

INDIA FOUNDATION FOR THE ARTS
Annual Report 2016-2017





ABOUT US

Over 20 Years of Celebrating the Arts

India Foundation for the Arts (IFA), a Public Charitable Trust, is an independent, national, not-for-profit, grantmaking organisation based in Bangalore that supports practice, research and education in the arts and culture in India. Since 1995 we have supported over 490 projects disbursing over Rs 22 crore (USD 3.4 million) across the country. The outcomes of these projects as books, films, performances, exhibitions and archival materials have been circulating in the public domain helping widen access and encouraging broader participation in the arts for a diverse public.

We believe that the arts and culture are essential for our individual and community lives, and for a more equitable and just world. It gives meaning to our existence and enables us to enquire into our past, critique our present and imagine possible collective futures. It connects us through shared experiences—to question, resist, and build. The arts makes us human, makes us more.

We support critical work that challenges dominant narratives and speaks truth to power. We focus on journeys that seek unheard voices and untold stories, which are often ignored or erased. As a facilitator, catalyst and provocateur in the field, we attempt to enable investigations, explorations and experiments that push boundaries of knowledge and practice.

Our work is made possible with the support we receive from national and international foundations, trusts, corporate houses, and individuals. We also organise fundraising activities and offer arts services to various stakeholders to mobilise resources.

IFA is recognised as a pioneering independent funding organisation in the country and in the international arena. We participate in, debate, discuss and argue the vital need for support for the arts and culture and its essential role in human lives, at forums across the world.

“ It has been a two-fold pleasure speaking at the various *Catalyst* events organised by IFA. As an artist it is gratifying to be able to share one's work with a diverse audience, while as an ex-trustee of IFA it is rewarding to see the organisation fulfil one of its key missions of taking the conversation about art beyond the territory of the art world.

Jitish Kallat
Visual Artist, *Catalyst* Speaker, Ex-Trustee
and Donor Patron



Metal types and block, from the grant made to editor-publisher Susnato Chowdhury, who received support for enquiring into the design and editing practices of Bengali Little Magazines

INTRODUCTION

A few months ago we were to interview candidates for a research opportunity at IFA and I was speaking to Rahul Ghai, our external evaluator for the process. I was explaining to him how it was so difficult to select people, projects and evaluators for IFA since we gave equal importance to criticality and empathy in our work. It wasn't an easy combination to achieve. He laughed and asked if it was a Sufi tradition at work. When I looked puzzled he explained how the creative tension between *ishq* and *aqal* lies at the heart of Sufi philosophy with 'rapturous bliss as a path to gnosis'. But doesn't the Sufi tradition always give more importance to *ishq* than *aqal*? I asked him. Bulleh Shah reminds us repeatedly, '*Ilmoun bas kariyun yaar*' (Enough of learning, my friend). Rahul just smiled. This opened up for me, a process of reflection on how we work at IFA, what creates meaning for us, and what values we uphold. As an introduction to this year's Annual Report, I want to share with you some of these thoughts.

Criticality or *aqal* is very dear to us at IFA. Sometimes we get complaints from the field that we ask too many questions. While some applicants are enriched by our processes of enquiry, others feel impatient. It is true that we deeply probe each proposal that comes to us, not just the premise, objectives and outcomes of the project, but also the rigour and discipline of the processes and methodologies involved. We want to understand how the project impacts the applicant's own practice as well as how it might influence the field. However, *ishq* is never far behind in our decision-making. We attempt to gauge the passion and commitment that the applicant brings to the project. While we ask difficult questions as we help applicants develop proposals, our decisions are based on our deep empathy for, and solidarity towards, marginalised and under-represented voices in the arts and culture and their contexts. Unfortunately the English language does not have a word for *man* (as used in many Indian languages to signify a space that is both heart and mind), because that is what we seek in each project.

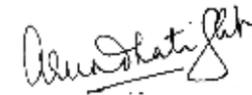
The systems and processes at IFA for understanding and evaluating these proposals are thus layered, bringing in the skills, knowledge and passion of a diverse set of individuals who work at IFA and experts from the field. IFA staff come from widely varying educational and work backgrounds, with many themselves being scholars and arts practitioners. We ensure that the space at IFA remains multicultural and multilingual, and that every staff member feels responsible and accountable for the decisions we make as a collective. Our Trustees too come from distinct disciplines. When we select experts to evaluate proposals we search for those who not only have deep insights into specific areas of scholarship and practice in the field but are also empathetic to the enthusiasm of a younger generation of researchers and practitioners and curious about their quests and explorations. Once again, the common thread that binds all these stakeholders is their deep *ishq* for the arts and culture sector and the *aqal* they employ to serve it.

We seek like-spirited collaborators who value both criticality and empathy in their mandates and in their ways of functioning. Be they our venue partners for the various Open Houses and Grant Showcases we organise, or people with whom we work to develop programmes and initiatives, we partner those who believe in enquiring into our past and contemporary concerns and understand the deep-seated inequalities in society.

In our donors, we search for those who challenge us intellectually, and are at the same time, aware of the limitations of their own knowledge and experience in the field. More importantly, we seek among all our partners, the same *ishq* and *aqal* of speaking truth to power, which drives our work at IFA.

And finally the public. We strive hard each year to take the work of our grantees to larger and more diverse audiences across the country. Across big cities and small towns, we attempt to reach out to students and lovers of art, homemakers and workers, business professionals and the media to ensure that the need for, and value of, the arts and culture in the world is recognised. We are excited and encouraged when members of the audience engage deeply with the work, when they critique it with *aqal* and embrace it with *ishq*.

As you look through our Annual Report this year, I hope you see our commitment to both *ishq* and *aqal* and the rapturous dance of exploration that our grantees undertake in their pursuit of the many truths that make our journeys through this world so enthralling. I also hope that you find your own quests within the questions we ask and ideas we love. Please do share with us what you think, as your words, as always, will inspire us.



Arundhati Ghosh
Executive Director

PS: What happens if there is a conflict, you may ask, between *ishq* and *aqal*? What if the contest cannot be settled through a balance? Well, to be honest, *ishq* wins for us. Most of the time. We perhaps believe in what Hazrat Sultan Bahu wrote in the seventeenth century, as shared with us by Madan Gopal Singh, one of our external evaluators:

पढ़ पढ़ इल्म हजार किताबां आलिम हुए सारे हू
इक हर्फ़ इश्क़ दा पढ़ ना जानण भुल्ले फिरण विचारे हू
इक निगाह जे आशिक़ वेखे लख्ख करोड़ां तारे हू
लख्ख निगाह जे आलिम वेखे कदे ना कधी चाढ़े हू

Having read thousands of books, they have all become men of great learning
And yet they know not how to read just one word of *ishq* and are lost in pitiable forgetfulness
One look of the *ashiq* and millions of stars open up
Hundreds of thousands of looks of the *alim* would not even help him climb over a low wall



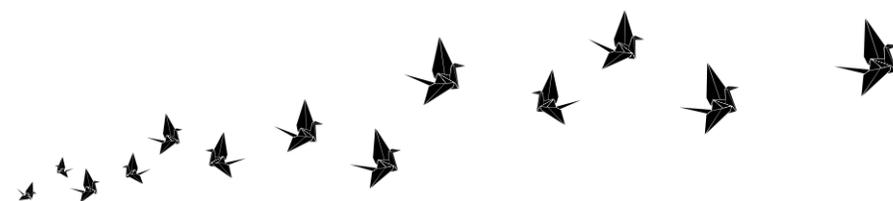


ARTS RESEARCH

This was the second year of the freshly articulated Arts Research programme which was reviewed by an external panel of experts in 2014. This year, in response to our Request for Proposals, we received over 300 enquiries that led to 121 proposals. Our active networking and commitment to reach out to arts scholars and practitioners across the country brought us proposals from various language contexts including those that we had not previously engaged with. We made ten grants to scholars and artists in Assam, Manipur, Meghalaya, Haryana, Maharashtra, West Bengal and Delhi, who work in the areas of music, performing arts, visual arts, photography, theatre, ritual practices, and design. This vast geographical and disciplinary spectrum was the result of our multipronged outreach strategies of soliciting and developing proposals through intensive discussions, site visits and personal meetings with applicants across the country.

One of the focus areas of this programme is to support public platforms such as conferences and seminars that foster critical dialogue among stakeholders on marginalised or unexplored subjects. This year we made a grant to enable an international conference on the popular culture of the Urdu language, which will take place in September 2017 at the Centre for Indian Languages, Jawaharlal Nehru University, New Delhi.

Over the past two years, we have supported projects that challenge conventional notions of what constitutes arts research. They respond to IFA's broader aim of supporting work on marginalised or unexplored areas in the arts in culturally under-represented regions, as well as employ unusual methodologies of research leading to outcomes that go beyond monographs and books. We hope to continue to address the emerging needs and changing aspirations of the field, building connections to extend our reach and visibility in the coming year.



Banga Sanskriti Sammelan, 10th Annual Cultural Festival, 1963, created by artist Raghunath Goswami, part of Hitesh Ranjan Sanyal Memorial Archive, Centre for Studies in Social Sciences, Calcutta, from the grant made to scholar Subhendu Dasgupta to study posters in Bangla

ARTS RESEARCH: GRANTS



Sankirtan performance of the Raseshori Pala, Shri Shri Govindaji Temple, Imphal, December 2016, from the grant made to research scholar Rekha Kongsam

REKHA KONGSAM

New Delhi, Delhi

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

For research into the Raseshori Pala of the Sankirtan tradition of Manipur to draw attention to the contribution of women towards certain aspects of Vaishnavism and its devotional expression. The project will explore the roles of women as custodians of this artistic tradition who maintain and sustain it. The outcome will be a monograph.

AVNER PARIAT

Shillong, Meghalaya

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

For research into the narratives of the *Khla* or the tiger as a cultural, social and political symbol in Khasi cultural practices. Inquiring into oral traditions, existing literature and cultural artefacts, this project seeks to understand the gender and political connotations of the tiger; the transitions in the tiger cult post the influence of Christianity; and the changes in human-tiger relationships brought about by modern environment laws. The outcome will be an exhibition and a website.

मेरा मानना है की इंडिया फाउंडेशन फॉर दी आर्ट्स एक ऐसी संस्था है जो आम लोगों - जिनका कोई बड़ा रिसर्च का अनुभव नहीं होता - उनको भी रिसर्च करने का मौका देती है और अपनी बात कहने की स्वतंत्रता प्रदान करती है। मैं तहे दिल से आई.एफ.ए. का शुक्रगुजार हूँ की उन्होंने मुझे ये मौका दिया जिससे मैं हरियाणा की प्रष्ठभूमि पर कुछ लिख सकूँ। अभी तक कुछ अनछुए पहलू हमारे हरियाणा के समाज में एक घातक बीमारी की तरह फैले हुए हैं।

I believe that India Foundation for the Arts is an institution that offers an opportunity to commoners (by commoners I mean the people who don't have much experience of research) to research, and that also confers the freedom of unique individual expression. I thank IFA from the bottom of my heart for the opportunity they provided me, so that I can write about some aspects of the cultural and social practices of Haryana that have been unexplored till now, and which have spread in our society like a deadly disease.

Ashok Lote

Theatre Practitioner, Researcher and Grantee | Arts Research



YOUSUF SAEED

New Delhi, Delhi

Rs 6,00,000 over one year

For support towards an international conference on the evolution of the Urdu language and its proliferation in popular culture across music, film, literature and television. The conference attempts to explore popular and classical discourses in Urdu, and study their impact on the life, vibrancy and sustainability of the language. It will take place in September 2017 in collaboration with the Centre for Indian Languages, School of Language, Literature and Culture Studies, Jawaharlal Nehru University, New Delhi.

SHALIM MUKTADIR HUSSAIN

Kamrup, Assam

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

For research into four performative practices of the Char-Chapori Muslims of lower Assam: Lathibari, Naukhela, Gasshi Rati and Kobi Bayati. The project aims to explore the history of these practices in the light of the historical, political and religious pressures that have often questioned their legitimacy. The outcome will be a set of four films.





Government Middle School, Kamhua Noknu, Longding, Arunachal Pradesh,
from the grant made to photographer Rahul R Ranadive
Image Credit: Rahul R Ranadive

RAHUL R RANADIVE
Mumbai, Maharashtra
Rs 4,00,000 over one year
and six months

For research into the work of the Wancho Literary Mission in Arunachal Pradesh towards the development and propagation of the Wancho script. The outcome will be a video of the documented material.

“ An itch, the spark of curiosity, the hint of an idea is the seed from which something larger may develop. In this respect, IFA has been a nurturing ground. Although my association with IFA has not been very long, I am thankful for the support that the Arts Research Grant has enabled me to pursue a topic that has drawn my curiosity for a long time. This support has not only been in terms of a grant but also in the network of people passionately working in different arenas and exploring various nuances of the Arts.

Rekha Konsum
Researcher and Grantee | Arts Research



Poster of Sachetana, a Women's Rights Group in Kolkata, [Artist unknown]
of Goddess Durga in a Domestic Avatar, from the grant made
to scholar Subhendu Dasgupta

“ With my fifteen-year association with IFA as a three-time grant awardee, I can say, with experience, that even as IFA understands the importance of funding arts research, it more importantly understands the need to give the awardees unconditional freedom to pursue their work. What more can an artist want?

Sandesh Bhandare
Photographer and Grantee |
Arts Research

SUBHENDU DASGUPTA
Kolkata, West Bengal
Rs 4,00,000 over one year
and six months

For support towards a study of the history of Bengali posters from the 1930s to the present. The project aims to understand the political, social, cultural and aesthetic parameters of the posters and their transformation over the years. The outcomes will be a book, essays, and collectible prints of old posters.

ASHOK LOTE

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

For research on the role of progressive theatre in Haryana, through the work of the Haryana Gyan Vigyan Samiti, in the struggle for the freedom of expression of women over the past forty years. The outcome will be a monograph.

SHAHEEN SALMA AHMED

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

For research into the syncretic traditions inherent in traditional Axomiya society by mapping the cultural and social history of the performance tradition of Jikir in Assam. The research will be conducted with her collaborator, Shakya Shamik Kar Khound. The outcome will be an anthology on Jikir.

SAROVER ZAIDI

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

For research—in the context of debates within Islam on iconoclasm—that traces the manners in which the Shi'a community in contemporary India deploys the Panja or the Fatima's Hand, as part of a larger collection of visual and material artefacts, to show veneration for the Prophet Muhammad's family during Muharram in Dongri and Bhendi Bazar, Mumbai. The outcome will be a book.



At the Alam makers shop, from the grant made to researcher Sarover Zaidi



Tamasha performance, from the grant made to photographer Sandesh Bhandare
Image Credit: Sandesh Bhandare

**RINI BARMAN**

New Delhi, Delhi
Rs 2,92,000 over one year
and six months

For research on the evolution and cultural significance of the handmade Axomiya Gohona (jewellery) of Assam and the rise of the new jewellery industry in the region. The project examines the various shifts in design, aesthetics and presentation of the jewellery over time and the contentious relationship between rural labour and the urban marketplace. The outcome will be a monograph.

SANDESH BHANDARE

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

For research into the changing practices and ecology of the performance of Tamasha across Maharashtra. Building on earlier work, also supported by IFA, this project entails revisiting, after nearly fifteen years, villages in the Konkan, western and northern Maharashtra, Vidarbha and Marathwada to document through photographs, the cumulative impact of socio-political and economic forces on the art form and the lives of its performers. The outcome will be photographs with field notes.

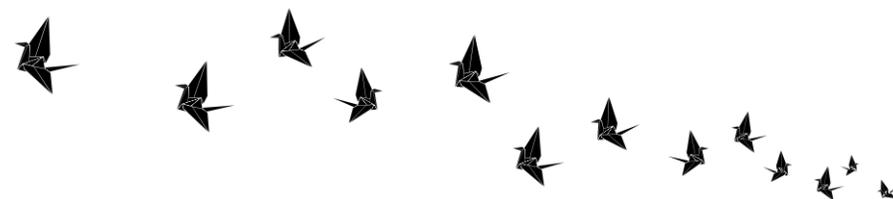
ARTS PRACTICE

Under the Arts Practice programme this year, twelve grants and one foundation-administered project supported theatre directors, dancers, photographers, visual artists, musicians, literary editors and new media artists whose artistic endeavours blurred boundaries of form and explored new areas of expressions.

The interface between science and the arts has opened up an exciting area for arts practice, and this is reflected in many of the projects supported this year. One project aims to interrogate notions of colonial history through an interactive game based on literary fiction while another attempts to interpret a local legend through augmented reality. A graphic novelist is working with an ecologist; a theatre director is taking a science fiction story to newer audiences; and an editor of little magazines is exploring the power of digital technology in contemporary design practices.

Some projects relook at history and myth through a contemporary lens. For instance, a theatre director is examining the complex relationships at the heart of religious conflict in the eighth century while a photographer is engaged in a visual representation of an ancient Tamil epic. Gender has been another key area of engagement, and making critical enquiries into its frameworks are three women from three different disciplines: a dancer reinterprets a traditional Bharatanatyam composition in an attempt to de-objectify the female dancer's body; a musician creates a performance based on sung poetry written by women saints; and a theatre director examines notions of gender and identity around gender-testing in athletics.

Through all our grants this year we observe the artists' renewed desire to take their works back to the communities that spurred their projects. This will open up new spaces for conversations, further blurring the definitions of and distance between artist and audience.



Men of Pukar, from the grant made to photographer Abul Kalam Azad
Image Credit: Abul Kalam Azad, 2017



ARTS PRACTICE: GRANTS

SHRUTHI VISHWANATH
Pune, Maharashtra
Rs 4,00,000 over one year

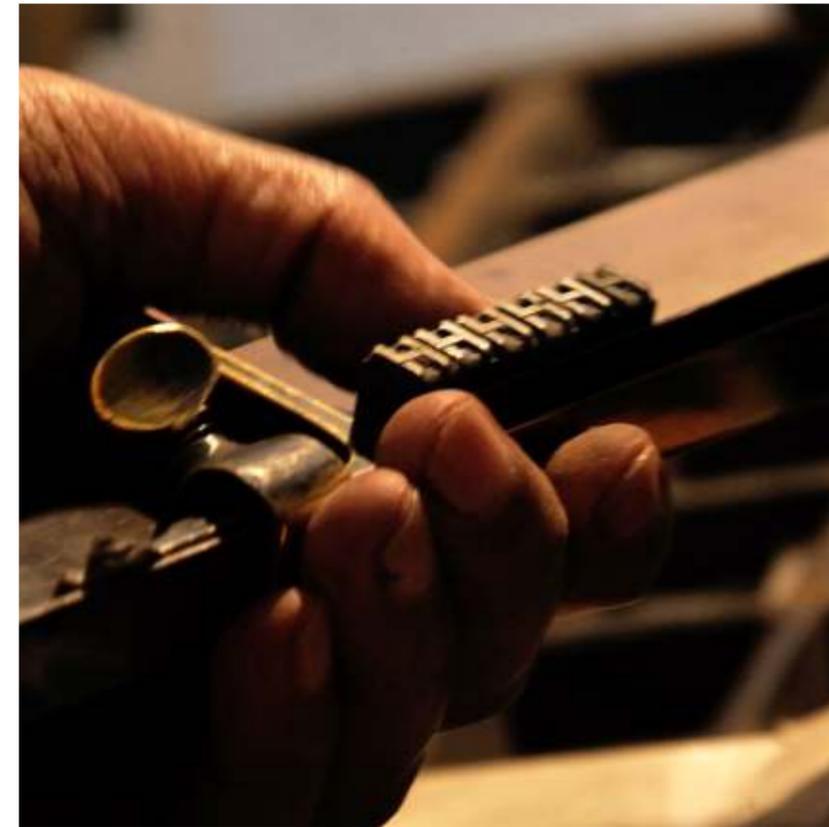
For the creation of a performance, based on the abhangs—devotional poetry dedicated to the deity Vithoba—of women Warkari saints of Maharashtra. Through intensive travel and research, this project seeks to interpret and perform, primarily through music, around ten to twelve poems of the women saints whose works currently exist only as documented text. The outcomes will be recordings of the poems and two music concerts.

ABHISHEK MAJUMDAR
Bangalore, Karnataka
Rs 4,00,000 over four months

For support towards the production of *Muktidham*, a play written in Hindi based on the history of the conflict between Buddhism and Hinduism in the eighth century. It enquires into the complex relationships between religion, power, politics, caste and patriarchy. The outcome will be the play.



Performance of *Muktidham*, from the grant made to playwright-director Abhishek Majumdar
Image credit: Richa Bhavanam



Metal types, from the grant made to editor-publisher Susnato Chowdhury

SUSNATO CHOWDHURY
Hooghly, West Bengal
Rs 6,00,000 over one year
and six months

For a two-phase workshop enquiring into the design and editing practices of Bengali Little Magazines, at a time when digital designing and desktop publishing is becoming the norm. Young practitioners will work together with their mentor experts to create new aesthetic experiments. The outcomes will be a book and an exhibition of the workshop materials.

PUSHPAMALA N
Bangalore, Karnataka
Rs 6,00,000 over six months

For an international seminar on K Venkatappa, a seminal figure in early modern Indian art. Through the study of various bodies of Venkatappa's work, their aesthetic innovations, flaws and contradictions, the seminar will attempt to create a rich tapestry of research, debate and discourse around the artist's life and work. It will also fill a lacuna in the history of Indian art—early modernism in Karnataka—by locating him within his contemporary context. The seminar will take place in Bangalore in November 2016.

“As a project, *Varnam* for the Kochi Biennale was ambitious in its scope, hugely experimental in its proposed form, yet deeply connected to a history and narrative that lies very close to a collective memory. More than anything else, I felt it took a funding body like the IFA to understand the references, and to engage content and process with a careful rigour.

Padmini Chettur
Contemporary Dancer and Grantee | Arts Practice



Performance of *Three Hearings on the Existence of Snakes in the Human Bloodstream*, from the grant made to theatre practitioner Shena Gamat
Image credit: Yashas Chandra

SHENA GAMAT

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

For the creation of an interactive play based on science fiction that questions the idea of 'othering'. The play will be performed in non-conventional venues such as community halls, schools, colleges and independent theatre spaces for audiences that don't usually watch theatre. The outcome will be two runs of the play with five shows each.

SAPAN SARAN

Mumbai, Maharashtra
Rs 2,00,000 over seven months

For research into the notions of gender and identity, with specific reference to gender testing in the field of athletics. Through detailed interviews and study, this research will aim to gather a nuanced understanding of gender as a spectrum rather than a binary and thus challenge accepted modes of identity. The outcome will be a broad structure for a play.

SOUMYA SANKAR BOSE

Midnapore, West Bengal
Rs 1,99,000 over six months

For the extension of an earlier IFA-supported project where a photographer artistically represented the untold private lives of veteran *Jatra* artists by photographing them in costume within their everyday environments. This grant will enable him to take his work back to the community and create conversations around them. The outcome will be a series of exhibitions.

MALAVIKA P C

Periya Mudaliar Chavadi, Tamil Nadu
Rs 6,00,000 over one year

For a series of workshops with Tamil-speaking children to create a largely visual storybook with minimal text that aims to challenge the prevalent notion that children's books must spur activity. This project will instead attempt to draw the child's attention to contemplation and abstraction. The outcomes will be a book and an exhibition with original artwork from the book.

ABUL KALAM AZAD

Tiruvannamalai, Tamil Nadu
Rs 4,00,000 over ten months

For the creation of a body of photographic works centred on the men of Poompuhar in southern Tamil Nadu. Drawing from the descriptions of lives and the landscape of Poompuhar in the ancient Tamil epic *Silappadikaram*, this project involves revisiting the town in an attempt to explore questions around identity and territory and provide a contemporary visual interpretation of the epic. The outcome will be a photo exhibition in Poompuhar.

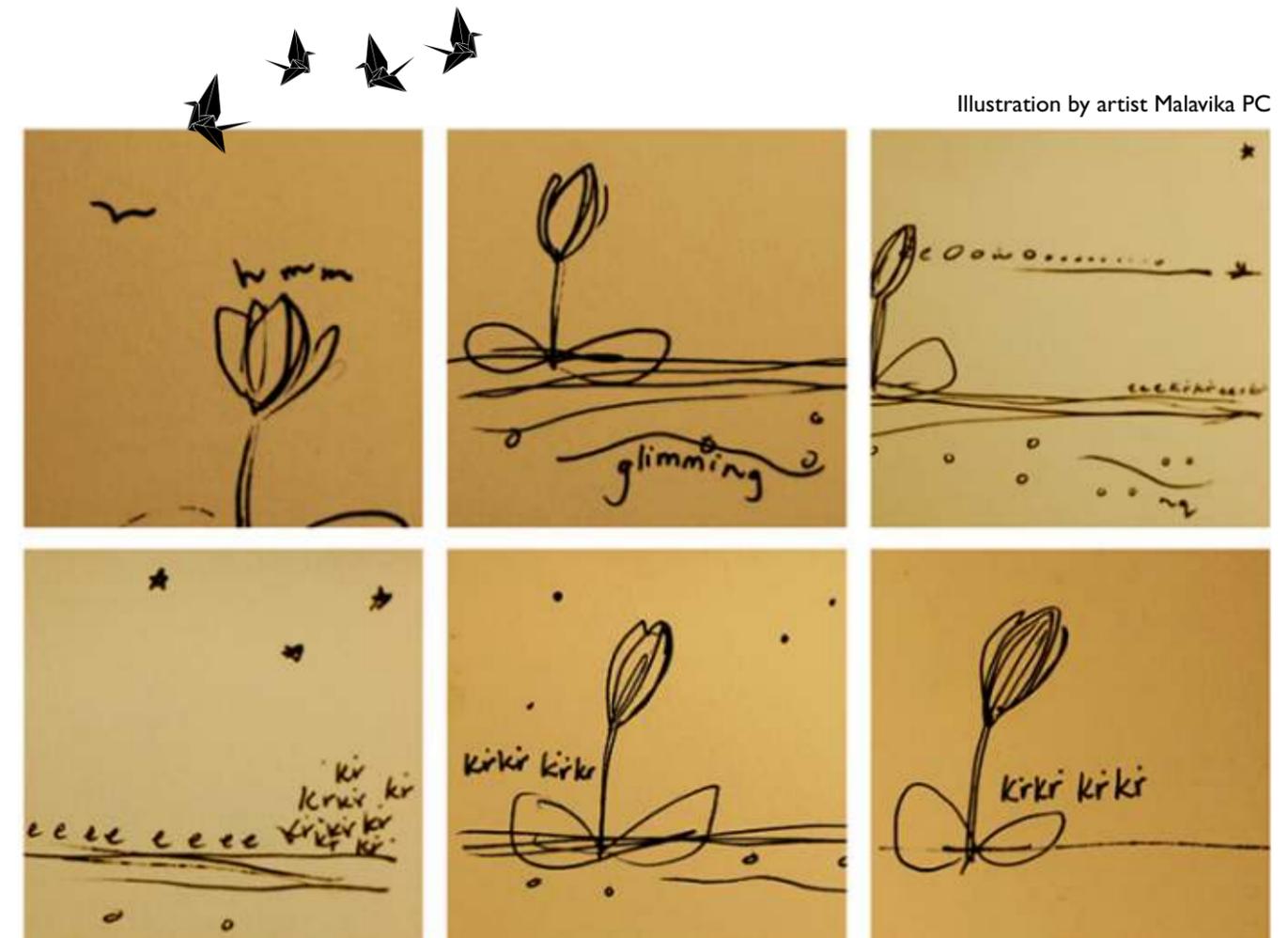


Illustration by artist Malavika PC

PADMINI CHETTUR

Chennai, Tamil Nadu
Rs 4,00,000 over five months

For the creation of a dance piece that reinterprets *Mohamana*, a traditional Bharatanatyam composition. In the context of Bharatanatyam's history and current practice, this work attempts to de-objectify the female dancer's body, which has been constructed through the male gaze, by critiquing entrenched representations of Indian femininity in performance and in everyday life. The outcome will be a premiere performance at the Kochi Biennale in December 2016 and additional performances at the same venue until March 2017.

VIMAL KRISHNAN R

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

For the creation of an interactive, three-dimensional Virtual Reality (VR) installation based on the popular Kerala legend of Perumtachan's temple pond. The installation will allow spectators to experience and interact with a simulated environment through a head mounted display unit. The project aims to explore the artistic possibilities of VR, and by making such legends accessible to the public, challenge their potential for religious indoctrination. The outcomes will be the site-specific installation and a research paper.



Performance of *Varnam*, from the grant made to dancer Padmini Chettur



Screen-grab off *Somewhere*, from the grant made to game designer Dhruv Jani

**DHRUV JANI**

Vapi, Gujarat
Rs 3,08,000 over one year

For pushing the boundaries of both literary fiction and interactive games. The narrative will build an imaginary location and characters to interrogate ideas of colonial history influenced by the works of major international authors. The outcomes will be an interactive fiction piece that can be downloaded for free from gaming sites, and a few smaller builds that can be showcased in exhibitions.

This grant was made possible with support from Technicolor India

Foundation-Administered Project**SMITA BELLUR**

Mumbai, Maharashtra
Rs 3,50,000 over one year

For research into the history, evolution and current musical practice of the Mir musicians of Rajasthan. Through field trips and intensive interactions, this study seeks to analyse the geographical, historical and socio-political confluences, continuities, fissures and divergences in the recent decades that have impacted the trajectories of the music of the Mirs. The outcome will be an essay.



“ A city has both constant and dynamic aspects to [at] its core—*sthaayi* and *jangama*. Both must be addressed. They have their own history, aesthetics and politics. Finding a relationship between these two will provide that critical inquiry. This relationship does not always need to be cordial. It could be conflict, confrontation, rejection etc.

On the need to re-articulate Project 560
Vivek Shanbhag
Author, Trustee and Project 560 Panel Member



Roundtable on the future of the Project 560 initiative, including Anant Maringanti, Deepa Ganesh, Zac O'Yeah, Suresh Jayaram, Jeebesh Bagchi, Tushar Joag, Ramesh Aravind & IFA Staff



PROJECT 560

Turn Bangalore into a stage, a canvas, a notebook or a digital playground.

Project 560, taking its name from the first three digits of Bangalore's pin code, seeks to encourage artists, scholars, institutions and neighbourhoods to engage creatively and critically with the city. In doing so, it aims to provide citizens a kaleidoscopic experience that would enable them to re-imagine the city and their relationship with it in novel ways.

The first two editions of Project 560, in 2014 and 2015, enabled twelve grants and two festivals that cut across multilingual contexts, supporting art forms as diverse as dance, music, theatre, poetry and visual art. Over 100 artists including designers, poets, performance and visual artists and theatre practitioners participated in the interventions that took place in locations such as restaurants, coffee houses, old neighbourhoods, desolate buildings, the government museum, malls, markets, factories, homes, art schools, and even under a flyover.

However, after conducting two exciting editions of Project 560, in August 2016 we felt it was time we reviewed and reflected on what we had done so far. To help us sharpen the focus of the initiative, we organised a roundtable meeting with an external panel of experts comprising Suresh Jayaram, Ramesh Aravind, Deepa Ganesh, Jeebesh Bagchi, Zac O'Yeah, Tushar Joag and Anant Maringanti, with Vivek Shanbhag participating in absentia through a note he sent, with comments and recommendations.

The meeting generated a critical conversation on Project 560 as well as on the broader topic of arts interventions in cities worldwide. The panel recommended a long-term, continuous engagement with the city with year-round activities that would enable the city's multiple voices to express themselves, and collaborations with other individuals/organisations that are already creatively involved with the city. These recommendations inform the new four-year plan for Project 560 that we have put together.

The roundtable meeting was made possible with support from Citi India.



ARTS EDUCATION

In keeping with the commitment of IFA to extend the effectiveness and reach of the Arts Education programme, we undertook various engagements that expanded and deepened our work this year.

The four capacity-building training programmes in Yellapura and Kalaburgi, for 168 teachers, heads of schools and officials of the government's education departments, focussed on pedagogical theories and attempted to explore arts education through a non-conventional assessment system. Our four block-level events comprised demonstrations, discussions on core topics, and programme dissemination, followed by hands-on workshops for sixteen headmasters, five Block Resource Persons and eighty-four assistant teachers. Through this process we reached out to 9,000 families who have enrolled their children in these seventy-five schools.

Additional support from corporates has enabled us to work with more schools in Karnataka, such as the Hongirana School of Excellence, Sagar, Namma Nalanda Vidyapeeth, Kundapur and the Swami Vivekananda Youth Movement (SVYM) School, Hosahalli and its ancillary Ashrama schools, where we held training workshops on integrating local art forms with classroom pedagogies.

This year the programme supported thirteen projects, the highest number so far in a single financial year. These grants, made to both artists and teachers, seek to integrate the curriculum of non-arts subjects to one or more art forms, and to enrich learning standards across disciplines. They will also foster interactions between artists and scholars, teachers and students, and students and their communities.

The programme also realises the value of exposing teachers to the larger contemporary arts scene and the national and international debates and discourses around it. This year, teachers were taken on a guided tour of the Kochi-Muziris Biennale 2016. It enabled them to debate how arts, culture, development and education were interlinked, and by examining these linkages, envision new strategies for arts education.

*This programme is made possible with support from Citi India.
It has also received support from Titan Company Limited and Tata AIG.*



At the training workshop for the teachers of the Swami Vivekananda Youth Movement (SVYM) School, Hosahalli
Image Credit: Manushankar | CAVA: Mysore



ARTS EDUCATION: GRANTS



Students from the Government Primary School, Manipal, Udipi District, from the grant made to teacher Unnikrishnan K

SIDDAPPA BIRADAR
Uttara Kannada, Karnataka
Rs 1,00,000 over ten months

For introducing the students of the Government High School, Chibbalageri, Uttara Kannada District to the various aspects of the different types of puppetry endemic to the region. The outcomes will be an exhibition and a performance.

UNNIKRISHNAN K
Udupi, Karnataka
Rs.1,50,000 over one year

For a series of workshops in visual arts and storytelling, to connect students of the Government Primary School, Manipal, Udipi District as well as the local community to environmental issues in their immediate surroundings. The outcome will be an exhibition.

JAYA M CHAPPARAMANE
Mandya, Karnataka
Rs 1,00,000 over ten months

For a series of artistic engagements with sixth and seventh grade students of the Government Higher Primary School, Birashettyhalli, Mandya District to explore their science curriculum through poetry in spoken and written form. The outcomes will include recitations, installations and a publication.

ARUNA BAVIMANE
Davangere, Karnataka
Rs 1,50,000 over one year

For a series of workshops, using an in-depth participant-trainer method, with students in grades five to seven at the Government Model Higher Primary School, Goppenahalli, Davanagere District, to bring to them diverse perspectives on *Veeragase*, a folk art form that is rapidly fading from the cultural life of Karnataka. The outcomes will be an exhibition and a performance.

SATHYANARAYANA
Udupi, Karnataka
Rs 1,00,000 over one year

For a series of workshops with fourth grade students of the Government Higher Primary School, Maravanthe, Udupi District towards an attempt at bridging the gap in arts-based learning under the government's Nali Kali programme. The project will engage educationists, artists and designers to guide teachers and children in creating a self-learning kit that connects their local environment to their syllabus. The outcomes will be the learning kit and a performance.



Classroom session at the Government Model Higher Primary School, Goppenahalli, Davanagere District, from the grant made to folk-artist Aruna Bavimane



APARNA S DESHPANDE

Belagavi, Karnataka
Rs 1,50,000 over one year

For the creation of a kitchen garden in the Government Primary School, Vijayanagar, Belagavi District which teaches in both Kannada and Marathi, towards understanding and celebrating cultural and linguistic diversity. Students will engage with local farming practices through songs, stories and local vocabulary; a local farming calendar will also be created in the style of miniature paintings. The outcomes will be the calendar, the school's kitchen garden patch, and a series of performances built around the region's farming practices.

“ I, along with the children, have now collected numerous stories. My students have developed the habit of searching books and also pestering elders at home for their untold stories. I would like to bring out the unique talents hidden in each child. For each child is able to visualise and create things differently while describing a story, thus enhancing the learning process and making it a joyous one.

Subbulakshmi S
Teacher and Grantee | Arts Education



Students planting seeds at the Government Primary School, Vijayanagar, Belagavi District, from the grant made to teacher and artist Aparna S Deshpande
Image Credit: Nikhil Kale



Students with their paper sculptures at a workshop, from the grant made to artist Channakeshava Koffee

**SATISH KC**

Shimoga, Karnataka
Rs 1,00,000 over one year

For enabling the eighth grade students of the Government High School at Malur, Shimoga District to explore texts from the school syllabus by interpreting them through the poly-vocal rendition of *Vadapu* which is used in the performance of *Puravanthike*, a folk art form from the region. Through this process they will consider multiple possibilities of creating performance pieces. The outcome will be a stage performance in two or three schools.

BALAPPA IRAPPA CHINAGUDI

Belagavi, Karnataka
Rs 1,00,000 over ten months

For a series of workshops with sixth grade students of the Government Higher Primary School, Sangreshakoppa, Belagavi District through which they will explore the significance of museums and museum objects, as well as collections of coins and currency, to enhance their learning in the social sciences. The outcome will be an exhibition from the materials of the workshop.

CHANNAKESHAVA KOFFEE

Shimoga, Karnataka
Rs 1,50,000 over one year

For a series of exercises to engage students, staff and the local community, from the network of cluster schools at Ikkebeelu, Marathi, Murralli, Udakisara and Holagaaru, in Shimoga District with the visual arts—drawing, painting and design—and storytelling. The outcomes will be exhibitions and performances for the school and community.



Music session with the students of the Government Higher Primary School, Saptapura, Dharwad District, from the grant made to artist Basavalingayya S Hiremath
Image Credit: Kedar | Dharwad

BASAVALINGAYYA S HIREMATH

Dharwad, Karnataka
Rs 1,50,000 over one year

For a series of workshops, using an in-depth participant-trainer method, with the sixth grade students of the Government Higher Primary School, Saptapura, Dharwad District to teach them the various interpretations of *Sobane Pada*, *Gigi Pada*, *Tatva Pada* and other festival songs of northern Karnataka. The outcomes will be several public performances.

“ In one class I was showing them how mere lines can be used in creating patterns. I told them to draw patterns from their own imagination, and I was surprised to see the amazing permutations and combinations of line patterns they came up with. It simply revealed to me that an opportunity and space to think can make these children wonderful artists and designers.

Ramesh Narayanarao
Sculptor, Educationist and Grantee |
Arts Education



ANURADHA HR

Bangalore, Karnataka
Rs 1,50,000 over one year

For an initiative that will take thirty-odd children's literature publications in Kannada and English to high school students of the Government High School, Jayanagar, Bangalore District. Using an integrated approach that involves visual art, music, theatre and dance, this project seeks to strengthen the students' reading and writing abilities. The outcomes will be a presentation and exhibition of text-inspired work created by the students.

PURNA SARKAR

Bangalore, Karnataka
Rs 1,50,000 over one year

For engaging the students of the Government High School, Jeevan Bhima Nagar, Bangalore District with the idea of repair and reuse. Through regular classes and engagements with mechanics from local repair shops, the students will learn how to repair, reuse and recycle objects of everyday use. The outcomes will be a play and an exhibition of the objects created by the students.

NAGARAJA M HUDEDA

Uttara Kannada, Karnataka
Rs 1,00,000 over ten months

For a series of engagements in the literary arts to address learning challenges associated with language, with the students of Government Primary School, Gauliwada, Uttara Kannada District who are from the Gauli community, migrants from Maharashtra. The outcomes will include a publication and performances of the Gauli community.



Students from the Government High School, Jeevan Bhima Nagar, Bangalore District, from the grant made to theatre practitioner Purna Sarkar



“ Being invited by IFA to be part of the Jury on the Research Proposals submitted for grants for the year 2016-17 made me nervously elated. Elation had to do with being considered worthy of such an onerous duty. Nervousness, in part had to do with sitting alongside the venerable Sadanand Menon and Samik Bandyopadhyay and in part with the uncertainty of the set-up called IFA that I had known and admired from a distance. My elation soon found its sublimation into the somewhat tiring joys of working together with the fellow experts and the unobtrusive yet decisive presence of the in-house scholars of the IFA. The atmosphere inside the office that looks more like a collective was, at first sight, totally relaxed and deceptively lazy. In a short while, one realized the quiet efficiency with which the IFA staff worked. I sensed an unfettered, often irreverent, bonhomie in the way the discussions around

the large but friendly table took place. There was never once an edgy moment during the exchange of views which were often detailed in their explanations and rooted in unexceptionably formidable scholarship. It was a huge delight not only to listen to Sadanand Menon and Samik Bandyopadhyay but also to get insightful feedback from staff at IFA. It was equally important to lose an argument in joy and to see the view of others prevail. I have never experienced or expected such gentle behaviour and etiquette from my own rather obstinate self-regard as a scholar. For once, I was at peace and willing to learn. IFA made the impossible possible. Hence, my salute!

Madan Gopal Singh
Musician and Arts Research Panel Member



Mir Musicians in performance at Freedom Park, Bangalore
From L – R: Mode Khan, Abdul Jabbar, Antar Khan, Bassu Khan, Sattar Khan, Nazru Khan and Manji Khan, from the foundation-administered project with the Mir community of musicians in Rajasthan
Image Credit: Pavel Chakraborty



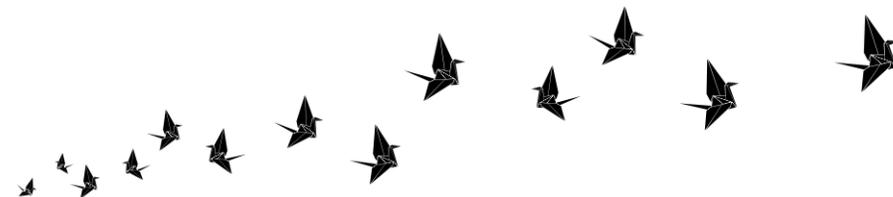
ARCHIVAL & MUSEUM FELLOWSHIPS

This year we awarded eight new fellowships in collaboration with four new host institutions—three museums and one archive. These institutions are widely diverse in size, location, and in the nature of their collections. The Kerala Museum in Kochi, Kerala is a private, family-run museum that has significant works from the nineteenth century to the present; the Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS) in Bhopal, Madhya Pradesh is an 'anthropology' museum on 200 acres of land, with indoor and outdoor galleries that expressly focus on the material culture of the region; the Assam State Museum in Guwahati, Assam is one of the largest in the region and situated in what was once considered 'frontier' land; and the Kalakriti Archives in Hyderabad, Telangana is a private, cultural archive that hosts one of the largest collections of maps in India.

This year, two of our fellows, Abeer Gupta and Latika Gupta, were part of a panel titled 'Connecting with Collections' moderated by Suman Gopinath, the Programme Executive for this initiative at IFA, at the conference *Engaged Museums: Technology, Access and New Audiences* organised by the Asia-Europe Museum Network (ASEMUS) under the aegis of the Asia-Europe Foundation (ASEF) at the National Museum, New Delhi.

This year also saw the culmination of four fellowships that were awarded in previous years. The Centre for Studies in Social Sciences, Calcutta (CSSSC), a cultural history archive, hosted an exhibition *Accessing the Archive: An Exhibition of Three Exploratory Projects* which included the works of three of our fellows: filmmaker Afrah Shafiq, graphic novelist Vishwajyoti Ghosh and researcher Sujaan Mukherjee. Fellow and artist/designer Vinod Velayudhan constructed a customised web interface for artist Jyoti Bhatt's photographic series *The Living Traditions of India* which forms part of the Asia Art Archive (AAA).

This initiative is made possible with support from the Tata Trusts.



Ladies, what plans for the weekend? Artwork by Afrah Shafiq, from the fellowship awarded in collaboration with the Centre for Studies in Social Sciences, Calcutta (CSSSC)

ARCHIVAL AND MUSEUM FELLOWSHIPS



A participant's woodcut block from the workshop "Hot off the Press" led by printmaker Jayesh Barsathi at the Kerala Museum, Kochi, from the fellowship awarded to curator Supriya Menon

In collaboration with the Kerala Museum, Kochi: The Kerala Museum was established by R Madhavan Nayar, entrepreneur and philanthropist, under the aegis of the Madhavan Nayar Foundation, in 1984. The collection represents important milestones in Indian visual arts and includes works of Raja Ravi Verma, Rama Verma and Abanindranath Tagore, artists from the Bengal School, artists of the Progressive Artists' Group such as M F Husain, F N Souza and Akbar Padamsee, and other contemporary artists.

SUPRIYA MENON
Mumbai, Maharashtra
Rs 2,00,000 over ten months

For envisaging and curating a series of activities around the collection to build audiences and participants at the museum. The outcomes will be exhibitions; other public programmes and outreach events for adults and children.

“ We are in an interesting time where the boundaries between different fields and disciplines are becoming increasingly entangled. And while this has led to a deep critical reflection among experts within their disciplines, it has also opened up fields to new speculative and imaginative horizons. It's interesting therefore to see how museums and archives of art, science, music, and natural history the world over are lending themselves to new ways of engagement beyond just remaining as resources for academic research and didacticism. IFA's Archival and Museum Fellowship is among those commendable initiatives that has mapped a string of some of the most interesting museums and archival collections in India, and, is encouraging creative practitioners to engage with them in a variety of ways. It's going to be interesting to see how this programme will have distilled into the practices of the various people who were involved in the projects, from the vantage points of both artists and host institutions. And I'm also excited to see that perhaps this initiative will have even created an alternative archive of those institutions in hindsight.

Sabih Ahmed
Senior Researcher | Asia Art Archive, India



In collaboration with the Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Bhopal: The IGRMS is an ethnographic museum established in 2005 that demonstrates the aesthetic qualities of India's traditional life styles and local knowledge. It has indoor and outdoor galleries that cover more than 220 acres. Different tribal communities have constructed the outdoor exhibits—life-size dwellings made of traditional materials—and actively participated in putting together the indoor collections.

ABEER GUPTA
New Delhi, Delhi
Rs 2,00,000 over one year

For exploring the role, relevance and meaning of the ethnographic object in the contemporary world. The project proposes to create an intersection between a given ethnographic collection and the community it belongs to—a community that has moved to some other location or been scattered across numerous locations. The outcomes will be an exhibition and an essay.

RATHIN BARMAN
Kolkata, West Bengal
Rs 2,00,000 over one year

For exploring, through a visual vocabulary, the relationship between an ethnographic object and a displaced community that no longer follows its traditional way of life. The outcome will be an exhibition of objects from the museum, interspersed with new artworks that the fellow will create, based on the conversations with and memories of the community members he has interviewed.

“ This will create spaces and opportunities for future collaborations, and build a much needed culture and community, which will have significant contributions to make in the fields of the humanities, social sciences, design, architecture, and art.

Abeer Gupta
Researcher and Fellow | Archival and Museum Fellowships

In collaboration with the Assam State Museum, Guwahati: The Assam State Museum, Guwahati was founded by the Kamrupa Anusandhan Samiti in 1940 and was taken over by the Government of Assam in 1953. Currently, the museum has fourteen galleries with a collection of over 15,000 objects from the region, most of which relate to the rich cultural, social and religious histories of the Nagas.



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

For research to explore the period prior to the arrival of the Ahom rulers in thirteenth-century Assam through the objects in the museum. The project aims to highlight the rich cultural legacies of the region, the Sanskritisation of Assam, and the regional histories that provide crucial narratives to the country's mainstream histories. The outcomes will be a series of lectures, small exhibitions and other events around objects, which will then feed into a large temporary exhibition at the end of the fellowship period.

DESIRE MACHINE
COLLECTIVE
Guwahati, Assam
Rs 2,00,000 over one year

For the creation of a new discourse around the museum's collection. The project aims to 'de-colonise' the cultural memory generated by the museum by opening it up to popular and indigenous knowledges, re-imagining the geographical and historical construct of Assam as a link that connects South Asia with Southeast-Asia. The outcomes will be a year-long series of events around the museum objects through artistic interventions, installations, exhibitions, workshops, presentations, talks and video screenings.



SAYANTAN MAITRA BOKA
New Delhi, Delhi
Rs 2,00,000 over one year

For research into the Naga collection at the museum. The project aims to study the objects which form an integral part of the culture and tradition of the Naga tribes, towards curating a series of interdisciplinary events that will locate these objects in the complex and volatile living history of the Nagas. The outcomes will be a series of events throughout the year including exhibitions and public programmes centred on the collection.



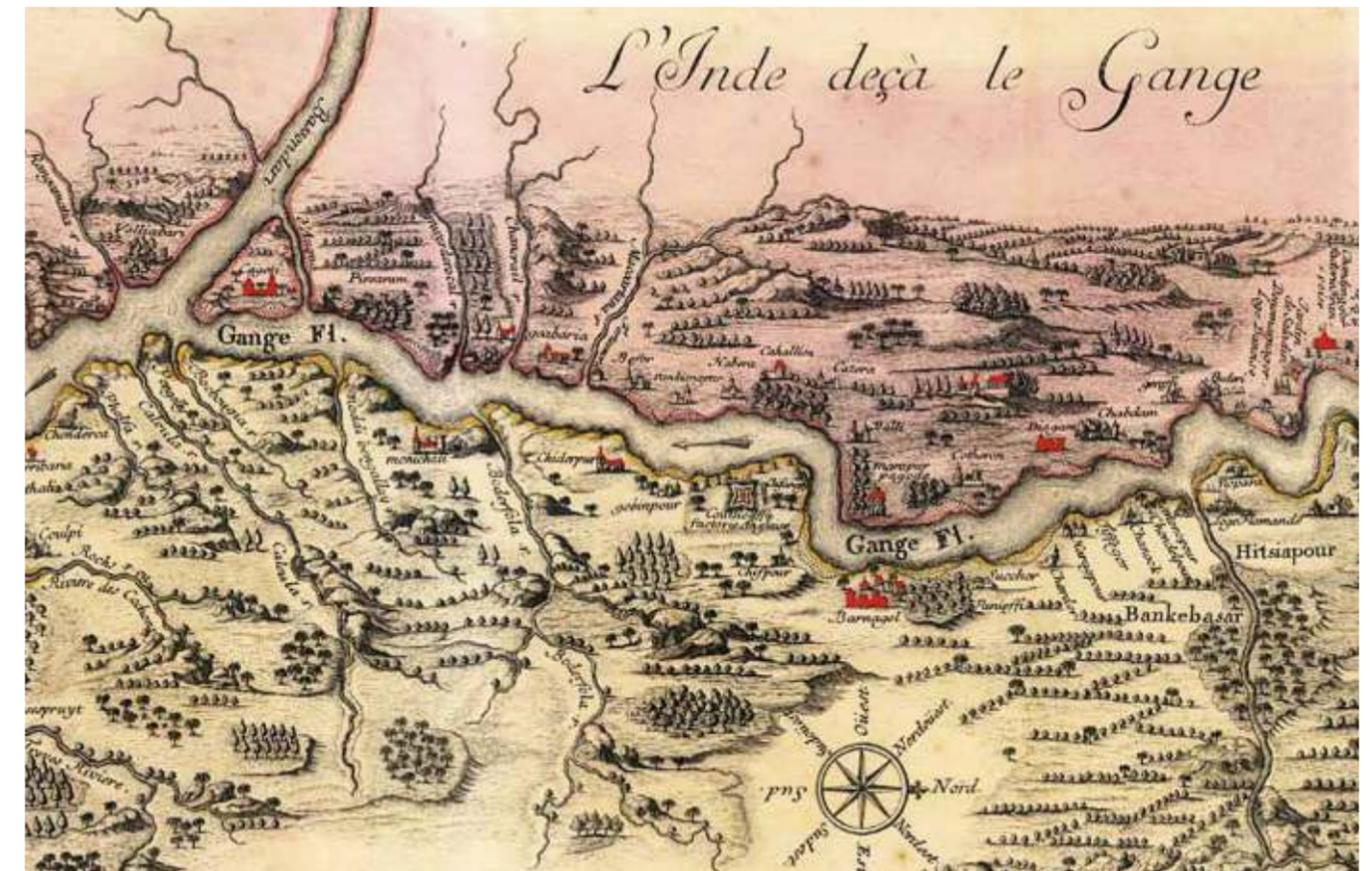
In collaboration with the Kalakriti Archives, Hyderabad: The Kalakriti Archives-Prshant Lahoti Collection of Maps, the largest and most representative private archive of maps in India today, was instituted to acquire, preserve and interpret the heritage of world civilisations across cultures and continents. There are over 3,000 vintage maps here that span the sixteenth and twentieth centuries and include every major Indian city, state and region.

SIRISHA INDUKURI
Hyderabad, Andhra Pradesh
Rs 2,00,000 over one year

For research on the 'Munn Maps' of Hyderabad city which were commissioned by the Nizam of Hyderabad in 1908 after the devastating floods in the city and created under the supervision of the chief inspector of mines Leonard Munn. The study proposes to use the survey maps as tools to explore the non-physical aspects of the city's topography. Using landscape as text, and oral histories, the project will provide insights into the social and cultural geographies of particular neighbourhoods in the city. The outcomes could include a series of events such as lectures, discussions, workshops, a paper, and possible 'city walks' in select neighbourhoods.

Jacques André COBBÉ (1682 - 1724)
[Hooghly River, West Bengal]

From the Prshant Lahoti Collection, Kalakriti Archives, Hyderabad



THE IFA ARCHIVE

In 2015 IFA completed its twentieth year of grantmaking. As a move towards celebrating this milestone, we embarked on a project to build the IFA Archive, which will hold both physical and digital materials that our grantees have created as part of the 490 projects we have supported over the last twenty-two years. It will not only reflect our journey as an independent grantmaking organisation but also, we hope, become a space for artistic, curatorial and scholarly intervention in future.

In the pilot year of this initiative we strove to put the building blocks of the archive in place. We hired expert personnel, contracted agencies for digitisation and building the software, and acquired the necessary hardware. This year we also started setting up the physical archive; we found a space in which we are now preparing to safely store materials and enable public use.

Joyoti Roy of the National Museum, New Delhi came on board as an expert to help us implement best practices for physical conservation.

We ran a pilot project this year with the twenty-six grants made in 2012 to fine-tune the many processes involved in the pre-, post- and digitisation stages of identifying material, locating gaps and checking the digitised work for consistency of quality. The physical material was also processed for long-term conservation.

This year, IFA archivist Spandana Bhowmik participated in a workshop, *Shakespeare Archiving: Digital Archiving and Textual Computing*, at Jadavpur University, Kolkata. The workshop provided a platform for IFA to present its work in archiving and learn about the global practices and challenges of digital archiving. Spandana also spoke to the students of the PG Diploma course in Digital Humanities and Cultural Informatics at the Jadavpur University on what it takes to set up an archive for an organisation such as IFA.

This initiative is made possible with support from the Lohia Charitable Foundation.

“ The Lohia Charitable Foundation is committed to funding art projects that will ensure that the world is a richer place for future generations. We are delighted to be supporting the IFA Archive Project that will make the critical and extremely diverse work of IFA accessible to a wider public under a single platform.

Aarti Lohia
Donor Patron | Lohia Charitable Foundation



Photograph of the IFA Archive, Bangalore



“ The SMART Course was a major turning point in my career. It helped us, Dillibabu and I, spread our thoughts and understand the way our organisation is managed (i.e. fundraising, strategic planning, marketing, audience retention, etc). It was a great opportunity to gain contacts with other theatre groups in India. This course was a starting point to get us involved in the professional theatre world, amongst like-minded artists. It helped me to start thinking about myself in future leadership roles within the Kattaikkuttu Sangam. Right now, this course has helped us to understand how we can contribute to our fullest potential as artists and theatre professionals. It was reaffirmed that I am in an organisation that I am proud of.

Radhakrishnan

Theatre Practitioner and Participant | SMART Course 2016



The participants, facilitators, mentors and the project team for SMART 2016 at Fireflies, Bangalore
Image Credit: Rahul Gudipudi



SMART: STRATEGIC MANAGEMENT IN THE ART OF THEATRE

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. SMART is the first programme of its kind in India, aimed at equipping theatre professionals to think strategically about their work. The programme has received critical acclaim from the theatre community and created much enthusiasm and excitement in the field.

The second edition of the programme, SMART 2016, completed its three phases successfully, with the second batch comprising twenty-eight participants from seventeen theatre groups graduating this year. The participants came from eleven cities/towns/villages across nine states: Bareilly (Uttar Pradesh), Bangalore and Belagavi (Karnataka), Kanchipuram (Tamil Nadu), Kolkata (West Bengal), Mumbai and Pune (Maharashtra), New Delhi (Delhi), Ponda (Goa), Shillong (Meghalaya) and Vadodara (Gujarat). It was a very diverse group in terms of the kinds of theatre they practise, languages they work in and socio-economic contexts they come from.

The first phase of the ten-day residential Foundation Course took place at Fireflies in Bangalore in July 2016, followed by the second phase of the four-month Mentorship period. This culminated in the third phase of the two-day Final Workshop in Mumbai in December 2016, where participants presented their final strategic plans to mentors, facilitators, participants and invited guests. This was followed by their Graduation Ceremony.

At the SMART Core Team meeting in December 2016, it was decided that to build outreach and understand more deeply the various contexts of theatre, in 2017, instead of the SMART Course, a mobile platform titled *SMART on Wheels* would travel to at least three cities. This initiative would have SMART Alumni and the Core Team in dialogue with theatre communities in these cities to understand the challenges they face. The shared learning would enrich the next SMART Course in 2018.

This initiative is made possible with financial support from the Royal Norwegian Embassy, Goethe-Institut/Max Mueller Bhavan, Delhi and Infrastructure Leasing and Financial Services Limited (IL&FS), delegate support from British Council, Wales, and venue and accommodation support for the Final Workshop from the Industrial Design Centre, IIT, Powai, Mumbai.





GRANTEE ORIENTATION

Grantee Orientations were begun a few years ago to connect all IFA staff with all our grantees and their work, thus laying the foundation for a long and cherished relationship between the organisation and the people it supports. The orientations, usually conducted over two days, are passionate and lively sessions, where members of the IFA team share their work at the foundation and the grantees present their projects and share their challenges.

As the number of grants we make has increased, so too has the number of times in a year we meet our grantees. This year we organised four such sessions: on June 16 and 17, 2016; September 7 and 8, 2016; December 15 and 16, 2016; and February 9 and 10, 2017. We draw our grantees from across the programmes at IFA, which makes for stimulating interactions on arts research, practice and education, and on ways to enliven collections in museums and archives.

The projects that the grantees bring to IFA provide a glimpse into the amazing plurality and diversity of the field in varied linguistic, cultural and social spaces. These fascinating meetings help us understand the driving forces behind many of the stories and narratives that these projects seek to investigate, unearth or examine. They are also a great opportunity to learn from our grantees and respond to the needs of the field, whether in reassessing our communication or addressing contexts that may have hitherto gone unnoticed, so that we continue to support projects that delve into marginal, under-represented and silenced contexts.

Grantee orientation at the IFA Office. From L to R: (Top Row): Sandesh Bhandare, Vimal Krishnan R and Yousuf Saeed; From L to R: (Middle Row): Subhendu Dasgupta, Shruthi Vishwanath, Shena Gamat, Malavika PC, Rathin Barman and Balappa Irappa Chinagudi; From L to R: (Bottom Row): Rekha Konsam, Jaya M Chapparamane and Sapan Saran



OPEN HOUSE

The IFA Open Houses are part of our ongoing efforts to build connections in the field and make the foundation more accessible to varied regional, artistic and language contexts, while exploring marginalised or relatively unexplored areas in the arts. Thus, the Open Houses mark our presence in cities and towns that are under-represented in our grantmaking, which then become our focus areas. These public interactions have helped us build partnerships and networks with artists, scholars, communities, and arts and culture organisations. Many participants at these meetings reach out to us later with project ideas and proposals which we then help to develop.

April 29, 2016

In Nagpur at the Chitnavis Centre with Programme Executive Tanveer Ajsi.

September 29, 2016

In Agartala at the Government College Of Art & Craft with Programme Executive Suman Gopinath.

October 02, 2016

In Imphal at Books & Coffee with Programme Executive Shubham Roy Choudhury.

Besides these, our Arts Education Programme has enabled us to connect with teachers, officials of the government's education departments, artists and collectives in the interiors of Karnataka across the districts of Dharwad, Belagavi, Bijapur, Gadag, Haveri, Kalaburgi, Koppal, Uttara Kannada and Yadgir.



Open House with Programme Executive Tanveer Ajsi at the Chitnavis Centre, Nagpur
Image Credit: Christopher Dsouza





GRANT SHOWCASES

Grant showcases are platforms that seek to take the work of our grantees to larger audiences by bringing together presentations, performances, film screenings and panel discussions that display the wealth of outcomes from the unique projects supported by IFA. We partnered with many like-spirited arts and culture institutions across the country this year, sparking debates and discussion in the arts, building awareness about new work, and inviting the public to support cultural projects. Through these collaborations and on our own steam as well, we organised over twenty-nine showcases. At each of these events the artists and scholars presenting their work have engaged in thought-provoking interactions with the audience. We are delighted to have travelled cross-country with these events from our base in Bangalore to reach out to artists, scholars, researchers, students, journalists, business professionals, homemakers, philanthropists and many others who are passionate about the arts.

April 29, 2016

IFA in collaboration with Chitnavis Centre and Alagangle organised a grant showcase with artist Bhagwati Prasad in Nagpur. Bhagwati presented from his ongoing project tentatively titled *Auzaron ki Chuppi aur Kolahal (Silence and Clamour of Tools)*, a graphic narrative and series of performances, on the untold stories of migrant labourers in Delhi, and their tools.

April 30, 2016

IFA Grantees Anuradha Venkataraman, Ashavari Majumdar and Jyoti Dogra presented their work at the Jugnee Festival in Mumbai. A screening of *The Common Task*, an experimental film on the first human settlement in Mars, by Pallavi Paul and Sahej Rahal, was organised in collaboration with the Dr Bhau Daji Lad Museum, Mumbai.

May 13, 2016

IFA in collaboration with Studio Safdar, New Delhi organised in Delhi a dramatised reading, *Zindagi Ke Natak, Natakon ki Zindagi*, by Deepti and Shanti of the Sampurna Trust, which explored feminist street theatre of the 1970s and 1980s.

May 14, 2016

At RINGAN (an initiative of Aasakta Kalamanch, Pune), research on the performance form *Dodddata* was presented by Prakash Garud and his collaborator Rajani Garud, followed by a discussion with critic and scholar Dr Ajay Joshi at Sudarshan Rangmanch, Pune.

May 20-25, 2016

IFA in collaboration with Chitrabani, Kolkata organised *Jatra—An Interactive Multimedia Exhibition* with staged photographs of Jatra artists by Soumya Sankar Bose. This exhibition, an outcome of a grant made to Soumya, intimately captured the journey of Jatra through the ages.



Panel discussion at the Jugnee Festival, Mumbai. From L to R: Programme Executive, Sumana Chandrashekar with grantees and performers Anuradha Venkataraman, Jyoti Dogra and Ashavari Majumdar
Image Credit: Jugnee Festival

May 28, 2016

IFA in collaboration with People Tree Studio organised an evening of conversations at People Tree Studio, New Delhi. Madhujā Mukherjee presented her project, *Lubdhak—The Dog Star*, which explores Nabarun Bhattacharya's eponymous novel through a graphic narrative, as well as through a stop-motion animation film by Avik Mukhopadhyay. She was in a discussion with fellow graphic artist and IFA grantee Vidyun Sabhaney.

June 10, 2016

IFA in collaboration with the Centre for Studies in Social Sciences, Calcutta (CSSSC), Kolkata organised a presentation and an exhibition, *Accessing Archives: An Exhibition of Three Exploratory Projects*, where three independent sets of installations by Afrah Shafiq, Sujaan Mukherjee and Vishwajyoti Ghosh showcased the outcomes of their projects engaging the collections at the CSSSC archives. The exhibition was open till June 18, 2016.

June 18 & 19, 2016

Monkey and the Mobile, a play by theatre group Perch, was presented at the Alliance Francaise of Madras, Chennai. 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.

June 20, 2016

IFA in collaboration with Mumbai Art Room, Mumbai, organised a panel discussion, *Moving In/Moving Out*, looking at social art practice and public patronage in the arts, with Sumona Chakravarty of the Hamdasti Art Collective and curator and scholar Latika Gupta (both IFA Grantees), Shubham Roy Choudhury, Programme Executive, IFA and Himanshu S of the Dharavi Art Room.

July 1, 2016

Singer/song writer Moushumi Bhowmik and sound recordist Sukanta Majumdar brought alive the sounds and images from their ongoing work on Arnold Bake at 1 Shanthi Road, Bangalore. They spoke about the process of making the exhibition *Time upon Time: Arnold Bake in Bengal* held at Kala Bhavan, Visva Bharati, Shantiniketan in March 2016, and also re-installed excerpts from that exhibition at 1 Shanti Road. The exhibition was on display till July 2, 2016.

July 29-31, 2016

IFA in collaboration with Native Arts Trust, Ooty presented a series of films supported by IFA at the Ooty Film Festival at the Hills Area Development Programme (HADP) Auditorium. We screened six films, *City of Photos* by Nishtha Jain; *Natak Jari Hai* by Lalit Vachani; *Rangbhoomi* by Kamal Swaroop; *Out of Thin Air* by Shabani Hassanwalia and Samreen Farooqui; *The Common Task* by Pallavi Paul and Sahej Rahal and *The Other Song* by Saba Dewan.

Artist Madhuj Mukherjee talks about her project, in collaboration with cinematographer Avik Mukhopadhyay, of multiple artistic interpretations of Nabarun Bhattacharya's novel *Lubdhak* at People Tree Studio, Delhi



A Jatra artist in Jatra - An Interactive Multimedia Exhibition at Chitrabani, Kolkata by photographer Soumya Sankar Bose, who received a grant to artistically represent the untold private lives of veteran Jatra artists, photographed in costume
Image Credit: Amman Hussain

August 25, 2016

Connecting with Collections, a presentation of two exhibitions *Kargil: Crossroads of Trade and Culture*, and *atoot dor – Unbroken Thread: The Banarasi Brocade Sari at Home and in the World* was organised at The Park, Bangalore. Fellows Latika Gupta, and Abeer Gupta and Suchitra Balasubrahmanyam, focussed on the ways in which collections were made accessible to the public, at the Munshi Aziz Bhat Museum of Central Asian & Kargil Trade Artifacts, Kargil and the National Museum, New Delhi.

September 28, 2016

IFA in collaboration with St Joseph's College of Commerce, Bangalore, organised *Conditions of Carriage*, by dancer and choreographer Preethi Athreya and team, exploring the body as a functional being.

October 1, 2016

IFA in collaboration with Arul Anandar College, Karumathur, Madurai, organised *Conditions of Carriage*.

November 25, 2016

Mysore Modernity, Artistic Nationalism and the Art of K Venkatappa, a seminar curated by Somberikatte and artist Pushpamala at the Venkatappa Art Gallery, Bangalore, was followed by a gallery tour through a performance piece by artist Abhishek Hazra.

December 3, 2016

IFA in collaboration with the Visvesvaraya Industrial and Technological Museum, Bangalore organised a screening of *The Common Task* by Pallavi Paul and Sahej Rahal. The evening began with a 3-D tour of the fascinating contours of Mars at Science on a Sphere, a global display system at the Museum with video projections of planetary data. After the screening, the audience were able to observe the Red Planet through a telescope.

December 5, 2016

IFA partnered with Theatre for Experiments in New Technologies (TENT), Kolkata, for the Little Cinema Film Festival, to showcase *Mayabazaar* a film by KM Madhusudhanan that narrates the story of Surabhi, a 120-year old travelling theatre company from Andhra Pradesh.

December 11, 2016

Shifting Narratives (An exhibition of works from the Madhavan Nayar Foundation Collection) curated by Supriya Menon was organised at the Kerala Museum, Kochi. The works in this exhibition highlighted the many ways in which modern and contemporary artists have depicted the human figure to narrate stories about the India of their times. The exhibition was on till February 26, 2017.

December 13-18, 2016

Varnam by Padmini Chettur was performed at David Hall, Fort Kochi, as part of the Kochi Muziris Biennale 2016. *Varnam* seeks to reinterpret a traditional Bharatanatyam composition called *Mohamana*. The piece attempts to subvert the male gaze and de-objectify the female dancer's body by questioning and critiquing the deeply embedded representations of Indian femininity in performance and in everyday life.

December 20, 2016

IFA in collaboration with The Mumbai Assembly, Bandra, Mumbai, organised *Conditions of Carriage*.

December 20, 2016

IFA in collaboration with the Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Bhopal organised a presentation, *Myths, Similes and Memory Traces: Imageries of Abduction in the Ramayana Universe* by Roma Chatterji at the IGRMS, Bhopal. In this presentation, Roma focussed on Sita's abduction, to understand the oral traditions and accompanying visual imagery of the Pradhan-Gonds of Madhya Pradesh.

January 19, 21 and 23, 2017

A musical performance by the Mir Musicians of Rajasthan was organised at Rangayana, Dharwad on January 19, at Lamakaan, Hyderabad on January 21, and at Freedom Park, Bangalore on January 23, as part of the Baba Farid Mir Project, which seeks to help the musicians reinvigorate their musical tradition. The Mir team comprised Nazru Khan, Abdul Jabbar, Antar Khan, Manji Khan, Bassu Khan, Mode Khan and Sattar Khan.

February 16, 2017

F-1/105 directed by Mohit Takalkar was performed as part of the 25th Kankavli Natyautsav, a theatre festival in Kankavli, Maharashtra. The play explored the perception of 'colour' in contemporary society by presenting shades of green.

February 18, 2017

Akshayambara directed by Sharanya Ramprakash was performed as part of the 25th Kankavli Natyautsav, a theatre festival in Kankavli, Maharashtra. The play explored the conflicts around tradition, gender, power and morality inherent in the form of Yakshagana.

February 23, 2017

On the occasion of our Board Meeting we organised at Gallery SKE, Bangalore the launch of the book *Witness: Kashmir 1986-2016: 9 Photographers* by the Delhi-based filmmaker and writer Sanjay Kak whose grant was for looking at the work of a remarkable generation of contemporary press photographers in Kashmir.

March 28, 2017

Looking at the Tree Again, an exhibition of photographs by Zubeni Lotha was organised at MF Husain Art Gallery, Jamia Millia Islamia, New Delhi. Zubeni's work seeks to artistically re-interpret Christoph von Furer-Haimendorf's photographic representation of the Konyak Nagas of Nagaland.

Some of these Grant Showcases have been made possible by support from Bajaj Group, Infosys Foundation, South Asia Women's Fund and Titan Company Limited.

Book launch of *Witness: Kashmir 1986-2016: 9 Photographers*, at Gallery SKE, Bangalore. The book, curated by filmmaker Sanjay Kak, explores the history of the past twenty five years in Kashmir through photographs



MAATHUKATHE

Our initiative titled *MaathuKathe* (meaning 'Conversations' in Kannada) has become a popular series of events for the public, with at least one session a month held at the IFA office premises that gets transformed into a stage, a bookshop, a gig space or a seminar room as required. This year we organised eleven *MaathuKathes* that generated dynamic, engaging, insightful and entertaining interactions on various arts-related subjects. Through newspaper listings and mentions on online event platforms we have been able to attract very diverse audiences. Since these sessions involve artists, scholars and other practitioners who are not IFA grantees, they help us connect to a wider circle of art-lovers.

April 29, 2016

Writer and director Sidhartha Maadhyamika in collaboration with theatre artists GS Sharada and Lekha Naidu presented the performance of an extract from the play *To Live: Case and Circumstance*, which contemplates loneliness.

May 31, 2016

Pancharatna Plus, which began as a group of five young children who called themselves The Pancharatna, shared their story of a citizens' movement to conserve and protect the Narsipura Lake in Vidyanarayapura.

June 14, 2016

Writer Amandeep Sandhu discussed his book *Roll of Honour* with Arundhati Ghosh, Executive Director, IFA. Gritty, honest and tautly paced, *Roll of Honour* is a frank examination of the consequences of misplaced honour, loyalty and integrity in the Punjab of the 1980s.

Singer and songwriter Akhu Chingangbam performs at the IFA Office, Bangalore
Image Credit: Satabdi Saha



July 14, 2016

Pavithra Muddaya spoke about the stories of the weaver communities, and of the relationship between society and its weaves. She also enlightened the audience about handloom textiles, the names of motifs, their meanings and relevance in the weaver's life, and the significance of colours and techniques in weaving.

August 16, 2016

Blank Page was performed by Tamaasha Theatre, a young theatre company from Mumbai that looks to explore new texts, ideas, talent, and performance venues. The performance was based on poetry in English, Hindi, Marathi and Kashmiri, and was conceived by Sapan Saran and Sunil Shanbag.

September 22, 2016

Vikram Sridhar, a performance storyteller who believes that storytelling is a powerful medium for the conservation of our rich oral traditions, conducted a storytelling session.



Handloom expert Pavithra Muddaya presents the many weaves produced across the country at the IFA Office, Bangalore

October 27, 2016

Ramji Thakkar Bhimji Thakkar by Shwetal Bhatt, a film on the Navratri festival and on Garba, the folk dance of Gujarat, was screened; it captured the energy of Navratri in the cultural city of Baroda.

November 9, 2016

Akhu aka Ronid Chingangbam, singer/songwriter, poet, and also a founding member, lead guitarist and vocalist for Imphal Talkies and the Howlers, folk-rock bands from Manipur, shared stories and music of passion and protest.

December 5, 2016

Surekha Sharada, an artist and curator, spoke about the *Nightie Revolution*, a unique project that explores the versatile garment, to understand its many meanings in contemporary India.

February 27, 2017

Ajeeb Aashiq/Strange Love by Natasha Mendonca, a film that chronicles shape-shifting in Mumbai, was screened. Unrequited love, betrayal and friendship inform the course of the transformation of the film's protagonists, Kush and Suman, within the larger narrative of a thriving megalopolis. The protagonists took part in the discussion that followed.

March 24, 2017

Writer Raja Sinha discussed writing short stories and the making of his book *Postcard Golpo* in an interaction with Arundhati Ghosh, Executive Director, IFA. This was interspersed with a reading of the stories in Bangla by Swagata Majumdar and their English translations by Darshana Dave. *Postcard Golpo* is a collection of short stories written in Bengali, and has its roots in really short or mini stories that can fit on a postcard.

MARKETING & BUSINESS DEVELOPMENT

This has been a busy year for the Marketing and Business Development (MBD) team. We were able to engage with our diverse donor communities, raising a total of Rs 226.07 lakh. A significant focus of the year has been to secure long term funding across our programmes, projects and initiatives.

We organised one fundraiser in Bangalore, Motley's production *Riding Madly Off in All Directions* featuring Naseeruddin Shah, Ratna Pathak Shah, Heeba Shah, Imaad Shah and Vivaan Shah through the support of the State Bank of India (SBI). For the first time we had the pleasure of associating with SBI.

Our fundraising initiative *Catalyst - Arts, An Inspiration for Excellence*, that brings accomplished artists to talk about their pursuit of excellence to corporate houses has proved to be very successful. This year, we worked with five companies—Titan Company Limited, Sasken Communication Technologies, Biocon Limited, Centum Electronics Limited and Cisco Systems. We organised twenty-four sessions at these corporate campuses, with artists Jitish Kallat, Raghu Rai, Nandita Das, Malavika Sarukkai, Arundhati Nag, Sanjna Kapoor, Ratna Pathak Shah and Rahul Ram, and journalist Shekar Gupta. Our corporate partners have shown a keen interest in continuing with this meaningful engagement with the arts next year too.

The highlights of our fundraising from institutional donors this year include the support from Citi India for the Arts Education programme (2016-2017) and from Titan Company Limited, for the Arts Research programme, for two full grant cycles (2017-2021). We continued our engagements with the Tata Trusts for the Archival and Museum Fellowships initiative (2015- 2018); Infosys Foundation for the Baba Farid Mir Project—a Foundation-Administered Project with the Mir musicians of Rajasthan; the South Asia Women's Fund (SAWF) for supporting a feminist street theatre grant; and with Titan Company Limited, for supporting several grants under Arts Research, Arts Practice and a Teachers' Training Workshop under Arts Education. Our other significant partners this year included Tata Steel, Tata AIG, and Technicolor India. The Lohia Charitable Foundation continued its support for the IFA Archive (2016-2020). Aarti Lohia visited IFA and spent a day with us on behalf of the Lohia Charitable Foundation, which was an exciting and rare opportunity for us to share our processes and plans for the future with the supporter.

Besides this, we are delighted to have received outreach support from several donors to take our grant showcases across the country. As a result, we were able to have showcases in Mumbai with the support of Bajaj Group; in Hyderabad and Dharwad with the support of Infosys Foundation; in New Delhi, Lucknow and Hyderabad with the support of SAWF; and in Bangalore, Bhopal, New Delhi and Kankavli, with the support of Titan Company Limited. IFA hopes to partner with more such supportive institutions and corporate houses next year as well.

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 that our *Friends of IFA Circle* has grown to over 400. This year we reviewed our *Friends of IFA* package in order to rebuild and rejuvenate this initiative; in the coming year, we look forward to re-launching it and bringing on board many more new individual donors.



Motley presents *Running Madly Off in All Directions*, a play adapted from James Thurber's works, at Chowdiah Memorial Hall, Bangalore

“The fundamental idea driving this programme is that business can learn a lot by exploring the inspiration for excellence outside of itself. It also makes the notion of excellence quite palpable by recognising that it is people who drive excellence and if they are exposed to an eclectic set of thoughts, they will be energised. Arts have the unique ability to observe, interpret, explain, connect and work with discipline and passion, all of which are essential attributes for any successful enterprise.

Vinita Bali
Business Leader and Champion for
Catalyst - Arts, An Inspiration for Excellence

The team has also focused its efforts on building a strong financial base for the foundation by strengthening its Corpus. We are delighted to report that this year we received Rs 10 lakh from Pheroza Godrej and Rs 5 lakh from Mr RKP Shankardass towards the Corpus Fund. 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 including key institutional materials such as the IFA Calendar and Brochure, and ensured visibility through pan-Indian media coverage as well as social media. In the coming year, we look forward to engaging with audiences across our various platforms with far more accessible and dynamic communication.

Fundraising Initiatives

March 30, 2017

A performance of *Riding Madly Off in All Directions* directed by Naseeruddin Shah and performed by Naseeruddin Shah, Ratna Pathak Shah, Heeba Shah, Imaad Shah and Vivaan Shah was organised at the Chowdiah Memorial Hall, Bangalore, sponsored by the State Bank of India, Bangalore.

Report on the Financial Statements

We have audited the accompanying Financial Statements of **India Foundation for the Arts** as at 31st March, 2017, 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 to 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 materials misstatement, whether due to fraud or error.

Auditor's Responsibility

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

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

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

Opinion

In our opinion and to the best of our information and according to the explanations given to us, the Financial Statements give the information required to be given, in the financial statement in the manner generally required and give a true and fair view in conformity with the accounting principles generally accepted in India:-

- (a) In the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2017; 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 (FRN : 000038N)



man)

Partner (M. No. 2705)

Place: New Delhi | Dated: September 01, 2017

Photograph of Nazru Khan in performance at Freedom Park, Bangalore. From the foundation-administered project with the Mir community of musicians in Rajasthan
Image Credit: Pavel Chakraborty



STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2017

PARTICULARS	AS AT 31.03.2017(₹)	AS AT 31.03.2016(₹)
SOURCES OF FUNDS		
GENERAL CORPUS FUND	20,12,87,064	19,97,87,064
ACCUMULATED DEFICIT	(6,85,36,929)	(5,51,32,072)
SIR RATAN TATA TRUST		
(a) CORPUS FUND		
Opening balance	67,28,232	
Add: Interest accrued for the year	5,26,573	
Less: Expenditure during the year	4,72,200	67,82,605
(b) ARCHIVAL & MUSEUM FELLOWSHIP GRANT		
Opening balance	25,91,557	
Add: Contribution received during the year	-	
Add: Interest accrued for the year	1,76,460	
Less: Expenditure during the year	18,01,881	9,66,136
PERFORMING ARTS FUND		
Opening balance	2,63,19,040	
Add: Interest accrued for the year	17,04,974	
Less: Expenditure during the year	12,60,000	2,67,64,014
INFOSYS FOUNDATION		
Opening balance	5,59,000	
Less: Expenditure during the year	5,59,000	-
TATA STEEL LIMITED		
Opening balance	65,000	
Less: Expenditure during the year	-	65,000
TATA AIG INSURANCE COMPANY LIMITED		
Opening balance	10,00,000	
Less: Expenditure during the year	5,28,092	4,71,908
TITAN COMPANY LIMITED		
(a) PROGRAMME SUPPORT		
Opening balance	37,55,166	
Less: Expenditure during the year	18,78,369	18,76,797
(b) ARTS RESEARCH		
Contribution received during the year	33,68,000	
Less: Expenditure during the year	-	33,68,000
CITIGROUP GLOBAL MARKETS INDIA PVT LTD		
(a) PROJECT 560		
Opening balance	1,42,765	
Less: Expenditure during the year	1,42,765	-
(b) ARTS EDUCATION		
Contribution received during the year	38,54,000	
Less: Expenditure during the year	36,67,219	1,86,781
LOHIA FOUNDATION		
Contribution received during the year	39,34,032	
Less: Expenditure during the year	26,17,134	13,16,898
CAPITAL ASSET FUND	4,72,39,865	4,67,63,256
TOTAL	22,17,88,139	23,25,79,008
APPLICATION OF FUNDS		
FIXED ASSETS (Written-down value)	4,72,39,865	4,67,63,256
INVESTMENTS (AT COST) [Note (B)(1)]	16,26,42,777	17,60,94,668
CURRENT ASSETS (NET)		
Current assets	1,67,97,507	
Less: Current liabilities	48,92,010	1,19,05,497
TOTAL	22,17,88,139	23,25,79,008

Significant Accounting Policies and Notes to the Accounts

A. Accounting Policies

1. Expenditure and Income are recognised on accrual basis.

2. (a) Grants, obtained by the Foundation, to the extent utilised for revenue purposes, are taken as income.

(b) Grants, disbursed by the Foundation, are treated as expense and unutilised grants, when received back, are treated as income.

(c) Assets acquired, are treated as expenditure as these are met out of the current year's income and the assets so acquired are shown notionally as fixed assets at cost less depreciation (straight line under the Companies Act) by contra credit to a Capital Asset Fund.

(d) Since the entire cost of fixed assets, is met out of revenue, depreciation is not charged to income and expenditure account separately.

(e) Asset disposed off or written off, are deleted both from the gross fixed asset and the corresponding Capital Asset Fund Account.

(f) Unspent monies collected for the theatre workshop training programme (SMART programme) and for Catalyst programme are carried forward under the 'liability' head to be spent during the next year.

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2017

PARTICULARS	CURRENT YEAR(₹)	PREVIOUS YEAR(₹)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES [Note (B)(4)]	2,01,38,218	1,23,38,778
DONATIONS, SUBSCRIPTION, EVENTS & ARTS SUPPORT	32,86,880	59,88,167
INTEREST ON INVESTMENT OF CORPUS FUND [Note (B)(2)]	1,09,68,517	1,13,60,387
REFUND OF GRANTS DISBURSED UNUTILISED	1,13,823	7,62,302
MISCELLANEOUS INCOME	1,52,746	32,665
TOTAL	3,46,60,184	3,04,82,299
EXPENDITURE		
PROGRAMMES [Note (B)(4)]		
Arts Research	39,02,800	41,26,000
Arts Practice	47,31,616	57,04,627
Project 560	1,42,765	18,57,235
Arts Education	47,02,093	18,34,765
SRTT Archival & Museum Fellowship	18,01,881	5,67,364
Fellowship	90,182	8,10,000
IFA Archive	26,17,134	56,537
SMART Programme	46,81,348	26,90,557
PROGRAMME SUPPORT COSTS		
Qualcomm Foundation	-	1,94,095
Grantee Orientation - Titan Funded	-	65,970
Grantee Evaluation & Monitoring - Titan Funded	23,649	-
Grantee Presentation - Titan Funded	6,25,138	-
Grantee Presentation - Voltas Funded	-	2,00,000
Grantee Presentation - TATA Steel Ltd Funded	-	2,00,000
Arts Education - Titan Funded	-	6,683
Grantee Orientation costs	5,25,773	6,14,121
Grantee Evaluation & Monitoring	5,54,124	18,681
Grantee Presentation costs	8,26,062	9,51,476
Dissemination of Programmes	6,06,905	2,07,047
Catalyst Programme	25,30,210	10,12,060
Programme staff support cost	80,79,981	76,08,016
Other programme cost	10,58,624	21,32,999
	3,75,00,285	3,08,58,233
Less: Programme expenditure met out of own funds	1,73,62,067	1,85,19,455
	2,01,38,218	1,23,38,778
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	1,73,62,067	1,85,19,455
OPERATING EXPENSES	84,59,741	78,59,417
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	5,88,413	5,39,217
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	14,16,313	34,02,564
FIXED ASSETS ACQUIRED	1,00,289	2,56,670
TOTAL	4,80,65,041	4,29,16,101
EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(1,34,04,857)	(1,24,33,802)
ACCUMULATED SURPLUS (DEFICIT) FOR THE YEAR ENDED MARCH 31, 2017		
ACCUMULATED DEFICIT : Opening balance	(5,51,32,072)	(4,26,98,270)
ADD: EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(1,34,04,857)	(1,24,33,802)
ACCUMULATED DEFICIT : Closing balance	(6,85,36,929)	(5,51,32,072)

3. Income accrued from investment of dedicated grant funds or where the grant received are required to be kept invested, is credited to the respective grant funds.

4. (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 but that time is accounted for in proportion to the duration of time the investment was held by the respective funds.

5. Retirement benefits to officers and staff in the form of superannuation and gratuity are funded by means of policies taken with the Life Insurance Corporation of India. Leave encashment is accounted for on actual payment when leave is encashed, since leave is not allowed to be accumulated beyond 60 days.

B. Notes

1. Differences between fund balances and the respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the fund having surplus investments.

2. Interest on investments include a sum of Rs 30,28,940 (Previous year Rs 21,98,725), being profit on redemption of mutual fund investments.

3. Certain companies have contributed a sum of Rs 72.22 lakh (Previous year 90 lakh) included under the head "Donations" 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 62.16 lakh (Previous year Rs 50.37 lakh) has been spent by IFA and are included under the head 'Programme Expenditure' which also include the Cost of a portion of establishment.

4. Grants committed and instalments pending disbursement is Rs 65,02,100 (Previous Year Rs 47,23,800) includes Rs 9,48,300 (Previous Year Rs 3,50,000) pertaining to sanctions made in earlier years.

5. Previous year's figures have been regrouped where necessary.

DONORS

We acknowledge with gratitude the support of:

Bajaj Foundation
 Biocon Foundation
 Citi India
 Goethe-Institut/Max Mueller Bhavan, Bangalore
 Infosys Foundation
 Lohia Foundation
 State Bank of India
 Sir Ratan Tata Trust
 Soonabai Pirojsha Godrej
 Foundation
 South Asia Women's Fund
 Tata AIG General Insurance Co Ltd
 Tata Steel Limited
 Tata Trusts
 Technicolor India
 The Ford Foundation
 The Rockefeller Foundation
 Titan Company Limited

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

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 in the last five years:

**Platinum Donor Patrons
 (Donations of over Rs 10 Lakh)**

Aarti Lohia
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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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 A Aslam Basha
Driver
 Savitha Sunder
Office Assistant



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The Archival and Museum Fellowship initiative is an important one for museum practice in India as it supports knowledge production by young curators, while also giving voice to alternative narratives and unheard stories. In doing so, the Fellowship offers valuable opportunities for curators and archivists to promote the exchange of knowledge in their field and increase the museum's engagement with audiences in new and meaningful ways. The Archival and Museum Fellowship also serves as an exciting and inspiring model for Asia-Asia and Asia-Europe exchange and collaboration in museum practice.

Anupama Sekhar
 Director, Culture Department |
 Asia-Europe Foundation (ASEF), Singapore



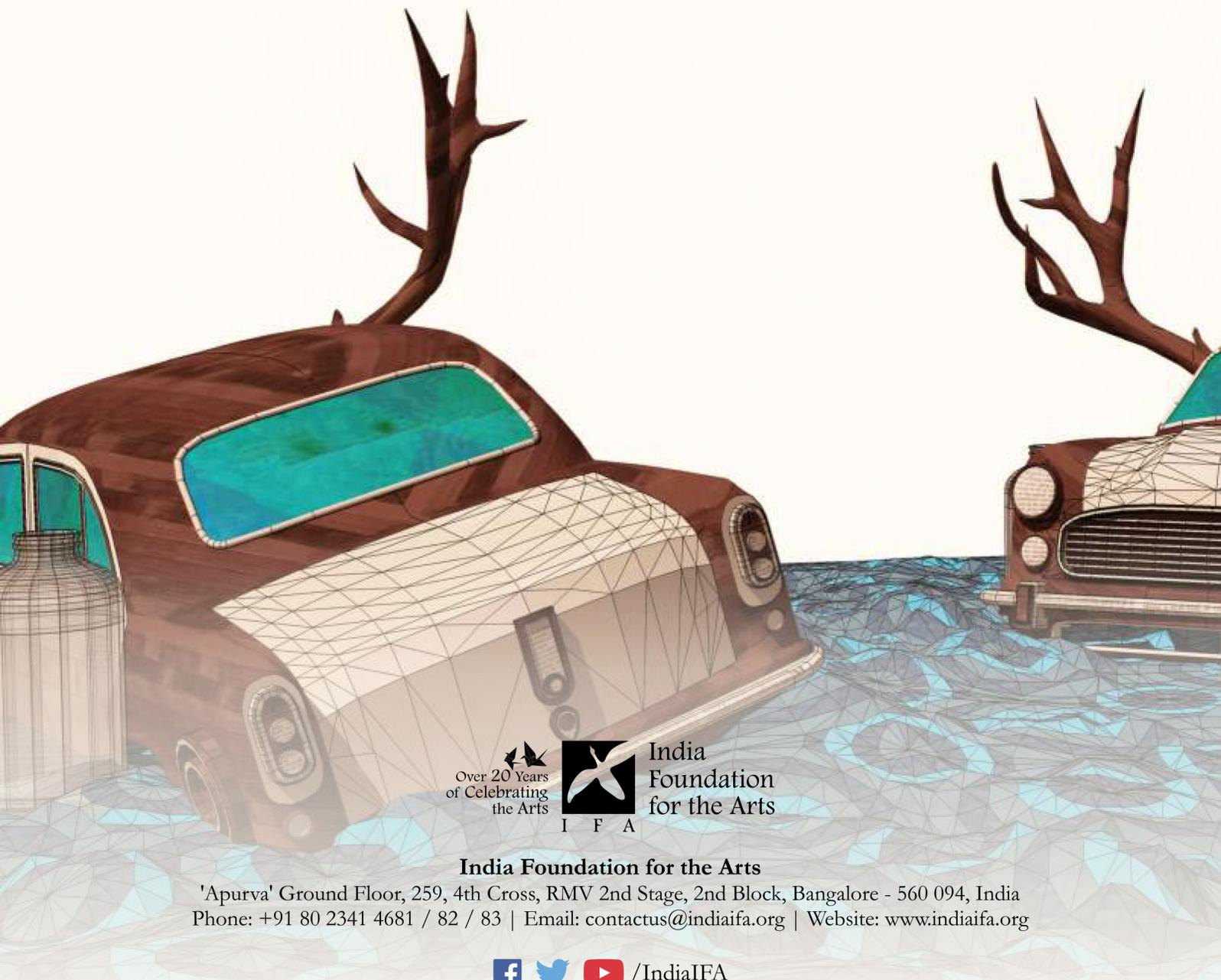
Cover: Screen-grab off
Somewhere, 'a place that does not
 exist' from the grant made to
 game designer Dhruv Jani, to
 experiment with interactive fiction

Visuals: Courtesy grantees and
 staff of IFA

Design and Layout:
 Sushmita Gulrajani
 Kshama Kumar

Printing: Raghu K,
 Precision Fototype

Performance of *Three Hearings on the Existence of Snakes in the Human Bloodstream*, from the grant made to
 theatre practitioner Shena Gamat, for a performance piece adapted from James Alan Gardner's science fiction on 'otherness'
 Image Credit: Yashas Chandra



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