year for the Extending Arts Practice (EAP) programme not just because we made 11 grants, the highest ever number under this programme, but also because of the range and variety of projects that we received and supported this year, which spanned ceramic art, performance, sound art, architecture, new media, photography and film.

Actor Jyoti Dogra's performance piece *Notes on Chai* received widespread critical attention both in India and abroad. The grant helped Jyoti continue her experiments with body and sound, and produce and showcase her piece before intimate audiences in smaller cities where such work is rarely staged, as well as in small towns where almost no contemporary work gets shown. Jyoti finds feedback from small town audiences, in particular, extremely valuable for developing her work further.

We made grants to filmmakers Kaushik Mukherjee a.k.a Q and Rajula Shah to extend the cinematic form in two very different dimensions. Q's quasi-documentary on Bengali writer Nabarun Bhattacharya, a man committed to revolutionary views and radical aesthetics, whom he identifies as a fictional figure, pushes the limits of representing the 'unfilmable' on screen. Rajula's project will put footage of the Warkari pilgrims on their annual walking expedition on an online interactive web platform which will allow viewers to virtually travel with the pilgrims on any section of the journey they choose.

We found ourselves this year at the crossroads of reinstatement of canonised discourse and expression of radical new ideas: while a grant to Asia Art Archive (AAA) facilitated an interactive platform for

researchers to present their work and explore various aspects of writing on art in Indian languages other than English, a grant to Monica Narula helped twenty-five artists re-imagine the cultural infrastructure of Delhi which became part of the INSERT 2014 exhibition curated by Raqs Media Collective at Mati Ghar, IGNC, New Delhi in January 2014.

From our past experiences with the Goa Centre for Alternative Photography (Goa-CAP) and our current experiences with INSERT and AAA, we have realised the importance of continuing to support platforms that build discourse and foster dialogue. For example, it was at a Goa-CAP residency supported by IFA two years ago that visual artists Tushar Joshi and K Balamurugan met and were inspired to collaborate on a project to explore the Collodion photographic process, for which they have received an IFA grant.

While IFA has been supporting residencies across its Practice programmes for a while now, we are aware that they are still at the stage of pedagogic experimentation, with methodologies still being tested and outcomes continuing to be reviewed. In order to bring together the various stakeholders of residencies, we organised a symposium titled 'TAKE on Residencies' in collaboration with the magazine *TAKE on Art* at 1 Shanti Road, Bangalore. It gave artists, curators, organisations hosting residencies, and funders an opportunity to jointly deliberate on the challenges and pedagogic possibilities of residencies.

This was the last year for the EAP programme as it stands. A review of our two Practice programmes—EAP and New Performance—led to the creation of the Arts Practice programme which will be launched in the coming year. The details of this review have been illustrated later in this report.

Jyoti Dogra performing *Notes on Chai*





First two photos: Stills from Rajula Shah's *Mandirate Dev Naahi*, an expanded cinema project for interactive multimedia



Dry plate negative on glass taken during an alternative photography project by Tushar Joshi and K Balamurugan

EXTENDING ARTS PRACTICE: GRANTS

RAJULA SHAH
Pune, Maharashtra
Rs 5,00,000 over eight months

For a film and web platform on the journey of the Warkaris, the Vaishnavite pilgrims who undertake an annual expedition to Pandharpur in Maharashtra. The filmmaker seeks to document the journey and map it on a web platform, while simultaneously linking various points enroute to textual material describing the journey. This project wishes to traverse the boundary between cinema and web technology where individual viewers will have varying narrative experiences of the journey depending on the choices they make.

MONICA NARULA
New Delhi
Rs 4,93,000 over one year

For two workshops, a publication, and a public exhibition in New Delhi that demonstrate imaginative ways of rethinking the visualisation of the city's cultural infrastructure. The New Models on Common Grounds project—part of the Raqs Media Collective's work as Artist Directors of INSERT 2014—will invite thirty artists to respond to particular sites that are symbolic of the cultural life of New Delhi.

NIDA GHOUSE
Mumbai, Maharashtra
Rs 1,96,000 over one year

For research towards a curatorial project exploring the history of early sound and sound technology through archival research and interviews, as well as artistic collaborations between a Mumbai-based curator and artists, sound recordists, sound theorists, musicians, linguists, researchers and writers, whose practices contribute to an understanding of sound ecologies in India.

TUSHAR JOSHI AND K BALAMURUGAN
Indore, Madhya Pradesh
Rs 1,79,100 over four months

For the second phase of an alternative photography project that captures the socio-economic changes in Daniya village of Almora through the Dry Plate Collodion photographic process. The photographs produced through this experimental process will be published as limited-edition handmade albums, a coffee-table book of scanned original photographs for wider circulation, a process documentation booklet and a DVD.

NAVIN THOMAS
Bangalore, Karnataka
Rs 3,00,000 over one year

For a book-making project tentatively titled *Bangalore Photo City: Lost and Found*, which reconstructs a 'found' history of Bangalore from the 1960s to the 1980s, drawing from over 2,00,000 photo negatives salvaged from a scrap yard. The negatives will also be digitised and hosted on a suitable server to make them publicly accessible for future research or artistic work.

RAHUL KUMAR
New Delhi
Rs 2,83,000 over one year and six months

For a ceramic artist's experimentation with different clay bodies and firing techniques towards the creation of a large-scale ceramic installation, consisting of individual units of varying shapes and sizes, to be exhibited during the India Art Fair in 2015.



Stills from Kaushik Mukherjee's film on Nabarun Bhattacharya. Photo Courtesy: Overdoze Joint



Participants visiting Uzan Bazar Ghat for scouting and shooting from Workshop One curated by Desire Machine Collective

EXTENDING ARTS PRACTICE: GRANTS

GAGANDEEP SINGH GROVER
New Delhi
Rs 1,50,000 over six months

For research towards the creation of a series of animations that explore movement in drawing, in a site-specific context. These animations are expected to make visible facets of everyday experiences in New Delhi as recreated through memory and experience, and will be developed and exhibited as in-process work in the Nehru Place market.

KAUSHIK MUKHERJEE
Kolkata, West Bengal
Rs 5,00,000 over one year

For a part-documentary part-fiction film on the Bengali writer Nabarun Bhattacharya's life and work which will explore his creative and psychological processes. The film will experiment with the 'fantastic' in an attempt to push the bounds of cinematic art and of current practices in the documentary and fiction film modes. The film will be disseminated through international television channels, film festivals, the internet and other non-mainstream avenues.

ASIA ART ARCHIVE
New Delhi
Rs 2,01,500 over four months

For a two-day colloquium titled *Locating Art Histories: Dialogues on Language, Writing, and Research in India* organised by the Asia Art Archive (AAA) in New Delhi. The colloquium builds upon the Bibliography project that AAA has been holding together for the last three years, and will engage with the nuances of writing on art in various Indian languages.

JYOTI DOGRA
Mumbai, Maharashtra
Rs 5,00,000 over one year and six months

For research towards the production and dissemination, across six Tier-II cities, of a performance piece titled *Notes on Chai*. The performance will explore the idea of the quotidian in everyday life, by combining realistic character-based pieces with abstract sounds.

DESIRE MACHINE COLLECTIVE
Guwahati, Assam
Rs 6,00,000 over one year and six months

For the production of a series of films and the curation of workshops and screenings through which a group of ten to fifteen young filmmakers will be trained to create site-specific moving image content. The objective is to generate audio-visual imagery that explores the cinematic form and engages with the cultural, political and historical context of Assam from a location grounded within the region.

Kaushik Mukherjee (Q), Extending Arts Practice grantee, 2013

“Nabarun is more than a writer, more than an illuminating influence or a hero for me. I think the most important role he plays in my life is to be a continuous exclamation, an emphatic interjector. I want to make films about things I am deeply intrigued by but do not know much about. In spite of reading Nabarun thoroughly, over and over again, I could not understand him. It was critical for me to understand the complex logic behind his stance and I didn't feel my deductive sensibilities would be able to fathom the depth of his consciousness. I wanted to make a film about him to be able to make my own meaning and derive my own logic about how to remain violently detached in the middle of an inherited, failing, crumbling cultural value system. Nabarun was very particular about who he worked with, and how the process was financed, so I was a bit skeptical about financing the film within the ambits of market driven industrial structure. The IFA grant came as a welcome support.”

A still from Kaushik Mukherjee's film on Nabarun Bhattacharya. Photo Courtesy: Overdoze Joint



NEW PERFORMANCE

The New Performance (NP) programme set in motion a 'found spaces' initiative this year. Conceptualised in 2008 as part of IFA's efforts to re-imagine spaces for performance, the initiative was made possible in 2013-14 with generous support from the Qualcomm Foundation. Titled Project 560 in keeping with the first three digits of Bangalore's pin code, it sought to encourage artists to creatively engage with non-proscenium found spaces in Bangalore; re-imagine them and bring them alive through performances.

We received twenty-three proposals in response to a call for applications reaching out to musicians, dancers, theatre practitioners, puppeteers, storytellers, poets, writers and visual artists; of these, sixteen were reviewed by an external panel of four experts:

- Vivek Shanbhag—Kannada writer and translator based in Bangalore
- Suresh Moona—researcher and expert on Bangalore history based in Bangalore
- Krishna Devanandan—dancer and critic based in Auroville, Pondicherry
- Sudhanva Deshpande—theatre director and actor based in New Delhi

Acting on their recommendations we selected six Bangalore-based artists/artist groups who each received support from IFA up to a maximum of Rs 2.5 lakh which included production costs. Over the course of the next few months these projects will be developed into performances that will be showcased at the Project 560 festival to be held in the latter half of 2014.

We also made two grants under the NP programme: one to actor and theatre director Santanil Ganguly and the other to dancer Shilpika Bordoloi. Both their projects attempt to unearth facets—one, of a region and the other, of an art form—that have been lost to the world because they have succumbed to the pressures of the market and the state. Santanil has been supported to take forward the work that began with an earlier IFA grant involving the children of the Patua community, where he is trying to bring alive the performative aspect of Patachitra that has been rendered dormant because Patachitras are being marketed as wall hangings. Shilpika received support to create a physical theatre piece on the environmentally endangered river island of Majuli in Assam, to shed light on fragile nature of the ecology of the area.

After having supported forty-nine performance projects over the last seven years, the NP programme entered its final year. A review of the NP and EAP programmes led to the creation of the Arts Practice programme which will be launched in the coming year. The details of this review have been illustrated later in this report.

Shilpika Bordoloi performing Majuli





All images from Jeetin Rangher's Art Adda supported under Project 560



NEW PERFORMANCE: GRANTS (Project 560)

JEETIN RANGHER
Bangalore, Karnataka
Rs 2,50,000 over six months

For a series of site-specific performance art interventions at the Vinayaka Kalyana Mantapa, an abandoned building on Bellary Road that used to be a marriage hall until it was sliced in half during the construction of the road to the airport.

SANDEEP M
Bangalore, Karnataka
Rs 2,50,000 over six months

For a theatre performance produced by the group Rangasiri around the Kempegowda tower at Mekhri circle. The tower, constructed by Kempegowda II, the grandson of the city's founder Kempegowda, is closely associated with the history of Bangalore. The script of the piece will be based on interviews with historians and an investigation of historical records, and it will be staged around the tower.

MOUNESH BADIGER
Bangalore, Karnataka
Rs 2,50,000 over six months

For a performance around the life and works of eminent Kannada writer Masti Venkatesha Iyengar. The performance will begin with a walk, from the road in Gavipuram that is named after the writer through Gandhi Bazaar and onward to Bugle Rock where it will culminate in a play devised from short stories written by Masti.

DIMPLE B SHAH
Bangalore, Karnataka
Rs 2,50,000 over six months

For a series of six performance art interventions on the streets of Basavanagudi and Hanumanthnagar. Each performance will engage with the characteristic features of the city—its history, its colours and its people—in an attempt to examine questions about the artist's roots and identity.

**MALLIKA PRASAD AND
RAM GANESH KAMATHAM**
Bangalore, Karnataka
Rs 2,50,000 over six months

For a site-specific performance on an artificial climbing wall located within Phoenix Market City mall in Mahadevapura. The grantees, who are actors and avid mountaineers, will develop their performance through a process of research into and experimentation with aerial movement, visual design, climbing techniques and urban art.

NAVEEN MAHANTESH
Bangalore, Karnataka
Rs 2,50,000 over six months

For a series of performance art interventions across various spaces in Bangalore by 10 artists belonging to the 08:30 Collective. Each intervention will consist of several site-specific performances in areas such as K R Market, Nayandanahalli Junction and Commercial Street. Each of the 10 artists will work with five different spaces and their projects will be chosen through a process of discussion and evaluation within the collective.



Shilpika Bordoloi performing Majuli

NEW PERFORMANCE: OTHER GRANTS

SHILPIKA BORDOLOI
Guwahati, Assam
Rs 3,00,000 over six months

For a physical theatre performance piece based on impressions of the social, cultural and spiritual life of the people on the river island of Majuli in Assam. The performance, through the medium of physical theatre, will bring together movement, voice, image, light, costume and set design to evoke the spirit of the island and its residents.

SANTANIL GANGULY
Kolkata, West Bengal
Rs 4,73,000 over six months

For a series of children's workshops that imaginatively explore Patua folklore and its social and cultural environment towards the creation of children's theatre performances. Situated primarily in two Patua villages, Nayagram and Pingla in West Bengal, the project will focus on the children of the Patua community, offering them opportunities to reinvigorate the now-dormant performative element of the Patachitra tradition.

“ছোটদের নিয়ে কাজ করছি অনেকদিন কিন্তু পট-শিল্পীদের গ্রামে গিয়ে পটুয়া পরিবারের ছোটদের নিয়ে কাজ করা সহজ ছিল না। হয়ত কোনদিন হয়েও উঠত না যদি না আই.এফ.এ তার সবরকম সাহায্যের হাত বাড়িয়ে দিত। সম্পূর্ণ আর্থিক সাহায্যের সাথেও ছিল সবরকম আলোচনা আর পরামর্শ, যেকোনো অসুবিধায় সারা দেওয়া। সবমিলিয়ে আই.এফ.এ র কাছে পেয়েছি বন্ধুত্বের সাহায্য।”

“I have been working with children for a long time but engaging with the kids from Patua families in their village was not easy. Perhaps, it would have never been possible if IFA had not extended their support. Not just with funds, IFA also helped with meaningful discussions and suggestions for the project. IFA, indeed, has been a friend.”



Children of Patua families from Nayagram, West Bengal preparing for a performance directed by Santanil Ganguly

Eminent arts practitioners and scholars are invited to review IFA's programmes every five to seven years to assess their impact and ensure their relevance to the field. The Extending Arts Practice (EAP) and New Performance (NP) programmes were reviewed in 2013 by a panel of experts comprising Sadanand Menon, Madhusree Dutta, Shubha Mudgal and Vivan Sundaram. IFA provided input to the review process in the form of 'Voices from the Field' Reports, a collation of responses we had sought from practitioners on the lacunae in the support for arts practice. We also arranged for the reviewers to meet with EAP and NP grantees, and after an engaging two-day discussion the panel made a set of recommendations to IFA. At the heart of their report was the suggestion that we merge the two programmes, creating one that is more accessible and has a wider scope and a keener ability to support critical arts practice. EAP and NP were therefore closed and replaced by the new 'Arts Practice' programme.

REVIEW OF THE EXTENDING ARTS PRACTICE & NEW PERFORMANCE PROGRAMMES

The Arts Practice (AP) programme will support critical practice in the arts. It will encourage practitioners working across artistic disciplines to question existing notions and seeks to establish a culture in which arts practice is constantly being shaped and articulated through experimentation, critique and dialogue. It aims to challenge the standardised norms, idioms and rhetoric set by the disciplines and the market while broadening the understanding of 'audience' and the terms of engagement with them. AP will also address the lack of discourse in the field by supporting workshops, seminars, symposiums, conferences and residencies that are innovatively designed to create platforms for discussion and debate. The AP programme will be launched in April 2014.



Dimple Shah's Conversation with Darkness, an artistic intervention, supported under Project 560



Practice Review Committee member
Sadanand Menon quoted this acutely relevant
poem by Brecht at the end of the
Recommendations Report

On The Critical Attitude
By Bertolt Brecht

*The critical attitude
Strikes many people as unfruitful.*

*This is because they find the state
Impervious to their criticism.
But what in this case is an impervious attitude
Is merely a feeble attitude. Give criticism arms
And states can be demolished by it.*

*Canalising a river
Grafting a fruit tree
Educating a person
Transforming a state
These are instances of fruitful criticism
And at the same time
Instances of art.*

(From Four Theatre Poems)



Dry plate negative on glass taken during an alternative
photography project by Tushar Joshi and K Balamurugan

ARTS EDUCATION

This year marked an important milestone for the Arts Education (AE) programme as a panel of experts comprising H A Anil Kumar, Nandini Manjrekar and Ashoke Chatterjee reviewed its work in the last five years. The review panel emphasised the need to continue the Kali-Kalisku initiative, now entering its sixth year in Karnataka, and to focus on documenting and archiving our grantees' work. The creativity and innovation seen in the proposals from applicants strengthened our belief that teachers were being encouraged to think and respond out of the box. The panel added that while the objectives set out for Kali-Kalisku were well on their way to being realised, a "sustainable, long-term approach to the work of arts education" would be needed for the results to materialise. Taking the panel's recommendation on board, a strategic plan for the next five years of the AE programme was drawn up.

Meanwhile, Kali-Kalisku continued to run its planned course. In support of the work done till date NCERT along with DSERT has for the first time committed to underwrite part funds for continuing the training of Master Resource Persons in four districts of Karnataka in the next year. We also responded to CBSE, Delhi's call for bids for capacity building of teachers in arts education for all CBSE schools in India. IFA has cleared the technical bid and is under review for the financial bid. While these successes in working with government bodies have been very encouraging, IFA is also aware of the challenges, which include transfers and replacements of government officials that make the process of creating long-term partnerships very difficult.

This year Sarva Shiksha Abhiyan sent letters of support to all the government school teachers who received IFA grants, and this paved the way for the smooth implementation of their projects at the ground level. We made three grants to individual teachers to oversee 18 months of arts education projects in school districts. The projects of Shanthamani (Mandya), Gundappa Goudgol (Bidar), and Ningu Solagi (Gadag) offer a smorgasbord of arts education possibilities, from visual arts appreciation to engagement with folk cultures. A group grant to two teachers from Bellary district, Akkamma and Shivnayak Dhore, enables them to re-introduce local cultural fairs to the classroom as repositories of living traditions, helping students gain a more rooted understanding of their relevance. These projects were selected keeping in mind their engagements with not just the schoolchildren but also the communities they came from, that have settled around the schools.

IFA developed a new collaboration this year to work with children from private schools in Bangalore. In partnership with Arts1st Foundation, Mumbai we will launch an initiative titled 'Partner-a-Master' in Bangalore in the coming year, in which seven visual artists would open out their studios to children and engage with them, helping them to create work which will be curated in an exhibition at the end of the process.

Last but not the least, we acknowledge the Goethe Institut/Max Mueller Bhavan, Bangalore's generous and untiring support to Kali-Kalisku over the last five years, which has driven our cause from strength to strength.



Gururaj L,
Arts Education grantee, 2012

"The folk entralls adults and children alike and educates them"

Kolata performance by the students of Government Secondary School, Gudador, Koppal district under the project of Gururaj L

ARTS EDUCATION: GRANTS

AKKAMAHADEVI L S AND SHIVANAYAK DHORE

Bellary District, Karnataka

Rs 1,03,000 each over one year and six months

These are two grants made to one teacher each from two talukas representing Bellary district, for an exploration into the atmosphere of *jatres*, local cultural fairs, with students and teachers from schools located in the region. This project is expected to introduce students to the idea of *jatres* as a storehouse of living traditions and help students contextualise this experience in terms of what they have learnt from their school texts. The students will document and re-construct a *jatre* within the school, which they will celebrate with the village community.

GUNDAPPA GOUDUGOLU

Bidar District, Karnataka

Rs 1,03,000 over one year and six months

For facilitating a series of visual arts appreciation workshops for all the students of a school (Classes Eight, Nine and Ten). He will collaborate with a visual arts college and local artists to design and execute the grant.

SHANTHAMANI H B

Mandya District, Karnataka

Rs 1,03,000 over one year and six months

For a series of workshops with teachers from a school, which are expected to sensitise them to theatre education and expose them to the process adopted by the grantee as she works with them to realise a school production. Following the workshop, a smaller group of interested teachers will adapt a school text and co-direct plays in the school. The final productions will be shared with the school community.

DR. NINGU SOLAGI

Mandagiri Taluk, Karnataka

Rs 1,03,000 over one year and six months

For research towards a publication on homegrown games played by children between the ages of three and six.

MUSEUM & ARCHIVAL FELLOWSHIPS

Following the recommendations of the evaluation panel led by Janaki Nair, Jeebesh Bagchi and Lawrence Liang, IFA reorganised its Museum and Archival Fellowships this year. The Archival Fellowship (which emerged from a collaboration between the EAP and ARD programmes) and the Museum Fellowship (which emerged from the Curatorship programme that is now closed) were brought together in 2013 as an independent fellowships initiative engaging artists and curators with collections in museums and archives. The objectives of the Fellowships have been rearticulated as: a) giving curators a chance to work with some of the most interesting collections in the country, b) making collections accessible and viewed through new frameworks, thus connecting them to contemporary practice, and c) building discourse. The panel also recommended that IFA and its collaborative partners co-organise interim work-in-progress workshops at the host institutions; these workshops could help build a platform for debates and discussions within the community of artists, curators and scholars about the curatorship of museums and archives, which is at a nascent stage in the country.

With this in mind, we forged a collaboration this year with the Munshi Aziz Bhat Museum of Central Asian & Kargil Trade Artifacts in Kargil, and Latika Gupta, a curator based in Delhi, has been selected for a Fellowship which will be awarded early next year. Her research will lead to an exhibition that will attempt to re-present and contextualise the large collection of historical and ethnographic objects in the museum by constructing narratives around the objects, texts and legacies of the people who have traversed these regions. This Fellowship is supported by The Inlaks Foundation and a final exhibition, curated by Latika, is tentatively scheduled for September 2014. Similar discussions were also held with the Railway Museum in Kolkata, the National Museum in New Delhi, the Crafts Museum in Delhi and the Centre for Studies in Social Sciences in Kolkata.

This year we also made a decision to grant a Fellowship to Kush Badhwar, who wants to research, collate and document materials from archives related to the practice of the revolutionary poet Gaddar, who has been an active advocate for a separate state of Telangana; the funds, however, will be disbursed in the next financial year. Kush hopes to engage with this archive artistically, documenting his interventions through photographs, text, video, recorded audios of political discourse and conversations and interviews; or, self-publish a book that reflects his time spent in the region.

This year saw the completion of two Museum Fellowships awarded to Deepti Mulgund and Shrinivas Agawane in the previous year, to work collaboratively on the bus project of the Chhatrapati Shivaji Maharaj Vaastu Sangrahalaya (CSMVS). Shumona Goel and Neha Choksi, who also received Archival Fellowships in the previous year, have continued to work through the year and will be completing their projects early next year.

Janaki Nair, External Evaluator, Archival Fellowships

“A new effort (at IFA) has been made to provide fellowships which allow recipients to work closely with, and learn from, existing museums and archives, in their creative productions. This will go a long way in encouraging young artists and others interested in challenging the more passive and conventional relationships to archives and museums, to great mutual benefit.”



Munshi Aziz Bhat Museum of Central Asian and Kargil Trade Artifacts. Interior, April 2014

GRANTEE ORIENTATIONS

As we meet and interact with other organisations we learn new processes and systems that can add value to the work we do. The idea of Grantee Orientations came to us from our engagement with the African Women’s Development Fund (AWDF) and we have been following this system at IFA since 2011. Twice every year, we invite the scholars and artists who have received grants from IFA in the previous six months to come to IFA for a two-day interaction. Grantee orientation meetings essentially help build relations among the grantees as well as between them and IFA. Grantees speak about their projects, giving IFA staff and other grantees an opportunity to interact with them and understand their work. They get to meet all staff at IFA and understand the workings of IFA’s departments—programmes, fundraising and management.

It is enriching and exciting for IFA staff to be part of the animated discussions among the grantees and the intriguing questions they ask one another and the staff. Occasionally, we witness happily accidental collaborations developing between grantees from varied disciplines who had not known of each other’s work before the orientation session.

Musician and sound designer Saji Kadampattil and the theatre group Sadhana Centre for Creative Practice received grants in 2012-13 under the New Performance programme. Saji was supported to research into the poetry of eminent Malayalam poet Kadamanitta Ramakrishnan Nair, and the ritual folk form of *Padayani*, towards creating a performance. Sadhana was supported to create a performance piece that transformed a bus into a performance space.

Saji and Martin John Chalissery, director of Sadhana, met for the first time at IFA during the grantee orientation. As they shared their projects, they instantly connected with each other, and a collaboration started to emerge. Saji began to create music for Sadhana’s bus project, bringing to it the influence of *Padayani* and Kadamanitta’s poetry, and Sadhana started to become integral to Saji’s own work. This shared creative experience has lent a new energy to the bus project and has also resulted in the formation of a music band called *Oorali*.

December 9-10, 2013



Jothi F Xavier presenting his research project on Warli Art at the IFA office

Saji Kadampattil and Martin John Chalissery, Director of Sadhana Centre for Creative Practice, New Performance grantees, 2012.



“The grantee orientation meeting was a great platform for artists to meet and interact with each other. Our chance meeting added great value to both our projects. We have been able to share our resources and networks. We are looking forward to more collaborations in future”

March 17, 2014



All the grantees of Project 560, after a day of discussing their projects at the IFA office

April 2-3, 2013



Grantees and staff of IFA discussing new projects at the IFA office

GRANT SHOWCASES

By organising multiple grant showcases—presentations, performances, film screenings, book launches—across the country every year, we spread awareness of our work among a wider audience, encourage public engagement with the arts and garner support for the projects that we nurture. This year we partnered with venues in Bangalore, Mumbai, Kolkata and New Delhi such as Art Loft, Project 88, 1 Shanti Road, The Park Hotel, Badami House, Jadavpur University and Jamia Millia Islamia to showcase the projects of IFA grantees. Also, IFA embarked on its first overseas outreach to Singapore this year, where we organised a two-day event in partnership with The Arts House.

- **August 26, 2013:** *Nehru se baatein*, a presentation by two IFA archival fellows Samina Mishra and Nandini Chandra on their research at the archives of the Children's Film Society (CFSI), held at M F Hussain Art Gallery, Jamia Millia Islamia, New Delhi.
- **August 27, 2013:** Screening of the films *Down the Rabbit Hole* and *A very old man with winged sandals* by two IFA archival fellows Yashaswini Raghunandan and Ekta Mittal at 1 Shanti Road.
- **August 27-29, 2013:** A three-day film festival organised in collaboration with Ladakh Arts and Media Organisation (LAMO), in Leh.
- **September 6, 2013:** Jyoti Dogra's performance *Notes on Chai* at The Park, Bangalore to encourage Friends of IFA (FIFAs) to bring in more FIFAs to join the IFA family.



Jyoti Dogra performing Notes on Chai

- **November 7-8, 2013:** An audio visual presentation by Epsita Halder on her study of the Muharram traditions across different districts of West Bengal and a lecture presentation by Ashavari Majumdar on her experiments with Kathak through a performance based on the story of Surpanakha, held in Mumbai at Project 88, Colaba and Art Loft, Bandra.
- **November 14, 2013:** Screening of the film *I, Dance* by Sonya Fatah and Rajiv Rao at The Park, Bangalore.
- **December 7, 2013:** Screening of Kamal Swaroop's film *Rangbhoomi* on Dadasaheb Phalke, followed by a discussion with the filmmaker, at Badami House, Bangalore.
- **December 18-19, 2013:** *Wall Stories* by Shaswati Talukdar exhibited in Mumbai at Sakshi Gallery Colaba and Temperance, Bandra.
- **January 8-13, 2014:** IFA organised the Apeejay Kolkata Literary Festival in association with the Times of India.
- **January 13, 2014:** *Notes on Chai* by Jyoti Dogra at The Park Hotel in Kolkata as part of the Apeejay Kolkata Literary Festival. *Notes on Chai* organised by Jyoti Dogra, facilitated by IFA, in Baroda, Bhopal, New Delhi and Shantiniketan in West Bengal as well as in Japan.
- **February 5, 2014:** Screening of Kamal Swaroop's film *Rangbhoomi* on Dadasaheb Phalke, followed by a discussion with the filmmaker, at Jadavpur University, Kolkata.



Screening of the film *I, Dance* followed by Q&A session with grantee Rajiv Rao and director Sonya Fatah at The Park Hotel, Bangalore



- February 21, 2014: ● IFA organised the launch of the book *The Theatre of Veenapani Chawla: Theory, Practice and Performance* written by Shanta Gokhale, at Ranga Shankara, Bangalore. The book was released by Anmol Vellani in the presence of the author and Arundhati Ghosh, Executive Director, IFA. The book focuses on the work of Veenapani Chawla and her experiments towards the creation of a new aesthetic and a new visual language for theatre.
- February 25, 2014: ● Movement artist Shilpika Bordoloi's premiere of her physical theatre performance *Majuli* in New Delhi on February 21 and in Bangalore on February 25.
- February 28, 2014: ● IFA organised its first ever Open House to give the outside world an opportunity to get better acquainted with IFA's work and staff.
- March 5, 2014: ● *Guftagu: An Exploration into Urdu's Popular Culture* with Gautam Pemmaraju and Yousuf Saeed, at The Park, Bangalore. Gautam's project explores the Hyderabad/Deccan comic-satire poetic tradition known as Dakhani Mizahiya Shairi, Dakhani vernacular history and traditions, and the decline of Urdu and the composite culture of the region. Yousuf's project seeks to understand the historical and socio-political relevance of printed images from popular Urdu literature produced in the first half of the twentieth century, and the stories they reveal of Urdu's transformation from a language reflecting the cultural plurality of North India, to one associated with Islam. These grants were also showcased at two separate venues in Mumbai on 21 and 22 March.
- March 20, 2014: ● A presentation by IFA grantee Amrita Gupta Singh followed by a discussion with IFA programme executive Tanveer Ajsi at Miniature Hall, Sir J J School of Art. Amrita's project is to create an online archive that documents the visual cultures of the North East, focusing on contemporary arts practice in Shillong, Guwahati and Silchar.



Q&A session with grantees Gautam Pemmaraju and Yousuf Saeed during their presentation at The Park Hotel, Bangalore



William Phuan, Director, The Arts House, Singapore

“The IFA Showcase at The Arts House in November 2013 was the first time that IFA had presented the best of art from India in Singapore – film, theatre, photography and the latest in Indian performing arts. It was a very fruitful and meaningful collaboration between IFA and The Arts House. Audiences and practitioners in Singapore were exposed to works by contemporary Indian independent artists, and were able to engage in cross-cultural exchanges. The showcase was an important first step in such exchanges, and we look forward to more partnership with IFA.”

SINGAPORE SHOWCASE November 29-30, 2013:

A two-day showcase of IFA's work in collaboration with The Arts House, Singapore featured screenings of films by Saba Dewan, Nishtha Jain, Merajur Rahman Baruah, and Shabani Hassanwalia and Samreen Farooqui; presentations by M V Bhaskar, P Madhavan and Sunil Shanbag; and a performance piece by Jyoti Dogra. This showcase was intended to create awareness among the Indian diaspora about the diverse nature of our work and to seek their support. Audiences and potential partners were keen to see more of our work, which indicated the success of the event.



MV Bhaskar presenting at the two-day grant showcase at The Arts House, Singapore

MARKETING & BUSINESS DEVELOPMENT

This year IFA forged many new associations, partnerships and collaborations in an effort to extend our programming and project support. IFA raised a total of Rs 80.94 lakh through its fundraising efforts.

We continued to receive support from Goethe Institut/Max Mueller Bhavan Bangalore for IFA's Arts Education programme. We organised three fundraisers in Bangalore—*Between the Lines*, *Dear Liar* and *A Walk in the Woods*—through the support of the Embassy Group, Godrej Properties and The Park, Bangalore. We also organised *Stories in a Song* for Louis Philippe and a collaborative performance of Flamenco and Indian classical music for Nitesh Estates.

This year IFA worked with a range of institutions to bring them arts-based workshops and engagements. We helped organise the Edinburgh Festival Fringe Roadshow in Bangalore, a pin-hole camera workshop for designers at Louis Philippe and an evening of screenings of films supported by IFA for Swissnex. We also served as consultants for the Adam Mickiewicz Institute, Poland helping them conceptualise strategic directions to promote Polish culture in India.

The highlight of our fundraising efforts has been our interaction with the National Culture Fund (NCF) and Qualcomm Foundation. We worked for the first time with the NCF and have had two proposals of Rs 60 lakh each approved by them for which they will seek funding from their donors. The first proposal is for a project to re-energise the Dhrupad form of music of the Bethia Gharana in Bihar through training, workshops, recitals and archive building. The second is for a project to digitally conserve the Ramayana murals across seven temple sites in Tamil Nadu. We hope to receive funding for both projects in the coming year. We are very grateful for the generous support of Qualcomm Foundation which has donated Rs 28 lakh towards two projects: underwriting the grant to Santanil Ganguly (under the NP Programme) to work with the children of Patua villages in West Bengal; and enabling a long-cherished IFA dream of a Found Spaces initiative in Bangalore through our Project 560 engagement that will culminate in a Found Spaces Festival in June 2014.

The individual donor continues to play a very important role in sustaining our work. We are happy to report that we ended the year with 101 Donor Patrons and our FIFA Circle has grown to over 350. We are grateful to our Donor Patron Circle and FIFAs who support us and serve as ambassadors for our work.

IFA embarked on its first overseas engagement and outreach to Singapore in November 2013. We are grateful for the support of the many individuals who welcomed us to the city and supported our efforts in Singapore. We would especially like to thank Ravi Viswanathan and his team at Buyan Restaurant, and The Arts House, as well as Grover Wines which made our foray into Singapore possible.

This year our work in the area of communications has also diversified, and we ran many interesting and innovative campaigns with a focus on making IFA and our work more accessible. Noteworthy among these are the video campaigns where IFA staff describe each programme and explain the process of application, and those which feature interviews of our grantees talking about their projects. IFA also created consistent, engaging and interactive content for our social media platforms thus reaching out to a larger and younger audience.

**Puneet Singh, Director, Qualcomm® Bangalore Design Center,
Funder for Project 560**

“Art provides a channel for creative expression and ignites the mind that ultimately benefits all of us as a society. Qualcomm Foundation is proud to be able to support IFA in promoting space for art in our lives and communities.”



Initiatives

- April 20, 2013:** ● The Edinburgh Festival Fringe Roadshow in Bangalore at the GallerySke was organised for the British Council. The Roadshow was aimed at raising awareness about the Fringe among performance artists and arts and culture enthusiasts in the city.
- July 4, 2013:** ● Motley's production *A Walk in the Woods* directed by Ratna Pathak Shah and performed by Naseeruddin Shah and Rajit Kapoor at the Chowdiah Memorial Hall.
- August 21-22, 2013:** ● Arpana & Underscore Records production *Stories in a Song* directed by Sunil Shanbag was organised for Louis Philippe at Ranga Shankara.
- September 5, 2013:** ● Motley's production *Dear Liar* directed by the late Satyadev Dubey and performed by Ratna Pathak Shah and Naseeruddin Shah at Chowdiah Memorial Hall.
- December 19, 2013:** ● Chhoti Productions' *Between the Lines* directed by Subodh Maskara and performed by Nandita Das and Subodh Maskara at Chowdiah Memorial Hall.
- January 17, 2014:** ● A collaborative performance by Flamenco dancer Bettina Castaño and percussionist Sukanya Ramgopal was organised for Nitesh Estates.



Scene from a fundraiser: *Between the Lines* featuring Nandita Das and Subodh Maskara

MaathuKathe is a monthly initiative started by IFA in May 2013, to open up its office as a space for conversations on arts and culture. This effort was both to engage with artists and scholars in the city who are not IFA's grantees and to enable the audience in Bangalore to meet artists and scholars who may be travelling to the city. We organised eleven MaathuKathes between May 2013 and March 2014, which spanned a wide array of events from ghatam concerts, storytelling sessions and film screenings to magic shows, book readings and presentations by artists on their work. Each event helped IFA to reach out to new audiences, some of whom were hearing about us for the first time.

May 21, 2013: ● MaathuKathe, meaning 'conversations', was launched and our inaugural event was a chamber concert of six ghatam players. Leading ghatam exponent Sukanya Ramgopal and her team of five artists—Joe Anthony, Ananth Jayaram, R P Ravishankar, Ganesh Murthy and IFA's programme staff Sumana Chandrashekar—performed to a full house.

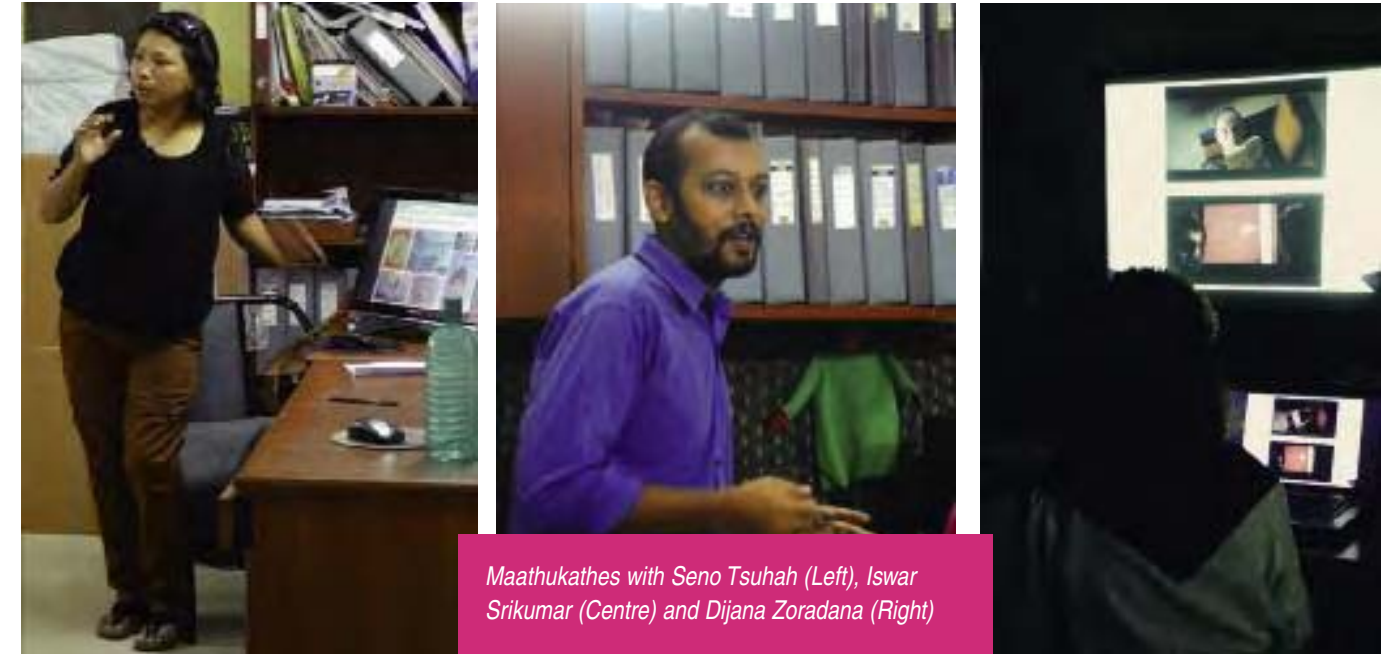


June 12, 2013: ● Renowned screenwriter and film, television and radio director, Kamal Swaroop, engaged in an informal conversation on his book *Tracing Phalke*. The research for this book was partly supported by an IFA grant.

June 19, 2013: ● Seno Tsuhah, a primary school teacher based in Chizami village, Nagaland talked about setting up the North East Network (NEN), which provides a creative learning space for the community where young people get access to arts-based education.

July 25, 2013: ● Discussion on Performance Art with special reference to the work of Marina Abramovic.

August 19, 2013: ● We organised a presentation by Kaushik Bhaduri, a 'perceptionist'. It was an interesting evening for the audience where Kaushik spoke about and performed a series of 'mentalisms'.



September 23, 2013: ● We organised the screening of *u-ra-mi-li*, a film directed by Iswar Srikumar and Anushka Meenakshi. This is a project for which they have been travelling across India to document the movements, rhythms and music in the everyday lives of the people they meet that in some way transform the ordinary into something that enters the realm of performance.

October 23, 2013: ● An interactive session with the participants of a residency project titled *bangaloresidents* organised by the Goethe-Institut/Max Mueller Bhavan Bangalore—Alfons KnogI, Fabian Hesse, Anna Marziano and Dijana Zoradana Elfavido.

November 22, 2013: ● A musical session with the Sarjapur Blues Band, an underground, eclectic, working man's, original, blues band.

December 4, 2013: ● Screening of the film *Bottle Masala in Moile* by Vaidehi Chitre.

February 13, 2014: ● Theatre artist and storyteller Vikram Sridhar engaged IFA's younger audiences with folk tales from around the world in a storytelling event titled *Around the Story Tree*.

March 28, 2014: ● Visual artist Anjana Kothamachu shared her creative journey from being a student of Psychology to becoming an artist who experiments with various mediums and forms (her work is an amalgamation of drawings, sculpture and video), through a presentation.

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 31st March, 2014, and the relative Income Statement for the year ended on that date, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

Opinion

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

- (a) in the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2014; 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 (Firm No.000038N)



(V. Rajaraman)
Partner
Membership No. 2705

Place: New Delhi
Dated: 22 August 2014



Detail from the painting *The Village and the City* by Reena S Umbarasada from a workshop with Warli artists

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2014

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2014

PARTICULARS	As at 31-03-2014 (₹)	As at 31-03-2013 (₹)	INCOME	CURRENT YEAR (₹)	PREVIOUS YEAR (₹)
SOURCES OF FUNDS			INCOME		
CORPUS FUND	19,87,87,064	19,98,90,702	TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	34,99,675	15,98,774
SIR RATAN TATA TRUST – CORPUS FUND			TRANSFER FROM BUILDING FUND	14,33,638	78,22,148
Opening balance	64,77,075		DONATIONS, EVENTS & ARTS SUPPORT	50,69,376	58,84,208
Add: Interest income for the year	5,43,035		INTEREST ON INVESTMENTS OF CORPUS	1,87,39,035	2,06,54,194
Less: Expenditure for the year	4,85,550	65,34,560	SUBSCRIPTION	19,850	38,310
PERFORMING ARTS FUND			REFUND OF GRANTS DISBURSED UNUTILISED	1,04,416	22,702
Opening balance	2,12,58,452		PROVISION NO LONGER REQUIRED	8,989	45,00,000
Add: Interest income for the year	52,43,833		MISCELLANEOUS INCOME	18,991	37,322
Less: Expenditure for the year	6,25,000	2,58,77,285	TOTAL	2,88,93,970	4,05,57,658
GOETHE-INSTITUT/MMB GRANT			EXPENDITURE		
Opening Balance	36,29,185		PROGRAMMES		
Contribution for the year	-		Arts research and documentation	28,92,556	30,22,500
Less: Expenditure for the year	10,68,805	36,29,185	Extending arts practice	28,52,112	21,07,000
QUALCOMM FOUNDATION			Arts education (including grant expenses of Goethe-Institut)	15,12,899	10,07,102
Contribution for the year	28,74,564		Special grants	5,49,003	1,97,400
Less: Expenditure for the year	13,20,320	-	New performance	22,45,320	22,16,000
STAFF WELFARE FUND	-	1,71,296	Curatorship	1,00,000	12,82,839
CAPITAL ASSET FUND	4,66,11,768	4,02,70,366	Grantee orientation costs	5,01,261	2,05,178
			Grantee presentation costs	3,33,212	3,10,654
			Other programme costs	2,46,372	-
TOTAL	28,19,25,301	27,16,97,076	TOTAL	1,12,32,735	1,03,48,673
APPLICATION OF FUNDS			Less: Programme expenditure met out of own funds	77,33,060	87,49,899
FIXED ASSETS (Written down value)	4,66,11,768	4,02,70,366	EXPENDITURE MET OUT OF OWN FUNDS	34,99,675	15,98,774
INVESTMENTS (AT COST)	19,29,30,037	20,08,98,479	PROGRAMMES	77,33,060	87,49,899
CURRENT ASSETS (NET)			OPERATING EXPENSES	2,17,08,843	2,10,39,538
Current assets	1,12,67,742		BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	4,84,318	4,81,379
Less: Current liabilities	8,75,283	1,30,59,753	FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	33,94,567	35,48,286
ACCUMULATED DEFICIT	3,19,91,037	1,74,68,478	FIXED ASSETS ACQUIRED	6,69,959	32,018
			BUILDING UNDER CONSTRUCTION	59,26,107	78,22,148
TOTAL	28,19,25,301	27,16,97,076	TOTAL	4,34,16,529	4,32,72,042
			EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(1,45,22,559)	(27,14,384)
			ACCUMULATED SURPLUS (DEFICIT) FOR THE YEAR ENDED MARCH 31, 2014		
			ACCUMULATED SURPLUS (DEFICIT) : Opening balance	(1,74,68,478)	(1,47,54,094)
			ADD: EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(1,45,22,559)	(27,14,384)
			ACCUMULATED DEFICIT : Closing balance	(3,19,91,037)	(1,74,68,478)

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

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

- Retirement benefits to officers and staff in the form of superannuation and gratuity are funded by means of policies taken with the Life Insurance Corporation of India. Leave encashment is accounted for on actual payment when leave is encashed since leave is not allowed to be accumulated beyond 60 days.
 - The amount of penalties received from the staff for their late attendance is credited under Staff Welfare Fund.
- #### 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 34,79,550 (Previous Year ₹ 47,33,556), which includes ₹ 5,50,000 (Previous Year ₹ 11,56,000) pertaining to sanctions made in earlier years.
 - Interest on investments include a sum of ₹ 1,22,57,197 (Previous Year ₹ 1,06,17,735), profit on redemption of mutual fund investments.
 - Membership and Subscription fee of ₹ 5,79,850 (Previous Year ₹ 7,51,335) includes ₹ 1,50,000 (Previous Year ₹ 2,10,000) received from individuals towards life membership of 'Friends of IFA'.
 - Additions to Fixed assets acquired includes a sum of ₹ 59,26,107 (Previous Year ₹ 78,22,148) towards expenses incurred on the construction of building in progress, includes ₹ 3,80,976 being the amount foregone on finalising the contractor's bills.
 - Previous year's figures have been regrouped where necessary.

We acknowledge with gratitude the support of:

Buyan Restaurant – Singapore
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'We would like to thank the foundations, corporations, and individuals including Donor Patrons and Friends of IFA who have made general donations, contributed to our corpus, underwritten specific grants and supported events.'

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Deputy Manager: Management
Services

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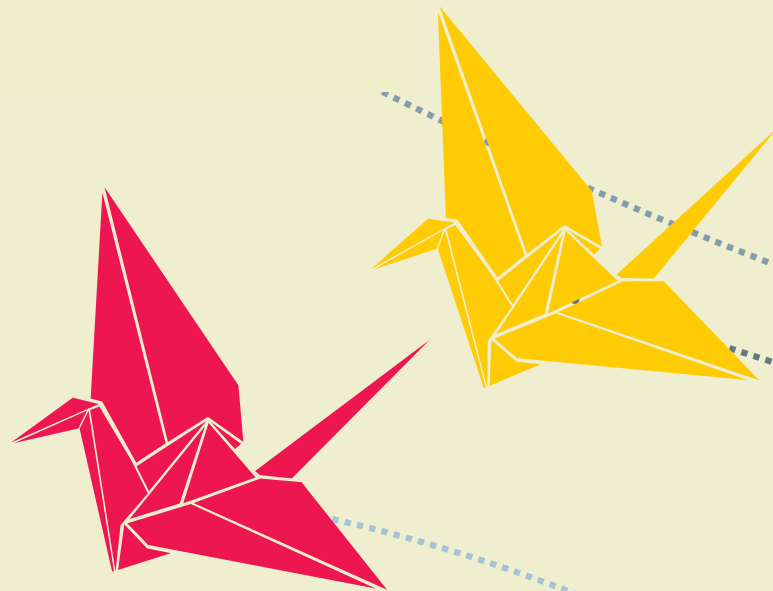
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20 Years
of Celebrating
the Arts



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India Foundation for the Arts



Thank you for taking the time to read our Annual Report for last year. We look forward to your comments and suggestions, so please write to us at contactus@indiaifa.org. I am delighted to share with you that in 2014, we enter the 20th year of grant making at IFA. It has been an incredible journey of celebrating the arts that continues for us. Many of you have been our co-travelers and we thank you for your passion and support, something we deeply treasure. And to our new readers, I invite you to join us in our efforts to ensure that the arts in all their diversity are nurtured and valued in our individual and community lives.

Arundhati Ghosh
Executive Director

VISUALS: Courtesy grantees and staff of IFA

COVER: *Automaton from a workshop in Ambernath visited by Anand Tharaney as part of his research on the automaton industry in Maharashtra*

DESIGN & LAYOUT: **Mishta Roy**

DESIGN ELEMENTS: Origami Bird and Logo for '20 Years of Celebrating the Arts':
Neelima Prasanna Aryan

DIGITAL ARTWORK & PRINTING: **Ajay Shah**

20 Years
of Celebrating
the Arts



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