

“IFA’s support went beyond the financial, and assumed various forms: by putting me in touch with other artists whose inputs were invaluable to my work, inviting the show to cities/spaces where we would normally never have performed, inviting eminent critics/audiences to the shows, and panel discussions that fostered dialogue based on my work. I am super glad to have been a grantee!”

Sharanya Ramprakash, Grantee, Arts Practice Programme

#### ABOUT IFA

India Foundation for the Arts (IFA) is one of the country’s leading independent arts funders, championing the cause of arts philanthropy and advocating the importance of the arts in public life. IFA began supporting the arts in 1995 and has made over 440 grants disbursing Rs 22 crore since. This year is special to us as we rejoice in completing 20 years of celebrating the arts.

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

#### MISSION

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

#### VISION

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

#### BELIEFS & VALUES

The arts are indispensable to individual and community well-being. Support for the arts should be widely accessible without prejudice to class, caste, language, religion, gender or sexual orientation. It is vital to encourage reflection on the arts as well as reflective arts practices. Transparency, mutual trust and the spirit of collectivism are cornerstones of arts philanthropy.

From the performance of *Monkey and the Mobile* by Perch, which examines the impact of mobile phone technology in our everyday lives.  
PHOTO CREDIT: VIRGINIA RODRIGUES



I read the headlines of newspapers every day and the shared posts of friends on social media only to remember sentences from a poem that Sunanda Chakraborty, my geography teacher, wrote in 1987 (translated by me from the original in Bangla):

*“Images of paddy seeds, festivities of the new harvest season –  
How will I paint these pictures, tell me, if all the blood is drained away in wars?”*

It is a question that has come to haunt many artists and arts organisations in these horrific times when violence has brutalised every part of the body of this world. What, then, does the role of the arts become? Does art console and heal lives that are being forgotten or erased? Does it bear witness to the times and mirror our realities? Does it pose questions that must not be asked? Does it become the means for building resistances? Does it stand as a reminder of history, of our repetitive follies and all-too-rare wisdom? Or must it stand alone as the only harbinger of hope for imagining possible collective futures?

That is when I realise once again what a deep privilege and responsibility it is to be in an organisation such as the India Foundation for the Arts (IFA). Even as I survey the projects we have supported this past year and the work we have done in the field, I understand the many roles that the arts simultaneously play in our lives and those of our communities to understand, interrogate and critique the times as well as continue to build spaces for multiple voices and stories.

There are projects that bear witness to time: Soumya Sankar Bose photographs veteran Jatra artists performing their beloved characters in costume but in current, everyday locations—performances from another era transported across time and place; Mangala N creates a multi-sensory artistic experience at an old Bangalore restaurant where stalwarts from the worlds of theatre, music and literature meet across generations; Sanjay Kak curates a book of photographs chronicling decades of conflict in the Kashmir Valley; Ashok Maridas makes a film that probes into the changing lives of the Nadaswaram players of the Savita Samaj; and Rongili Biswas traces the journey of two musicians from Assam and Bengal during the linguistic riots in Assam in the 1950s and 1960s.

There are those projects that enquire into the lives of labourers and their forever-displaced worlds: Shubhasree Bhattacharyya explores the practices of work music across India; Bhagwati Prasad creates a graphic narrative and a series of performances on migrant workers around Delhi, and their tools; Priya Sen investigates the music of indentured populations who travelled halfway across the world from India; and Jayakrishnan Subramanian makes a film that links the desert landscapes of Sangam literature to the lived experiences of migrant Tamil workers in West Asia.

There are also projects that challenge dominant narratives of the past and present: Anuradha Mangatram studies how Dalit and women practitioners have transformed the *raagini* in Haryana; Zubeni Lotha challenges ethnologist Christoph von Furer-Haimendorf’s construction of identity through photographic representations of the Konyak Nagas; Usham Rojio raises objections to how Manipuri dance is read through the prism of homogenising texts like the *Natyashastra* instead of the ancient Meitei text the *Anoirol*; Preethi Athreya, in her performance, defies the performative and productive body in search of the functioning one; and Umashankar Mantravadi demands that archeological sites be also mapped through their sonic properties and not only their visual metrics.

Then there are projects that tell unheard stories and traverse untrodden paths building new bodies of knowledge and experience: Sarita Sunder enquires into *Poothan Thira*, a ritual performance of Kerala, through the stories of ten objects;

Sanchayan Ghosh delves into cultural forms and their relationships with landscapes in Bengal; Gayatri Kodikal investigates histories and whispers about Queen Ketavan in Goa through interactive board and screen games; Murugaboopathy seeks a new performance language by studying doll traditions in Tamil Nadu; and Shaunak Mahbubani with a group of artists narrates the stories of the 100-year old Mohan Building in Chikpet, Bangalore.

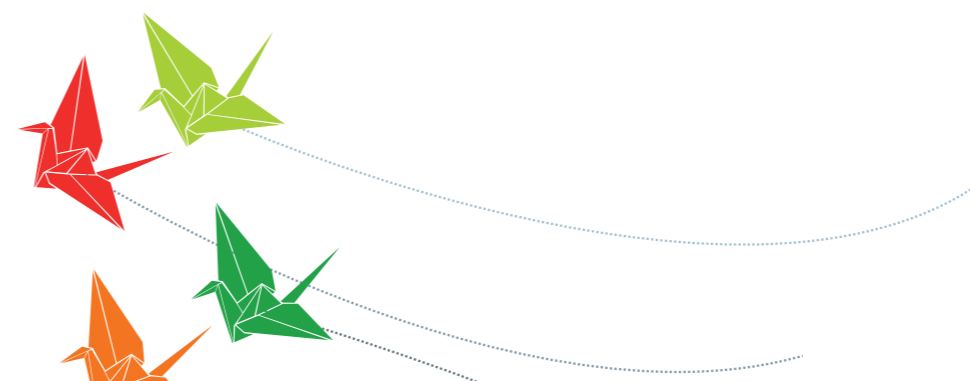
Our several projects in arts education where teachers and artists are working across government schools in far-flung districts of Karnataka enable students to make meanings of their immediate environments, connect what they learn in school with their lived experiences and explore their relationships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

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

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

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

As you look through our Annual Report this year, I wish you see, as I do, hope in these times. I believe you will find projects here that will lift your heart, fire your mind, raise your spirits. Please do share with us and our grantees what you think. Your words will strengthen our belief in the transformative power of the arts. It will be the wind beneath our wings.



ARUNDHATI GHOSH  
Executive Director

# ARTS RESEARCH

It has been a very exciting year for the Arts Research programme which was freshly articulated after a review in the previous year. Moving away from the earlier focus areas, the programme now invites projects across the arts and humanities from researchers and practitioners who are keen to investigate marginalised or relatively unexplored areas; who intend to create spaces for dialogue between theory and practice; who offer new readings/frameworks of artistic practices; and who use interdisciplinary approaches to break new conceptual ground. The highlight of the year was the launch, implementation and dissemination of the programme in March 2015. We consciously encouraged projects in Indian languages other than English, so as to contribute to discourse in particular language contexts. Our active, pan-Indian networking in the field through the IFA Open House initiative, Focus Group meetings, and Grant Showcases resulted in an overwhelming number of proposals in various regional languages.

We received over 300 enquiries that led to 121 proposals in response to our multilingual Request for Proposals. Of these, twenty-five were chosen for final evaluation. IFA made twelve grants in the Hindi, Kannada, Bengali, and English languages, covering a broad disciplinary spectrum that includes photography, literature, traditional and contemporary storytelling forms, contemporary performing arts, art history and visual arts. These projects will culminate variously in films, essays, websites, monographs, exhibitions and books.

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

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

Lakshmi Subramaniam, Proposal Evaluator, Arts Research Programme



From research on *Poothan Thira*, the ritual and performance based art form from Kerala, by Sarita Sundar



*Militant's Funeral*, a photograph from a forthcoming book by Sanjay Kak. PHOTO CREDIT: ALTAQ QADRI



From a project by photographer Zubeni Lotha. PHOTO CREDIT: ZUBENI LOTHAN

## ARTS RESEARCH: GRANTS

### JAYAKRISHNAN SUBRAMANIAN

Cuddalore, Tamil Nadu

Rs 4,00,000 over one year and six months

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

### SANJAY KAK

New Delhi, Delhi

Rs 4,00,000 over one year

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



*Varmul Boys 2*, a photograph from a forthcoming book by Sanjay Kak. PHOTO CREDIT: SHOWKAT NANDA

### KRUTI R

Shimoga, Karnataka

Rs 4,00,000 over one year and six months

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

### ROMA CHATTERJI

New Delhi, Delhi

Rs 2,80,000 over one year and six months

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

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

### ZUBENI LOTHAN

New Delhi, Delhi

Rs 4,00,000 over one year and six months

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

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



Text of Kanglei, from research by Usham Rojio



Sculpture Studio at the Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad, from a project by Santosh Kumar Sakhinala

## ARTS RESEARCH: GRANTS

**SARITA SUNDAR**  
Bangalore, Karnataka  
Rs 4,00,000 over one year and six months

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

**USHAM ROJIO**  
Imphal, Manipur  
Rs 4,00,000 over one year and six months

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

**AISHIKA CHAKRABORTY**  
Kolkata, West Bengal  
Rs 4,00,000 over one year and six months

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

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

**SANTHOSH KUMAR SAKHINALA**  
Hyderabad, Andhra Pradesh  
Rs 4,00,000 over one year and six months

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



Copper Box by Pandurang Kulkarni, from the project by Santosh Kumar Sakhinala

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



Still from a film by Ashok Maridas on the Savita Samaj.  
PHOTO CREDIT: VISWANATH BR



From *Mukhomukhi*, a project which examines the cultural forms associated with the notion of representing the landscape of the Rahr (red soil) region of Birbhum, West Bengal, by Sanchayan Ghosh

## ARTS RESEARCH: GRANTS

### ASHOK MARIDAS

Bangalore, Karnataka

Rs 4,00,000 over one year

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

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

### ANURADHA MANGATRAM

Jind, Haryana

Rs 4,00,000 over one year and six months

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

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

### SANCHAYAN GHOSH

Shantiniketan, West Bengal

Rs 4,00,000 over one year and six months

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

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



From *Mukhomukhi*, a project by Sanchayan Ghosh

# ARTS PRACTICE

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

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

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



In-process documentation of multiple artistic interpretations of Nabarun Bhattacharya's novel *Lubdhak*, by Avik Mukhopadhyay and Madhuja Mukherjee





From the performance of *A Brief History of Your Hair*, by Deepika Arwind. PHOTO CREDIT: VIRGINIA RODRIGUES



From the performance of *Conditions of Carriage*, by Preethi Athreya. PHOTO CREDIT: YANNICK CORMIER

## ARTS PRACTICE: GRANTS

### UMASHANKAR MANTRAVADI

Bangalore, Karnataka

Rs 4,00,000 over one year and six months

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

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

### AVIK MUKHOPADHYAY

Kolkata, West Bengal

Rs 4,00,000 over one year and six months

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

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

### DEEPIKA ARWIND

Bangalore, Karnataka

Rs 4,00,000 over five months

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

### PREETHI ATHREYA

Chennai, Tamil Nadu

Rs 4,00,000 over two months

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

### SOUMYA SANKAR BOSE

Midnapore, West Bengal

Rs 3,98,000 over one year

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

### GAYATRI KODIKAL

Bangalore, Karnataka

Rs 4,00,000 over one year and six months

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

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

பொம்மைகள் குறித்த என் ஆய்விற்கு ஐ எப் ஏ கொடுத்த பொருளாதார ஒத்துழைப்பை இந்த நாடகத்திற்கான செயல்தளம் எனலாம். கலைஞரின் செயல்பாட்டிற்கு ஆதரவளிக்கும் நிறுவனங்கள் அரிதாகி வரும் சூழலில் ஐ எப் ஏ மிகச்சரியான கலைஞர்களை தேர்வு செய்து அவர்களை அவர்களின் கலைவழிப்பாதையில் சுதந்திரமாகவும், உத்வேகமாகவும் செயல்பட்டு வர உதவி செய்வதாய் இதைப் புரிந்து கொள்கிறேன். எந்த வித நெருக்கடிகளும் இல்லாமல் இந்த ஆய்வை மேற்கொள்ள, எனது சுதந்திர உணர்வுகளுக்கு முக்கியத்துவம் அளித்தமையால் என்னால் இந்த ஆய்வில் பரந்து படும் சிறப்பாகவும் வேலை செய்ய முடிந்தது.

#### TRANSLATION

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

Dr S Murugaboopathy, Grantee, Arts Practice Programme

#### BHAGWATI PRASAD

New Delhi, Delhi

Rs 4,00,000 over one year and six months

For a graphic narrative and a series of performances on the untold stories of migrant labourers and their tools, as they transform the history of the city of Delhi. These stories provide varying perspectives from those who have come from outside the city to make it their home even as it grows in shape and size.

#### BABA FARID MIR MUSICIANS PROJECT

Tonk, Rajasthan

Rs 9,50,000 over eight months

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

*This project was made possible with support from Infosys Foundation.*

## ARTS PRACTICE: GRANTS

#### ANURUPA ROY

New Delhi, Delhi

Rs 3,75,000 over three months

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

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

#### DR S MURUGABOOPATHY

Thoothukudi, Tamil Nadu

Rs 2,00,000 over nine months

For exploring the socio-cultural, historical and psychological understandings of doll traditions in southern Tamil Nadu, towards creating a new language of performance. Through an investigation into the myths, movements, language, songs and politics of these doll traditions, the study seeks a deeper understanding of the nuanced performative elements embedded in them. The outcome will be a performance script.

#### PERCH (PRINCIPAL INVESTIGATOR –

RAJEEV KRISHNAN),

Chennai, Tamil Nadu

Rs 4,00,000 over two months

For a production on the theme of the mobile phone and its impact on our lives, which is an extension of the theatre group's endeavour of building theatre pieces based on objects. It questions the effect of technology on our individual and community lives while simultaneously using the object and its social practices as material for the performance.

Illustration by graphic artist Bhagwati Prasad





# PROJECT 560



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

Short performances, presentations and the sharing of works-in-progress dotted the three months from September to November 2015. The projects culminated in the four-day *Project 560 Festival* in Bangalore from December 10-13, 2015. The festival was flagged off with a seminar at the Rangoli Metro Arts Center at which the six grantees presented their creative processes and the challenges they faced. Along with them, three invited speakers—artists Manas Acharya, Tushar Joag and P Madhavan—described how they engaged with spaces in other cities. This brought up interesting

comparisons between the projects in Bangalore and those in other cities, and provided a larger perspective on the many ways in which artists have been engaging with cities. Following this, there were performances and installations over the next three days across the city at venues that included the Government Museum, the Coffee Board, Vidyarthi Bhavan, B V Karanth's house, Mohan Building, and under the Yeshwantpur flyover.

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



*Myself Mohan 1909*, installation project at the site of a 100-year old building in Bangalore, by the Klatsch Collective.  
PHOTO CREDIT: SHASHANK SATISH

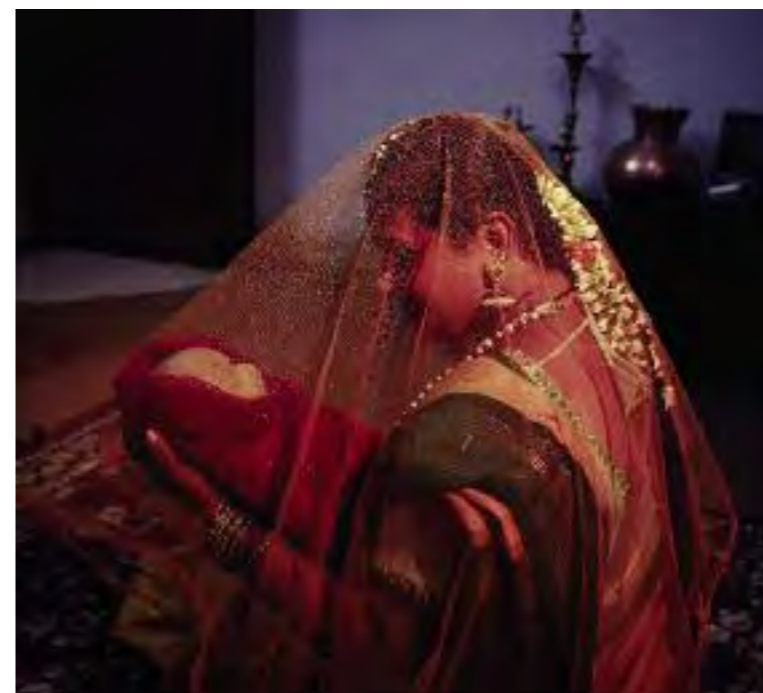




TOP: From the performance of *Ghamaghamaabhavana*, at Vidyarthi Bhavan, an old Bangalore restaurant, by N Mangala. PHOTO CREDIT: KARTHIK B J



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



From the performance of *Rangajangamana Stavara*, at BV Karanth's house in Girinagar, by S Ramanatha. PHOTO CREDIT: NAGARAJ SOMAYAGI



*Malleswaram Calling*, installation at the Yeshwantpur flyover by Archana Prasad. PHOTO CREDIT: ABHISHEK BISWAS

## PROJECT 560: GRANTS

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

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

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

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

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

**PRATHIBHA NANDAKUMAR**  
Bangalore, Karnataka  
Rs 1,79,000 over three months

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

**SHAUNAK MAHBUBANI**  
Bangalore, Karnataka  
Rs 2,83,000 over three months

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

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

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

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

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



From the performance of *Ondu lessu, Ondu plussu*, at the India Coffee House, by Prathibha Nandakumar. PHOTO CREDIT: ADVAITHA GURUMURTHY



From the performance of *Rangajangamana Stavara*, at BV Karanth's house in Girinagar, by S Ramanatha. PHOTO CREDIT: NAGARAJ SOMAYAGI



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



Exploring the cultural heritage of M G Road with Archit Guha and Avehi Menon of the Centre for Public History, Bangalore. PHOTO CREDIT: ABHISHEK BISWAS

## PROJECT 560: CURATED WALKS

Exploring the cosmopolitan history of Malleswaram with Dr J Sreenivasa Murthy, Bangalore. PHOTO CREDIT: ABHISHEK BISWAS



Exploring the architecture of Ulsoor with Prof Sathya Prakash Varanashi, Bangalore. PHOTO CREDIT: ABHISHEK BISWAS



# ARTS EDUCATION

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

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

We made the highest number of grants under the programme this year: six were made to teachers and five, to artists. The grants made to teachers were engendered by the connections forged through the *Kali Kalisu* network. Clearly, the field has recognised the value of *Kali Kalisu* trained teachers and is now opening up to seek support for their projects.

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



SULTHAN  
KAUN HAI ?



Drawing by Dheekshita R S, part of a project by Arpita R G, with the students of the Government School, Ramalingapura, Shira, Karnataka

### GRANTS TO TEACHERS

**LAKSHMINARAYANA T**  
Bangalore, Karnataka  
Rs 1,00,000 over ten months

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

**SUBBULAKSHMI S**  
Mysore, Karnataka  
Rs 1,00,000 over ten months

For integrating into classroom teaching, 'Talk Story', a storytelling process by which students and teachers from first to seventh grade, of the Government Higher Primary School, Thonachikopa, will incorporate their personal life experiences into the study content. This will enable them to grasp the meaning and relevance of the curriculum in their everyday lives.

**VANITHA R**  
Dharwad, Karnataka  
Rs 1,00,000 over ten months

For the building of a pedagogic process for students in grades eight to ten, of the Government High School in Kuruvinakoppa, Kalaghatagi, through the principles and application of design practice, using materials from textbooks, vibrant art forms in the locality, and the natural environment surrounding the school. This project seeks to instil the ability to think through problems and seek solutions using the discipline of design.

## ARTS EDUCATION: GRANTS

All grants under this programme were made possible with support from Goethe-Institut/Max Mueller Bhavan, Bangalore.

### GRANTS TO TEACHERS

**GANGADHARA NAIK**  
Sirsi, Karnataka  
Rs 1,00,000 over ten months

For designing a series of workshops for the sixth-grade students of the Government Higher Primary School, Gandhinagar, on appreciating the forms of poetry known as Chutuku, Kathana and Ashaya.

**GANAPATHI HOBLIDHAR**  
Kundapura, Karnataka  
Rs 1,00,000 over ten months

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

**GURURAJ L**  
Koppala, Karnataka  
Rs 1,00,000 over ten months

For a grant to extend his earlier project, to enable students across grades at the Government High School Jahagira, Gudadoora to work towards a folk theatre performance. While they will learn various art forms from local artists and communities, this project will bring together the entire school (including teachers, parents and school administration) to strengthen the relationship between the school experience and community lives.

### GRANTS TO ARTISTS

**ARPITA R G**  
Bangalore, Karnataka  
Rs 1,48,000 over one year

For a series of comic strips and a calendar of community food recipes, using culinary practices that find their way into songs and stories. The project will involve seventh grade children from a government school in Ramalingapura, Bukkapatna, Shira.

**MEETA JAIN**  
Bangalore, Karnataka  
Rs 1,50,000 over one year

For the creation of an archive of lost traditions and rituals, through a mapping of the history and culture of Sulthanpet village. The project, in collaboration with Bakul Jani, will involve the children of the Government Primary School, Sulthanpet, near Nandi Halli, Chikkaballapura.

**NIRMALA RAVINDRAN**  
Bangalore, Karnataka  
Rs 1,50,000 over one year

For the building of a pedagogy, through theatre practice, of re-interpreting existing stories as well as creating new ones, from the perspective of a child. The project will involve children of the Government Primary School in Siddapura-Tubrahalli, Bangalore.

## GRANTS TO ARTISTS

### SAHANA P

Hospet, Karnataka

Rs 1,50,000 over one year

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

### RAMESH NARAYANARAO

Bangalore, Karnataka

Rs.1,50,000 over one year

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

ಮಕ್ಕಳು ಬರೆಯುವುದೆಂದರೆ ಕೇವಲ ನೋಟ್ಸ್, ಹೋಂವರ್ಕ್ ಅಥವಾ ಪರೀಕ್ಷೆ ಮಾತ್ರವಲ್ಲ. ಮಕ್ಕಳ ಬರಹಗಳಿಗೆ ಇರುವ ಸೃಜನಶೀಲ ಸಾಧ್ಯತೆ ಅಪಾರವಾದುದು. ಅದರ ಮೂಲಕ ಆ ಎಳೆ ಮಗುವಿನ ಪುಟ್ಟ ಮೆದುಳಿನ ಯೋಚನಾಗತಿಯನ್ನು ನಾವು ಅರಿಯಲು ಸಾಧ್ಯವಾಗುವುದರ ಜೊತೆಜೊತೆಗೆ ಅದರ ದಿಕ್ಕನ್ನು ಕೂಡ ಊಹಿಸಲು ಸಾಧ್ಯವಾಗುತ್ತದೆ.

### TRANSLATION

It's a false assumption that children are not capable of writing anything other than class notes, homework and tests. The creative possibility of children's writing is abundant. It is through their writing that we can understand their ways of thinking and the directions in which they are growing. S Kaladhar, Grantee, Arts Education Programme

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







Art institutions in the twenty-first century should be catalysts that act as bridges between the local and the global. IFA has succeeded in connecting popular and experimental practices, and is democratic in scope and enriches global dialogue

**Anu Menda, Managing Trustee, RMZ Foundation**

*Myself Mohan 1909*, installation project at the site of a 100-year old building in Bangalore, by the Klastsch Collective. PHOTO CREDIT: SHASHANK SATISH

# ARCHIVAL & MUSEUM FELLOWSHIPS



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

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

who spent time in Shantiniketan in the 1930s, but also about the time in which he lived, the people who surrounded him, their sounds and silences.

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

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

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



From the exhibition *Time upon Time: Arnold Bake in Bengal*, at Shantiniketan, West Bengal by Moushumi Bhowmik.  
PHOTO CREDIT: SUKANTA MAJUMDAR



From the exhibition, *atoot dor – Unbroken Thread*, at the National Museum, New Delhi by Abeer Gupta and Suchitra Balasubrahmanyam. PHOTO CREDIT: HARIOM MAURYA

## ARCHIVAL & MUSEUM FELLOWSHIPS

### VINOD VELAYUDHAN

Vadodara, Gujarat

Rs 2,00,000 over ten months

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

### SHUBHASREE BHATTACHARYYA

New Delhi, Delhi

Rs 2,00,000 over one year

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

*This grant was made possible with support from the Tata Trusts.*

### PRIYA SEN

New Delhi, Delhi

Rs 2,00,000 over one year

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

*This grant was made possible with support from the Tata Trusts.*

### RONGILI BISWAS

Kolkata, West Bengal

Rs 2,00,000 over one year

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

*This grant was made possible with support from the Tata Trusts.*

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

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

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

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

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

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

Sanjay Kak, Grantee, Arts Research Programme

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

Biren Bhuta, Chief CSR, Tata Steel



From the performance of *A Brief History of Your Hair*, a play themed around narratives of the hair, by Deepika Arwind. PHOTO CREDIT: VIRGINIA RODRIGUES

# SMART

STRATEGIC  
MANAGEMENT  
IN THE ART OF THEATRE

INDIA



Some members of the SMART team – (From L to R) Sanjna Kapoor, Sunil Shanbag, Sameera Iyengar, Arundhati Ghosh, Sudhanva Deshpande and Darshana Dave – at a planning meeting. PHOTO CREDIT: SUMIRON GHOSH



Emerging artists are the most vulnerable part of the cultural sector. Entering the real world brings disillusionment— no help from the cultural system, no media interest, difficulty in raising sponsorship... Thus, the effort to develop a programme like SMART is of crucial importance for the development of the vibrant theatre scene in India.

Milena Dragičević Šešić, Head of UNESCO Chair in Cultural Policy & Management, Belgrade



Facilitators, mentors and participants of SMART 2015 at the first graduation ceremony, August 2015, Mumbai. PHOTO CREDIT: SUMIRON GHOSH

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

In the past year, Phase II of the programme, the six-month Mentorship period, commenced, with the first batch of SMART 2015 comprising twenty-nine participants from seventeen theatre groups working on their strategic planning for the next three years, under the guidance of their assigned mentors. The Mentorship period culminated in August 2015 in Phase III, a two-day Final Workshop in Mumbai, where

the participants presented their final strategic plans to mentors, facilitators, participants and invited guests such as Sadanand Menon, Samik Bandopadhyay, Satish Alekar, and the external evaluator for the programme Ashoke Chatterjee. At the end of the Final Workshop at a well-attended, well-publicised ceremony at Goethe-Institut/Max Mueller Bhavan, Mumbai, the first batch of SMART graduated and next year's programme was announced.

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

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

# GRANTEE ORIENTATIONS

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

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

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



Grantee orientation at the IFA Office

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



From L to R: (Top Row): Bhagwati Prasad, Sanjay Kak, Madhuja Mukherjee, Rajkumar Rajak, Mir Bassu Khan and Ganapathi Hoblidhar  
 From L to R: (Bottom Row): Arpita R G, Meeta Jain and Deepika Arwind



Preeti Bahadur presenting at the IFA Office

# OPEN HOUSE

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

- May 3, 2015 ● In Guwahati at the Assam State Museum with Programme Executive Shubham Roy Choudhury
- June 13, 2015 ● In Hyderabad at Lamakaan with Programme Executive Tanveer Ajsi
- November 14, 2015 ● In Shillong at the KJP Assembly Hall with Programme Executive Shubham Roy Choudhury
- February 22, 2016 ● In Karumattur, Madurai at the Arul Anandar College with Programme Executive Sumana Chandrashekar

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



Grant showcase at Lamakaan, Hyderabad, where Epsita Halder presents her project, on the songs of Muharram from West Bengal

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

- June 13, 2015 ● IFA in collaboration with Munshi Aziz Bhatt Museum of Central Asian & Kargil Trade Artifacts presented *Kargil: Crossroads of Trade and Culture*, an exhibition curated by Latika Gupta at Munshi Aziz Bhatt Museum of Central Asian and Kargil Trade Artifacts, Kargil. This exhibition was an outcome of a Museum Fellowship to Latika Gupta.
- June 13, 2015 ● IFA organised a grant showcase in collaboration with Lamakaan and Hyderabad Urban Lab with Yousuf Saeed, Epsita Halder and Ashima Sood. Yousuf's presentation, *Early 20th Century Popular Print Culture in Urdu*; Epsita's presentation, *Pain as Piety: Glimpses of Muharram from West Bengal*; and Ashima's presentation, *Praying with Open Hand: Hybrid Hinduism in the Age of Hindutva* were part of this engagement.
- June 15, 2015 ● *Making Music, Making Space*, an event featuring an exhibition, concerts and listening sessions curated by Tejaswini Niranjana, on Mumbai's Hindustani classical music heritage, opened to enthusiastic audiences at Studio X, Mumbai. This was on till July 7, 2015.
- July 1, 2015 ● *Every Time You Tell a Story*, a film by Ruchika Negi and Amit Mahanti, was screened at Indian Institute for Human Settlements (IIHS), Bangalore, followed by a discussion with the filmmakers. This film traces the journey of Tsungkotepsu, a shawl-painting tradition found among the Ao, Rengma and Lotha tribes of Nagaland.



Shanti, a member of the Sampurna Trust talks about their project on feminist street theatre, at the FICA Reading Room, New Delhi



Mochu presents his film, *A Gathering at the Carnival Shop*, inspired by the work of artist K Ramanujam, at the National Gallery of Modern Art, Bangalore



Klastch Collective presenting at Project 88, Mumbai

- July 2, 2015 ● *Every Time You Tell a Story* saw repeat screenings at Mount Carmel College for the Mass Communication students and at Christ University for the Journalism and Mass Communication students, followed by a discussion with the filmmakers.
- July 18 and 19, 2015 ● *The Nine Months*, a film by Merajur Rahman Baruah which examines the history and aesthetics of the mobile theatre of Assam, was screened at *Speaking of Theatre*, a two-day confluence on theatre in Bangalore. IFA's Executive Director Arundhati Ghosh also participated in a panel discussion at this event with IFA grantee Sharanya Ramprakash and they discussed the role of grant-making in the arts, particularly in theatre.
- July 30, 2015 ● *Nabarun Doc and Installations* by Q (Kaushik Mukherjee) was held at Bajeshibpur, Kolkata featuring a film screening of *Nabarun Doc* and installations that attempted to explore the revolutionary spirit of Nabarun's world and its characters.
- July 31, 2015 ● A screening of *Nabarun Doc* at the Max Mueller Bhavan, Kolkata was followed by a discussion with the filmmaker.
- August 20, 2015 ● IFA hosted *Artists in Communities*, a presentation by two grantees Sumona Chakravarty and S Kaladhar at The Park, Bangalore on the occasion of the Board Meeting. Sumona talked about the Chitpur Local Project and the efforts of the community and arts collective, Hamdasti, in revitalising the Chitpur locality in Kolkata; Kaladhar spoke about his work with the students at Kannamangala Government Higher Primary School, and his attempts to explore the arts with children, in stimulating ways through reviews, personal writing, and more.
- September 1, 2015 ● *A Gathering at the Carnival Shop*, a film by Mochu, was screened in collaboration with Ananya-Drishya and NGMA at the National Gallery of Modern Art, Bangalore. This film was also showcased in collaboration with Alliance Francaise of Madras in Chennai and Project 88 in Mumbai.
- September 11, 2015 ● A screening of Mochu's *A Gathering at the Carnival Shop* at Alliance Francaise of Madras in Chennai was followed by a discussion with the filmmaker.
- September 11, 2015 ● A presentation by P Madhavan on his experimentation with alternative photography practices and his experiences with the Altlab Photography Residency was organised in collaboration with Alliance Francaise of Madras.
- September 27, 2015 ● Two performances of a play, *F-1/105*, directed by Mohit Takalkar of Aasakta Kalamanch, Pune, were held at Ranga Shankara, Bangalore. The play seeks to address issues around identity through a reflection on the aesthetic and political perceptions of 'colour'
- November 27, 2015 ● IFA partnered with the Foundation for Indian Contemporary Art (FICA), New Delhi to showcase *Wall Stories* by IFA grantee Shashwati Talukdar. The film, which explores the intriguing history and culture of the Garhwal region in the Western Himalayas through mural paintings found in the area, opened to a packed audience. The screening was followed by an enthusiastic Q&A session with the filmmaker.
- November 28, 2015 ● Preeti Athreya's performance piece *Conditions of Carriage* which sought to explore the body as a functional unit in contrast to a purely performative or aesthetic identity, opened at SPACES, Chennai.
- December 1, 2015 ● Preeti Athreya's *Conditions of Carriage* was performed at YMCA, Chennai.

- December 3 -9, 2015 ● IFA partnered with Theatre for Experiments in New Technologies (TENT), Kolkata, for the Little Cinema International Film Festival on experimental cinema, to showcase a package of IFA films, and a panel discussion on video and production. We showcased six films: *Oh Friend, This Waiting* by Justin McCarthy and Sandhya Kumar; *A Very Old Man with Winged Sandals* by Yashaswini Raghunandan; *Down the Rabbit Hole* by Ekta Mittal; *Every Time You Tell a Story* by Ruchika Negi and Amit Mahanti; *Breathed Upon Paper* by Ayswarya Sankaranarayanan and *The Common Task* by Pallavi Paul and Harveet Singh Rahal (aka Sahej).
- December 4, 2015 ● We continued our engagement in Singapore at the Arts House with a showcase, *Interpreting Tagore*, with IFA grantee, choreographer and dancer Astad Deboo to a full house. Deboo, pioneer of modern dance in India, enthralled the audience with his interpretation of Rabindranath Tagore's poetry.
- January 12, 2016 ● IFA participated at *Protean Frames: International Conference on Contemporary Discourses of Feminism*, a conference organised by Christ University, Bangalore with a panel on gender and performance. The panel comprised two IFA grantees Sharanya Ramprakash and Deepti Priya Mehrotra, and IFA's Programme Executive Sumana Chandrashekar, and was moderated by IFA's Executive Director Arundhati Ghosh.
- January 30 and 31, 2016 ● IFA in partnership with Rangayana, Dharwad organised a grant showcase and two performances. IFA grantees and theatre practitioners Prakash Garud, Rajani Garud and Sharanya Ramprakash talked about their journeys exploring the traditional forms Daddata and Yakshagana. A traditional Daddata piece was performed by Narendra Gorappanavar and troupe. Sharanya and the Dramanon team presented *Akshayambara: A theatrical exploration of gender in Yakshagana*, an experimental play that uses both modern theatrical tools and the dance-drama form of Yakshagana to create a narrative that raises questions on female representation and male ownership.

- February 6 and 10, 2016 ● IFA-supported works *F-1/105* by theatre practitioner Mohit Takalkar of Aasakta Kalamanch, Pune and *Notes on Chai* by theatre artist Jyoti Dogra were presented at the 18th *Bharat Rang Mahotsav*, the National School of Drama's annual theatre festival in Delhi. Both the performances opened to packed audiences.
- February 8, 2016 ● IFA in collaboration with the Mahindra Sanatkada Lucknow Festival presented *Akshayambara* by Sharanya Ramprakash and the Dramanon team.
- February 19-21 ● IFA organised a puppetry workshop. This was followed by a presentation by P Madhavan and Dr S Murugaboopathy on February 22 at Arul Anandar College, Madurai. Madhavan spoke about his GOA-CAP Project, which explores alternative photography techniques, while Murugaboopathy spoke about his research into the Bommai or Doll traditions of Tamil Nadu.
- February 23, 2016 ● IFA organised presentations at Project 88, 'Artists in Communities', Mumbai by IFA grantee and artist Sumona Chakravarty on *Chitpur Local*, a community-based arts project that sought to re-invigorate a once-vibrant arts community in Kolkata; and IFA grantees and artist collective KLATSCH, on their project *Myself Mohan 1909*—re-discovering a 100-year-old building and its community, in Bangalore, as part of Project 560, 2015.
- February 24, 2016 ● A performance of *Akshayambara* by Sharanya Ramprakash and the Dramanon team was organised in collaboration with G5A at their venue.
- February 25, 2016 ● *atoot dor – Unbroken Thread: The Banarasi Brocade Sari at Home and in the World*, an exhibition curated by Abeer Gupta and Suchitra Balasubrahmanyam, who received fellowships from IFA under its Archival and Museum Fellowships initiative, opened to an overwhelming response in New Delhi.
- March 8-13, 2016 ● *Monkey and the Mobile*, a play by theatre group Perch supported by IFA under its Arts Practice programme, was presented at Ranga Shankara, Bangalore. The play, directed by Rajiv Krishnan, uses the mobile phone and technology as a theme to gauge their impact on our lives through stories—some real, some imagined.
- March 14, 2016 ● A performance of *Akshayambara* was organised on the occasion of our Board Meeting at The Royal Orchid, Bangalore.
- March 21, 2016 ● A screening of *The Common Task*, an experimental HD video film on the Mars One project which aims to set up the first human settlement in Mars, by Pallavi Paul and Sahej Rahal, was organised in collaboration with the School of Arts and Aesthetics, Jawaharlal Nehru University.
- March 22, 2016 ● A screening of *The Common Task* was organised in collaboration with the Foundation for Indian Contemporary Art (FICA).
- March 24 and 25, 2016 ● The IFA-supported play *A Brief History of Your Hair* by Deepika Arwind premiered at Ranga Shankara, Bangalore. The play is deeply rooted in personal stories about hair on the one hand, and fantastical explorations of these stories on another, and draws upon historical, political and gender narratives of hair.
- March 26, 2016 ● Preeti Athreya's performance piece *Conditions of Carriage* was held at Cholamandal Artists Village, Chennai.



Wall-writing from the launch event of the film *Nabarun Doc*, by filmmaker Kaushik Mukherjee (Q), at Bajeshibpur, Kolkata



Performance of *Akshayambara*, by Sharanya Ramprakash, at the Sanatkada Festival, Lucknow



Pallavi Paul and Sahej Rahal present their film, *The Common Task*, on the Mars One project, at FICA Reading Room, New Delhi



# MAATHUKATHE

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

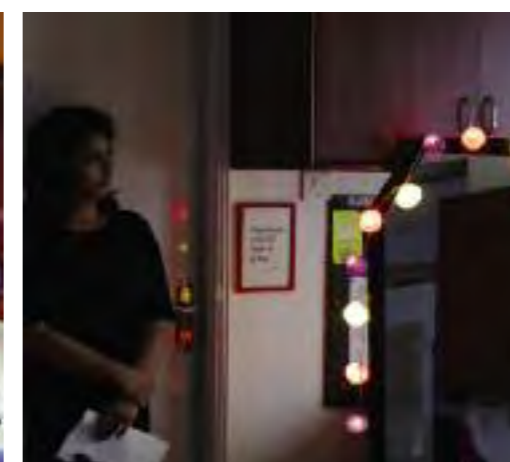
- April 16, 2015 Sarbari Gomes presented an evening of melodious Rabindra Sangeet. Besides performing a few pieces of Rabindra Sangeet, she gave a short presentation on the form and also spoke about what inspired her to set off on this musical journey.
- May 29, 2015 Ameen Haque, founder of The StoryWallahs, a company that trains people in the art of storytelling, conducted a session of stories of love, in part-Hindi/Hindustani and part-English, in an informal and conversational style.
- June 26, 2015 Shashank Jayaprasad spoke about his photography and his tail-wagging muse—the dog. He took us on a journey through photographs from across India and spoke about his experiments with the digital, film and Polaroid mediums as he captured stories stretching from the forests of Masinagudi to the streets of our big cities.
- July 23, 2015 IFA in association with Gillo Theatre Repertory showcased a play *Hanuman Ki Ramayan* for children, using *nautanki sangeet*, based on a short story by Devdutt Pattanaik.
- August 26, 2015 Aparna U Banerjee and Sudebi Thakurata of Antara Collective presented *Body as a Site for Learning: Pedagogical Possibilities*. They investigated methods of inquiry through an engagement with the body to open up new avenues of learning through dance.
- September 30, 2015 Nilanjan P Choudhury read from his latest book, *The Case of the Secretive Sister*. It was Nilanjan's second novel, after the critically acclaimed and successful *Bali and the Ocean of Milk*.
- October 6, 2015 IFA screened *Muzaffarnagar Baaqi Hai/Muzaffarnagar Eventually*, a film by Nakul Sawhney that seeks to shed light on the Muzaffarnagar Riots of 2003, and their aftermath. The film's director interacted with the audience after the screening.
- November 30, 2015 Praveen Kumar and Prakruti Kumar, wildlife photographers, spoke about the processes of wildlife photography, the various techniques involved and challenges behind shooting in the wild. The talk explored the artistic dimensions of wildlife photography in India.
- December 17, 2015 Anuja Ghosalker presented her explorations of a performance text, *Lady Anandi*. It is a personal story of the actor-writer who is haunted by the ghost of her maternal great grandfather, a female impersonator in Marathi Theatre in the late 1800s.



Gillo Theatre Repertory perform *Hanuman ki Ramayan*



Ameen Haque, of The Storywallahs, performs tales of love



Anuja Ghosalker presents, *Lady Anandi*



Aparna Banerjee presents, *Body as a Site for Learning: Pedagogical Possibilities*

- January 14, 2016 IFA organised an evening of conversations with Jana Natya Manch (Janam), Delhi and The Freedom Theatre (TFT), Palestine, where they shared their experiences on the Freedom Jatha collaboration and the role of the arts in cultural resistance. Freedom Jatha was a collaboration between Janam and TFT in which they created a joint production that travelled to ten Indian cities between December 2015 and January 2016.
- February 10, 2016 Suresh Jayaram read from the book *1 Shanthi Road* that follows the journey of Bangalore's artist-led gallery and studio space. 1 Shanthi Road studio/gallery is a unique space that has been engaging with contemporary art since 2002.
- March 18, 2016 IFA organised a discussion between Hartman de Souza, author of *Eat Dust—Mining and Greed in Goa*, and IFA's Executive Director Arundhati Ghosh. Hartman's book is a bitter journey that maps the vicious destruction of the ecology and culture of the Western Ghats in Goa.

# MARKETING & BUSINESS DEVELOPMENT

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

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

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

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

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

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

Our individual donors continue to be an important source of support and encouragement. We are happy to report that we ended the year with 103 *Donor Patrons* and our *Friends of IFA Circle* has grown to over 400. One of the key foci of the team will be our efforts to strengthen our Corpus. As we look to the future, we want to do so much more. We want to expand our programmes, support more projects and reach the smaller towns where the arts are bursting with vibrancy. While we continue to make small seed grants to incubate ideas, we also want to undertake larger projects with more widespread impact. So, to create a strong financial base for our foundation we are looking to raise Rs 5 crore for our Corpus in the next three years. We are delighted to report that this year

we received a total of Rs 25 lakh from Pheroza Godrej, Anupama Menda and Yasmeen Premji towards IFA's Corpus Fund as well as a donation from Dr Illana Cariapa towards our Arts Education Programme. We are grateful to our *Donor Patrons* and *Friends of IFA* who place their faith in our work each year.

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



Atul Dodiya and Nandita Das present their creative journeys at *Catalyst – Arts, an Inspiration for Excellence* (At Sasken Communication Technologies, and Titan Company Limited at Bangalore, respectively.)



Vikram Seth's *Beastly Tales*, a fundraiser, at Chowdiah Memorial Hall, Bangalore

## Fundraising Initiatives

- (1) April 25, 2015 ● A performance of *Einstein* directed by Ratna Pathak Shah and performed by Naseeruddin Shah was organised at the Chowdiah Memorial Hall, Bangalore.
- (2) May 12, 2015 ● IFA organised an event for 3M on the occasion of their senior management farewell day held at the Taj West End.
- (3) September 27, 2015 ● Two performances of *F-1/105* by Aasakta Kalamanch were organised at Ranga Shankara.
- (4) October 8, 2015 ● A dramatised reading of Vikram Seth's *Beastly Tales* directed by Naseeruddin Shah and performed by Naseeruddin Shah, Ratna Pathak Shah, Heeba Shah and Kenny Desai was organised at the Chowdiah Memorial Hall, Bangalore.
- November 6, 2015 ● IFA organised *Kaifi Aur Main* for the Young Presidents' Organisation at the Leela Palace.

# INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE BOARD OF TRUSTEES OF INDIA FOUNDATION FOR THE ARTS

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## Report on the Financial Statements

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

## Management's Responsibility for the Financial Statements

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

## Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the Financial Statements. The procedures selected depend on the auditor's judgment, 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 31<sup>st</sup> March, 2016; 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

- (i) We have obtained all the information and explanations, which to the best of our knowledge and belief, were necessary for the purposes of our audit.
- (ii) In our opinion, proper books of account have been kept by the Foundation so far as appears from our examination of those books.
- (iii) The Statement of Financial Position and the Income Statement dealt with by this report are in agreement with the books of account.
- (iv) In our opinion, the Statement of Financial Position and the Income Statement dealt with by this report have been prepared in all material respects in compliance with the applicable Accounting Standards.

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



(V. Rajaraman)  
Partner  
Membership No. 2705

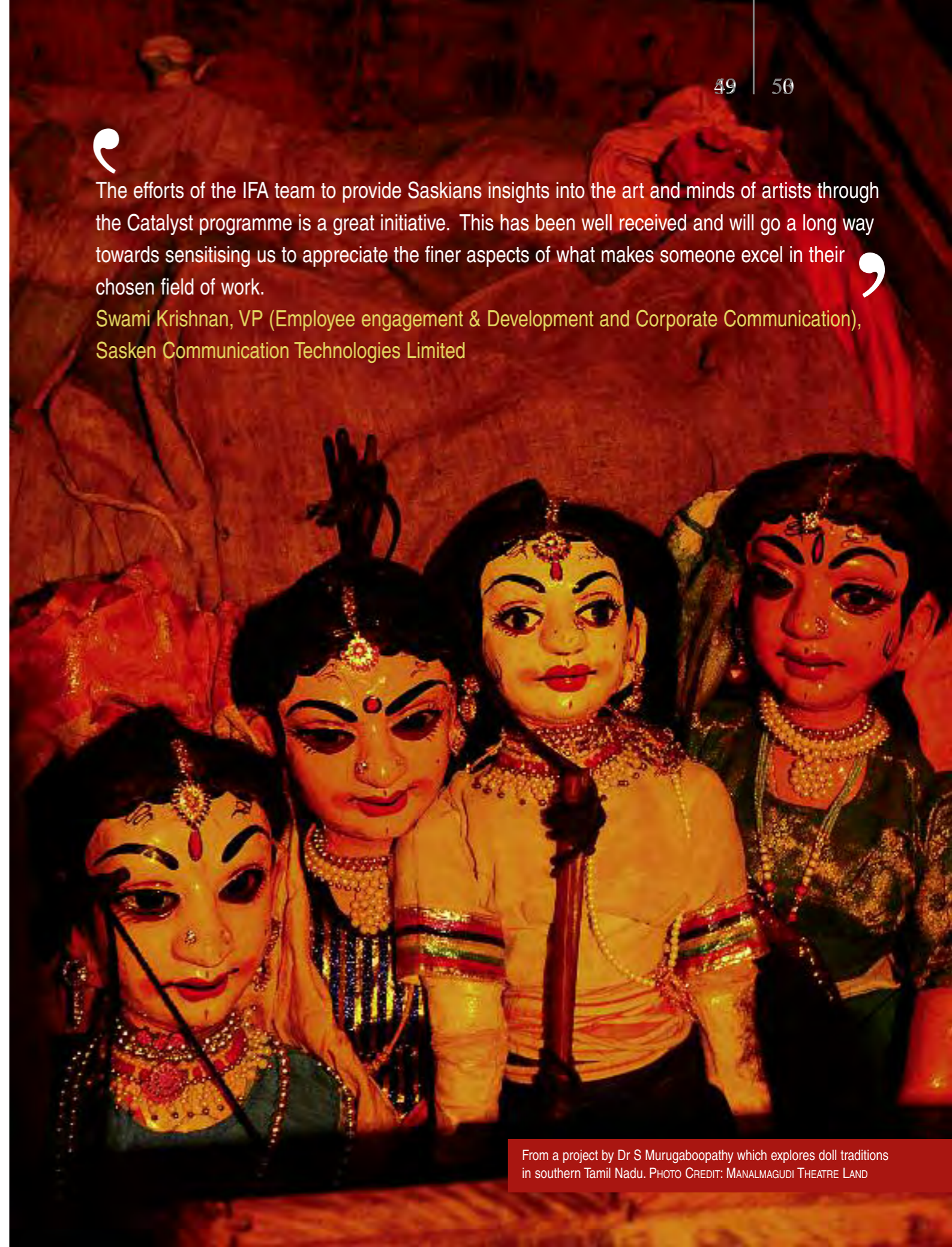
Place: New Delhi  
Dated: 26 August 2016

“

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

Swami Krishnan, VP (Employee engagement & Development and Corporate Communication),  
Sasken Communication Technologies Limited

”



From a project by Dr S Murugaboopathy which explores doll traditions in southern Tamil Nadu. PHOTO CREDIT: MANALMAGUDI THEATRE LAND

# STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2016

# INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2016

PARTICULARS	As at 31-03-2016 (₹)	As at 31-03-2015 (₹)		CURRENT YEAR (₹)	PREVIOUS YEAR (₹)
<b>SOURCES OF FUNDS</b>			<b>INCOME</b>		
GENERAL CORPUS FUND	19,97,87,064	19,72,87,064	TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES [Note (B)(4)]	1,23,38,778	75,83,359
ACCUMULATED DEFICIT	-5,51,32,072	-4,26,98,270	DONATIONS, SUBSCRIPTION, EVENTS & ARTS SUPPORT	59,88,167	39,32,466
SIR RATAN TATA TRUST – CORPUS FUND			INTEREST ON INVESTMENT OF CORPUS FUND [Note (B)(2)]	1,13,60,387	1,44,48,244
Opening balance	65,89,927		REFUND OF GRANTS DISBURSED UNUTILISED	7,62,302	1,75,640
Add: Interest accrued for the year	5,24,805		MISCELLANEOUS INCOME	32,665	47,471
Less: Expenditure during the year	3,86,500	65,89,927	<b>TOTAL</b>	<b>3,04,82,299</b>	<b>2,61,87,180</b>
PERFORMING ARTS FUND			<b>EXPENDITURE</b>		
Opening balance	2,58,75,683		<b>PROGRAMMES [Note (B)(4)]</b>		
Add: Interest accrued for the year	10,03,357		Art Research	41,26,000	33,56,711
Less: Expenditure during the year	5,60,000	2,58,75,683	Art Practice	57,04,627	47,83,050
GOETHE-INSTITUT/MMB GRANT			Project 560	18,57,235	13,60,149
Opening Balance	15,50,133		Arts Education	18,34,765	22,37,620
Less: Expenditure during the year	15,50,133	15,50,133	SRTT Archival & Museum Fellowship	5,67,364	-
SIR RATAN TATA TRUST-ARCHIVAL & MUSEUM FELLOWSHIP GRANT			Fellowship	8,10,000	12,54,157
Contribution received during the year	31,25,004		SMART Programme	26,90,557	24,88,963
Add: Interest accrued for the year	33,917		Catalyst Programme Expenses	10,12,060	-
Less: Expenditure during the year	5,67,364	25,91,557	Qualcomm Foundation	1,94,095	-
QUALCOMM FOUNDATION			Grantee Orientation - Titan Funded	65,970	-
Opening balance	1,94,095		Evaluation and Monitoring - Titan Funded	18,681	-
Less: Expenditure during the year	1,94,095	1,94,095	Grantee Orientation Costs	6,14,121	2,60,033
VOLTAS LIMITED			Grantee Presentation Costs	9,51,476	7,48,122
Contribution received during the year	10,00,000		Grantee Presentation - Tata Steel Ltd. Funded	2,00,000	-
Less: Transferred to Income & Expenditure A/c [Note (B)(3)]	3,00,000		Grantee Presentation - Voltas Funded	2,00,000	-
Less: Expenditure during the year	7,00,000	-	Arts Education - Titan Funded	6,683	-
INFOSYS FOUNDATION			Other Programme Costs	2,07,047	1,45,163
Contribution received during the year	12,00,000		IFA Archive	56,537	-
Less: Expenditure during the year	6,41,000	5,59,000		<b>2,11,17,218</b>	<b>1,66,33,968</b>
TATA STEEL LIMITED			Less: Programme expenditure met out of own funds	87,78,440	90,50,609
Contribution received during the year	10,00,000			<b>1,23,38,778</b>	<b>75,83,359</b>
Less: Expenditure during the year	9,35,000	65,000	<b>EXPENDITURE MET OUT OF OWN FUNDS</b>		
TATA AIG INSURANCE COMPANY LIMITED			PROGRAMMES	87,78,440	90,50,609
Contribution received during the year	10,00,000		OPERATING EXPENSES	1,76,00,432	1,76,26,056
TITAN COMPANY LIMITED			BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	5,39,217	6,97,908
Opening Balance	50,00,000		FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	34,02,564	17,64,341
Less: Expenditure during the year	12,44,834	50,00,000	FIXED ASSETS ACQUIRED	2,56,670	1,72,140
CITIGROUP GLOBAL MARKETS INDIA PVT. LTD.			<b>TOTAL</b>	<b>4,29,16,101</b>	<b>3,68,94,413</b>
Opening Balance	20,00,000		<b>EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR</b>	<b>(1,24,33,802)</b>	<b>(1,07,07,233)</b>
Less: Expenditure during the year	18,57,235	20,00,000	<b>ACCUMULATED SURPLUS (DEFICIT) FOR THE YEAR ENDED MARCH 31, 2016</b>		
CAPITAL ASSET FUND			ACCUMULATED DEFICIT : Opening balance	<b>(4,26,98,270)</b>	<b>(3,19,91,037)</b>
Contribution received during the year	4,67,63,256	4,66,56,515	ADD: EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(1,24,33,802)	(1,07,07,233)
Less: Expenditure during the year	9,35,000	4,66,56,515	ACCUMULATED DEFICIT : Closing balance	<b>(5,51,32,072)</b>	<b>(4,26,98,270)</b>
<b>TOTAL</b>	<b>23,25,79,008</b>	<b>24,24,55,147</b>			
<b>APPLICATION OF FUNDS</b>					
FIXED ASSETS (Written-down value)	4,67,63,256	4,66,56,515			
INVESTMENTS (AT COST) [Note (B)(1)]	17,60,94,668	18,13,22,303			
CURRENT ASSETS (NET)					
Current assets	1,39,83,458	1,44,76,329			
Less: Current liabilities	42,62,374	97,21,084			
<b>TOTAL</b>	<b>23,25,79,008</b>	<b>24,24,55,147</b>			

## Significant Accounting Policies and Notes to the Accounts

- A. Accounting Policies**
- Expenditure and Income are recognised on accrual basis.
  - (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 Capital Asset Fund Account.  
(f) Unspent monies collected for the theatre workshop training programme (SMART programme) and Catalyst - Arts, an Inspiration for Excellence programme are carried forward under the 'liability' head to be spent during the next year.
  - Income accrued from investment of dedicated grant funds or where the grant received are required to be kept invested is credited to the respective grant funds.

- (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 till maturity for a long-term. However, if, in the opinion of the management, the diminution in value is likely to be permanent, the same is provided for.  
(b) 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 earned thereon is accounted for in proportion to the duration of 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.
- 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.
  - Interest on investments include a sum of Rs 21,98,725 (Previous Year Rs 56,44,499), being profit on redemption of mutual fund investments.
  - Rs 3,00,000 has been transferred out of the donation received from Voltas Limited to Income and Expenditure account as income, to recoup grant disbursed in the previous year.
  - Certain companies have contributed a sum of Rs 100 lakh towards discharge of their responsibility under Corporate Social Responsibility to be discharged through the agency of India Foundation for the Arts. Out of the above sum, an amount of Rs 50.37 lakh has been spent by IFA and are included under the head 'Programme Expenditure'.
  - Grants committed and instalments pending disbursement is Rs 47,23,800 (Previous Year Rs 47,24,500) includes Rs 3,50,000 (Previous Year Rs 4,53,000) pertaining to sanctions made in earlier years.
  - Previous year's figures have been regrouped where necessary.

## Donors

### We acknowledge with gratitude the support of:

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

### For SMART (Strategic Management in the Art of Theatre):

Bajaj Foundation  
Goethe-Institut/Max Mueller Bhavan–New Delhi  
Infrastructure Leasing & Financial Services Limited (IL&FS)  
Royal Norwegian Embassy

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

### Platinum Donor Patrons (DONATIONS OF OVER TEN LAKH)

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

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

Moushumi Bhowmik, Fellow, Archival and Museum Fellowships



VISUALS: Courtesy grantees and staff of IFA

COVER: From a project by photographer Soumya Sankar Bose, which artistically represents the untold private lives of veteran *Jatra* artists, photographed in costume

PHOTO CREDIT: SOUMYA SHANKAR BOSE

DESIGN & LAYOUT: **Mishta Roy**

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

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DIGITAL ARTWORK & PRINTING: **Ajay Shah**

From the performance of *Monkey and the Mobile* by Perch, which examines the impact of mobile phone technology in our everyday lives. PHOTO CREDIT: VIRGINIA RODRIGUES

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