

INDIA FOUNDATION FOR THE ARTS
Annual Report 2017-2018



ৰাজনামচৰু ধাৰ

Poetry of
Daily Life

চিত্ত

যেথা

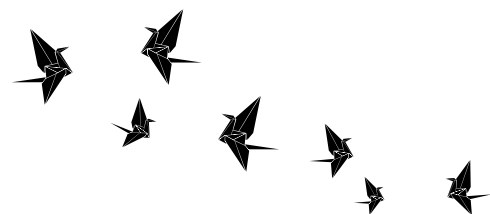
ভয়শূন্য

শিবক যেথা

জ্ঞান

যেথা

মুক্ত



ABOUT US

Over 20 Years of Celebrating the Arts
www.indiaifa.org

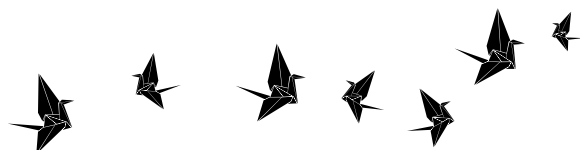
India Foundation for the Arts (IFA), a Public Charitable Trust, is an independent, national, not-for-profit, grantmaking organisation based in Bangalore that supports practice, research and education in the arts and culture in India. Since 1995, we have supported over 540 projects disbursing over Rs 24 crore (USD 3.4 million) across the country. The outcomes of these projects—as books, films, performances, exhibitions, educational and archival material—have been circulating in the public domain, widening access and encouraging broader participation in the arts.

We believe that the arts and culture are essential to 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 embark on and facilitate journeys that seek unheard voices and untold stories, which are often ignored, erased, or silenced. As a facilitator, catalyst, and provocateur in the field, we attempt to enable investigations, explorations, and experiments that push the boundaries of knowledge and practice.

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

IFA is recognised as a pioneering independent funding organisation across both national and international platforms. We participate in, debate, discuss, and argue the vital need for support for the arts and culture and their critical role in human lives, at forums across the world.



CONTENTS

Introduction	01
Arts Research	03
Arts Practice	11
Arts Education	21
Archival and Museum Fellowships	33
The IFA Archive	39
SMART: Strategic Management in the Art of Theatre	41
Grantee Orientation	43
Open House	44
Grant Showcase	45
MaathuKathe	51
Resource Mobilisation and Outreach	53
Auditor's Report	55
Financial Statements	57
Donors	59
Staff/Trustees/Patrons	60



Since my years as a trustee and thereafter, the connection with IFA has been umbilical. In the India of changing and challenging cultural values, there is great comfort in knowing that IFA is still working with courage and resolve.



Nandita Palchoudhuri
Ex-IFA Trustee and Donor Patron



INTRODUCTION

It has now become a regular occurrence. You wake up in the morning and hear the heartbreaking news that someone in some part of the country has succumbed to violence unleashed on them. Lynching of Dalits and Muslims, rape of women and minors, and atrocities against people defying gender binaries have become common. According to *The Quint*, 62 people have been lynched by mobs since 2015 for reasons that have ranged from suspicions about possessing beef, transporting cows, or kidnapping children, to defying codes of casteist and patriarchal hierarchies. The victims have been Dalits, Muslims, beggars, women and sometimes those who just looked ‘unfamiliar’. How do we understand this tornado of violence and depravity that has ripped through this country? While the ruling dispensation remains tight-lipped about it, we must ask what it is that makes us so fearful, cruel and angry towards those different from us—the ‘others’—that we must hunt them down and annihilate them. As a nation, as we spiral down this vortex of hate and abuse of power, we also ask, what art do we make in these times?

Amidst this despair and perhaps propelled by it, over the past year many scholars and artists have been reattempting to reflect upon, interrogate, analyse, and understand issues around identity. It has been heartening to see some of these projects enquire into how identities are formed, ritualised, practised and performed. While some grants supported work that looked at how identities are both formed and challenged by an external gaze, others have questioned what makes the walls between the ‘us’ and ‘them’ seemingly insurmountable. Taking this introspection further, the works of our grantees have engaged in understanding the nature of borders, the politics of migration, and the position of the refugee. Ideas of othering and exile have led artists to question gender, where the politics of the body and complexities of queerness as a social construct confront power and patriarchy.

While, on the one hand, projects have explored the conditions that mould the identity of the individual, on the other, many artists this year have sought to engage with communities in diverse ways. Drawing strongly on collaborative practices, works have enabled communities to participate in the making of work as well as put forth their responses to it. In the process, works have probed into values and concerns that keep communities together and those that cause their collective ways of life to be fragmented and dispersed in a rapidly changing world. While IFA has always been critical of community-engagement models wherein artists intervene in communities merely to utilise their resources without acknowledging them and in the absence of their active engagement, these projects struggle to build new ways of bringing artists and communities together.

This year we have also attempted to move out of our comfort zones and connect different audiences to our projects. We have specifically gone to places where the works of our grantees have been debated and challenged, enabling us to remain reflective and self-critical. We have continued to reach out to artists and scholars whose explorations take them to stories that are either ignored or silenced in the prevailing din of ascendant voices. In different ways we at IFA too have been attempting to open conversations in other places, with other people, in other contexts. With this multiplicity of voices and views, we hope we can support those who have been questioning powers that enforce homogeneities and demonise otherness.

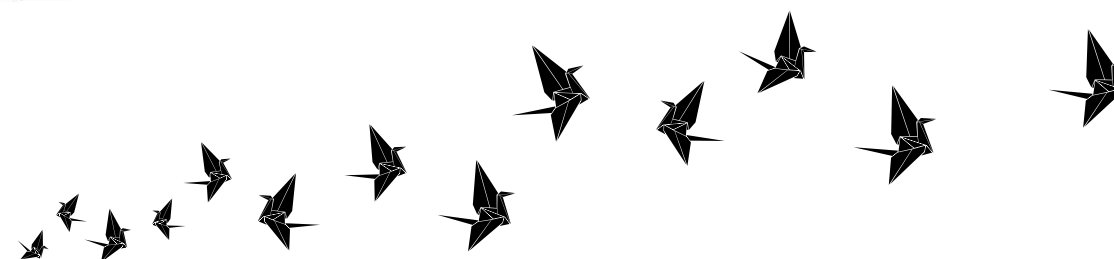
I hope you will travel with us in this journey through this Annual Report and discover the many worlds that make this world for us. Zahid Ahmed, adoringly called ‘Pagla’ Zahid from Dhaka had written (in Bangla):

“তোমার ঘরে বাস করে কারা ও মন জান না, তোমার ঘরে বসত করে কয় জনা
এক জনে সুর তোলে এক তারে, ও মন, আরেক জন মন্দিরতে তাল তোলে
ও আবার বেসুরা সুর ধরে দেখো, কোন জনা, কোন জনা
তোমর ঘরে বসত করে কয় জনা”

“Who are the people residing in your home, o heart you don’t know, how many people live there
One plucks a tune on the iktaara, o heart, and another picks a beat on the mandeera
And see, yet another, hums an out-of-sync tune, who is that
How many people live in your home”

Zahid wonders about the others—those that we carry inside us. I hope that our work in some ways will help you travel across your own various spheres of otherness. Please do share with us what you think, as your words, as always, enrich our quest.

Arundhati Ghosh
Executive Director



ARTS RESEARCH

This year we carried forward our mandate of creating new connections and facilitating proposals by continuing to organise discussions, site visits, and one-on-one meetings with artists, scholars, and researchers working in various language contexts across India.

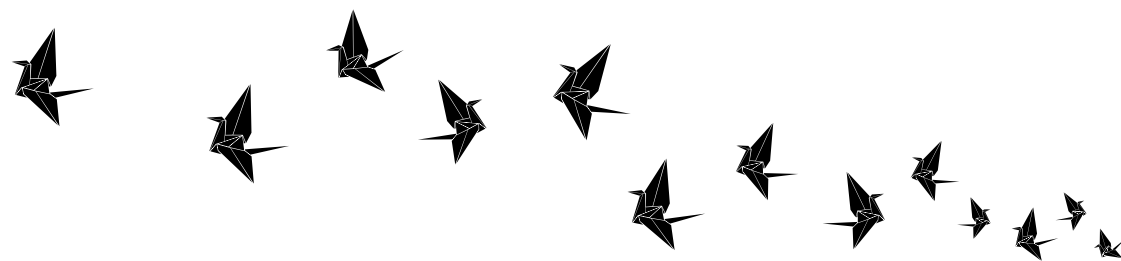
The nature of the proposals we received made us aware of the deepening need to work in Indian languages other than English. The proposals point towards a growing awareness among researchers and practitioners of the need to work in a multitude of regional languages/perspectives, and explore alternative histories and understandings of artistic expressions.

Our emphasis on supporting practice-oriented research has led to a notable rise in projects conceived by practitioners. These practitioners, have in turn, departed from the standard course of using rigid methodological frameworks, to engage with the field in novel though rigorous ways.

This year, we received 350 queries which led to 160 proposals that covered a spectrum of languages and disciplines. Of these, we made nine grants in the areas of photography, performing arts, film studies, theatre, popular culture, and music. These projects will culminate variously in films, monographs, exhibitions, and books in Hindi, Tamil, Malayalam, Telugu, and English. The grantees we supported are independent scholars and practitioners working on projects that conventional research practice often overlooks. Among their themes are critiques of seeing and representation, cultural resistance, local cultural practices, community-oriented artistic practices, and studies on colonialism and anthropology.

These projects collectively address our broad programmatic focus of supporting work in and on the marginalised and understudied constituencies in remote parts of the country. In addition to embodying some of the key questions and developments that are evolving in the field, these projects have contributed greatly to our overall reflection on and understanding of the landscape of research in the country today.

This programme is made possible with support from Titan Company Limited.



Photograph from Namdapha National Park & Tiger Reserve, Arunachal Pradesh, from the grant made to photographer and academic Sharbendu De



ARTS RESEARCH: GRANTS

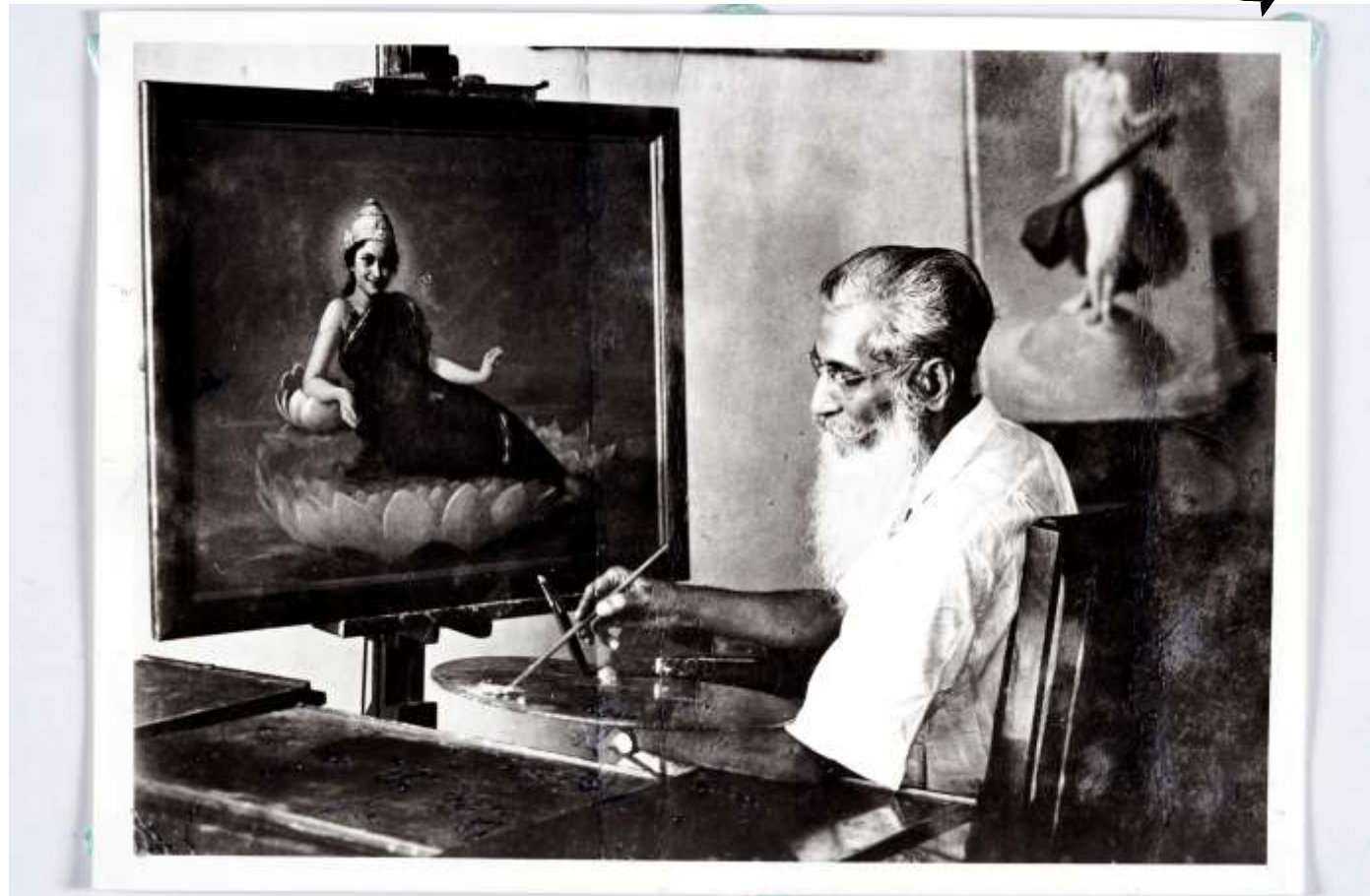
RAJESH DEVRAJ

Mumbai, Maharashtra

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

For research to study the life and work of Baburao Painter—producer, director, and founder of the Maharashtra Film Company. The project will study the evolution of regional cinema in Kolhapur in Maharashtra by situating Baburao's work amidst the literary and visual cultures of his time, tracing his influence on and connections with contemporary artists, thinkers, writers, and political figures. The outcome will be a biography.

Founder of the Maharashtra Film Company Baburao Painter painting Goddess Lakshmi, from the grant made to screenwriter and researcher Rajesh Devraj | Image Credit: National Film Archive of India



ADITI MADDALI

Secunderabad, Telangana

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

For research towards an understanding of labour songs in Telangana, with a focus on *Uyyala Paatalu*. These songs are predominantly sung by women who work in the fields or the informal sector. The project will explore the sociopolitical and cultural relevance of these songs in the present-day context by looking at the subversive histories with the participation of women in the Telangana People's Movement along with their struggles against patriarchal and caste oppression. The outcome will be a film.



Film strip of *Octopussy* (Tamil version), from the grant made to researcher David Farris

“ A matter of discoveries that open out to further discoveries deep into our own culture that we have taken for granted for far too long.. That was what we felt as ‘experts’ sifting through the grant applications trying to evaluate and ‘select’, quite a learning and humbling experience.

Samik Bandyopadhyay
Film and Theatre Scholar and
Critic | Arts Research Evaluation
Panel Member, 2017-18

DAVID FARRIS

Bangalore, Karnataka

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

For a research-based study on the collapse of the infrastructure of celluloid film distribution in India, in the wake of digital distribution. The project aims to capture the dynamic and complex histories across multiple film industries in India, in a rapidly changing environment. The outcome will be an essay and a detailed set of notes on the current film distribution system.



A scene from a Natua Naach performance, from the grant made to researcher and theatre practitioner Rohit Kumar

“ I was pleasantly surprised by the interest shown by IFA in regional language materials that have not been tapped fully in India. Insightful questions from IFA staff have helped me realise how little I know of the area I have chosen to work on. Also, I did not have to jump to any conclusion. I have no words to express the warmth of the grantee orientation, consisting of work, fun, and sharing. It feels great to be part of the team!

V Padma (A Mangai)
Scholar, Theatre Practitioner,
and Grantee | Arts Research



ROHIT KUMAR

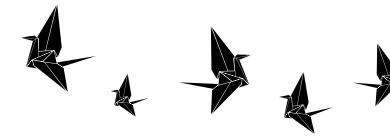
Rohtas, Bihar
Rs 2,82,000 over one year and six months

For research to study the discourse of dissent in the Natua Naach form of Bihar. The project will explore ways in which Dalit folklore takes the form of political expression and resistance, challenging caste and social oppression and hierarchy. It will also look at transformations in the form over the last few years with the advent of technology and modernisation, and the role it plays in contemporary society as a platform for the marginalised. The outcome will be a manuscript for a book.

KP JAYAKUMAR

Kochi, Kerala
Rs 3,87,000 over one year and six months

For research into the colonial visual narratives of the landscape and people in the High Ranges of Kerala in British India. While the project will study how European photographers, ethnographers, and travellers documented the everyday lives of people in the region, it will also critique the colonial gaze. It will examine the ways in which the stereotypical colonial constructions of the 'civilised/uncivilised' binary were foregrounded on physical representations of the natives, who were photographed as staged subjects against exotic backdrops. The outcome will be a photoessay and an exhibition.



BHAGATH SINGH A

Chennai, Tamil Nadu
Rs 4,00,000 over one year and six months

For research into the evolution and development of the music culture of Gaana in Chennai, Tamil Nadu. A popular form of music practised among the marginalised of urban Chennai, Gaana in recent years has become a powerful medium of sociocultural and political expressions. Through extensive documentation of Gaana songs, the lives of its performers, and an in-depth analysis of its content, this project attempts to study this form within the larger context of society, politics, and culture of Chennai in particular and Tamil Nadu in general. The outcome will be a series of essays/articles in Little Magazines in Tamil.

Photograph of a colonial traveller with natives in the High Ranges of Kerala, from the grant made to scholar KP Jayakumar



“My collection and study on photographs during the colonial period had been in my mind for a long time and I faced many hurdles before this concept could materialise. To undertake long journeys and visit many archives—both public and private—was not an easy process. It was at this point of time that I presented my concept to IFA, and to my great relief I received their wholehearted support and encouragement. While my plan was just to write a book based on the colonial photographs, it was IFA that suggested that the exhibition of these photographs would be a fruitful and rewarding endeavour. It was this encouragement and creative freedom that propelled me to go ahead with the project.

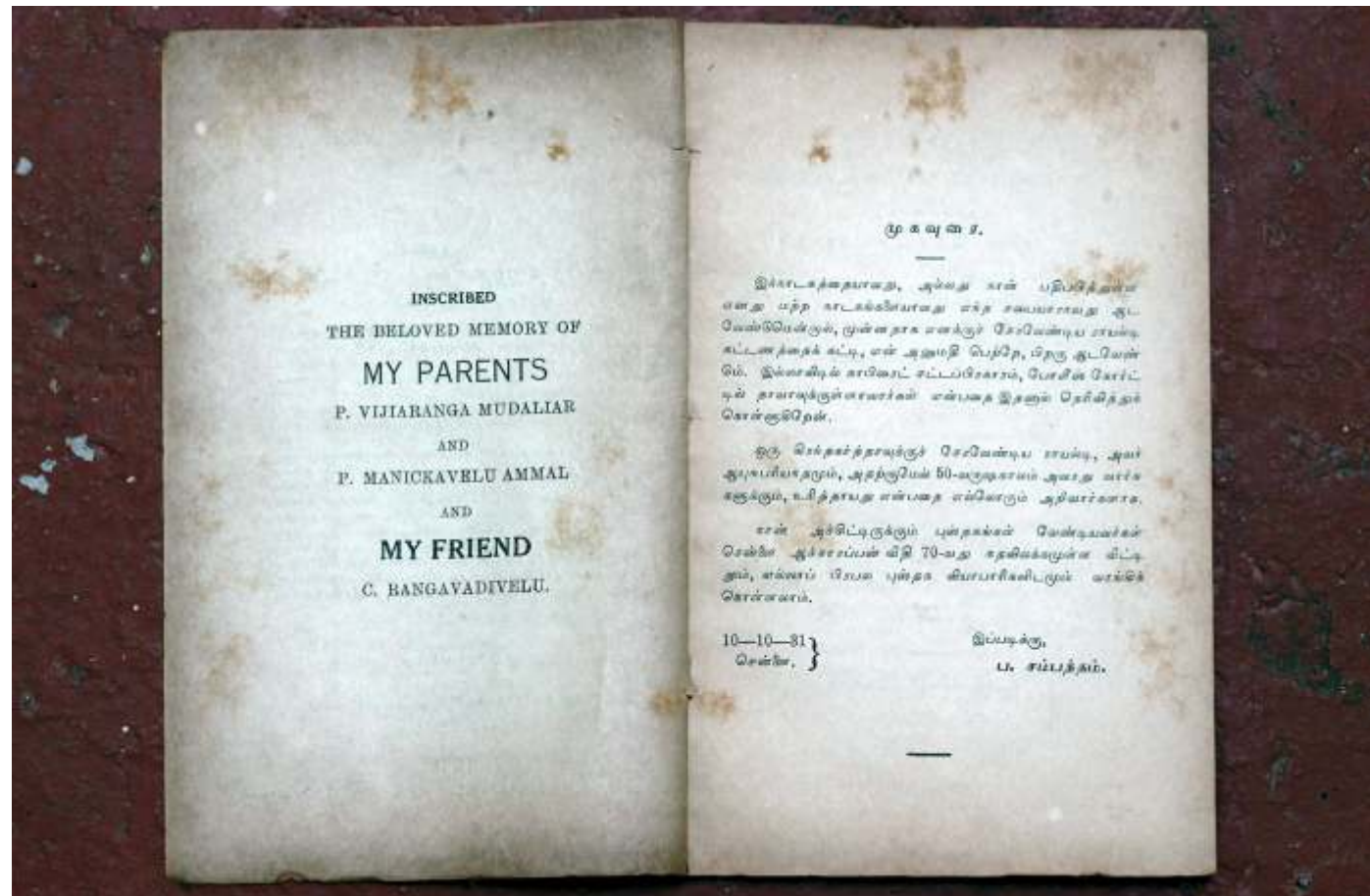
KP Jayakumar
Scholar and Grantee | Arts Research



V PADMA (A MANGAI)
Chennai, Tamil Nadu
Rs 3,45,000 over one year and six months

For research to write a critical history of Tamil theatre during the early 20th century, studying the writings of Pammal Sammadha Mudaliar, who is considered the founder of modern Tamil theatre. The project will critically examine the categorisation of Tamil theatre into ‘rural’ and ‘urban’ forms, highlighting the struggles of theatre practitioners against the backdrop of anti-colonial and the emergent anti-Brahminical movements in the region. The outcome will be a manuscript for a book.

Opening pages of Pammal Sammadha Mudaliar’s play *The Fair Ghost*. (Left) His friend Rangavadivelu performed female roles. (Right) He warns readers about the legal implications of copyright law. From the grant made to theatre person and activist V Padma (A Mangai)



Photograph from Namdapha National Park & Tiger Reserve, Arunachal Pradesh, from the grant made to photographer and academic Sharbendu De



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

For a practice-based study on the lives of the Lisus, an indigenous forest-dwelling community in the Namdapha National Park and Tiger Reserve located on the Indo-Myanmar border of Arunachal Pradesh. Through the use of photography and video, the project will explore alternative aesthetic approaches to the depiction of tribal culture while consciously moving away from exoticised colonial and anthropological visual constructions of tribal communities. Further, it will examine the construction of stereotypes and the politics of representation of marginalised communities. The outcome will be a photography and audio-visual installation with podcasts and videos.

DEEPTI NAVARATNA
Bangalore, Karnataka
Rs 3,52,000 over one year and six months

For research on the Royal Carnatic Orchestra of the Mysore Court which has now evolved into the Mysore Police Band. It will trace the journey of the Orchestra from being considered as ‘exotic’ in 19th-century India to the current perception of it being an ignored ‘relic’ of the British Raj. The project will also examine the ways in which the Band, which was instated to safeguard the ‘culturally pristine form’ of Carnatic music against the backdrop of sociopolitical and cultural transformation in South India, has been excluded from mainstream discourses. The outcome will be a manuscript for a book.



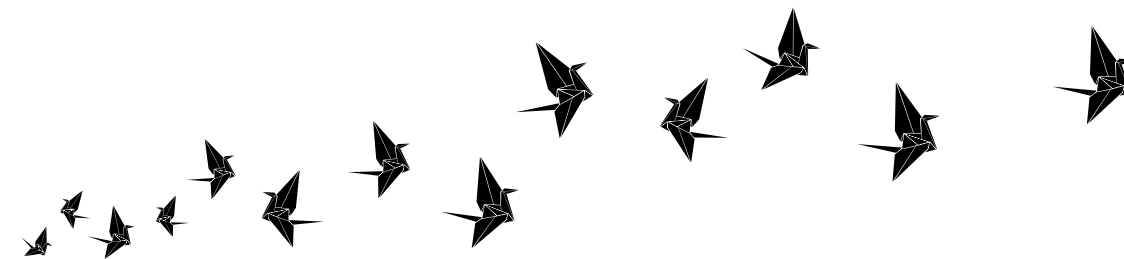
ARTS PRACTICE

The Arts Practice programme received over 300 enquiries this year from different parts of the country and across artistic practices. Thirteen grants were made to projects covering a range of artistic disciplines: theatre, music, photography, sound art, and the graphic novel.

This year saw a significant rise in the number of projects that engage with communities in diverse ways. Some of these projects draw strongly on community knowledge; some have attempted to deal with questions of community identity; and some, after spending considerable time working with the community to create the work, take it back into the community space. While IFA has always been critical of prevailing community-engagement models wherein artists ‘parachute’ into communities to ‘use’ them and their knowledge as resources, forming an unequal collaboration that gives no space for the voice of the community, the projects under the Arts Practice programme offer new paradigms for such engagements.

In addition, some projects focus on gender-based and queer concerns. We observe that more and more artists have been attempting to unravel and work with the complexities and nuances of gender and queerness as a social construct, exploring dynamics of power, patriarchy and political suppression through various mediums of performance.

One of our concerns has been the near lack of proposals in music. Clearly, we had to widen our reach in this field. To address this lacuna we engaged with a panel of experts comprising Vidya Rao, Deepa Ganesh, Anjum Katyal, Madan Gopal Singh, and Ramakant Gundecha (in absentia). Following their recommendations, a video seeking project proposals in music was specially produced and shared with the community through a range of online platforms this year. We are happy to have received over 70 enquiries and proposals in various languages and have made one grant so far, while others are in discussion.



‘Reflective Library’ at *Tales of Chitpur: Local Art Festival*, from the grant made to artist and designer Sumona Chakravarty with collaborators Varshita Khaitan and Nilanjan Das of Hamdasti Collective | Image Credit: Hamdasti Collective

ARTS PRACTICE: GRANTS



Ramblings (working title), a quasi-autobiographical graphic novel, from the grant made to graphic artist and filmmaker Sarbajit Sen

KAVISH SETH
Mumbai, Maharashtra
Rs 4,30,000 over one year

For the creation of a musical instrument named 'Noori'. Exploring new dimensions in instrument design, materiality, and sound, this project aims to create an instrument which is both fretted and non-fretted, string and percussive, with monophonic, polyphonic and microtonal possibilities. The outcome will be two iterations of the instrument, as well as work-in-progress performances and sharing sessions for intimate audiences.

SARBAJIT SEN
Kolkata, West Bengal
Rs 5,00,000 over one year

For the creation of a graphic novel that explores the tumultuous history of the rule of the Left Front in Bengal and its eventual collapse in 2011. The project attempts to understand the formation of the middle-class mindscape during this time and the challenges it faces in the current political context. It aims to analyse multiple marginal voices from the fractures of history, with autobiographical references to the artist's own life. The outcome will be a book.

This grant is made possible with support from Technicolor India Private Limited.



A workshop on gender and sexuality in Ahmedabad, from the grant made to dancer and choreographer Mandeep Singh Raikhy | Image Credit: The Gati Forum

SUMONA CHAKRAVARTY
Kolkata, West Bengal
Rs 6,00,000 over eight months

For a series of workshops and an exhibition in the historic Chitpur locality of old Kolkata, in collaboration with Nilanjan Das and Varshita Khaitan. This is a continuation of the 'Chitpur Local' project designed to reactivate the cultural life of this heritage locality, featuring eight artists in collaboration with residents, businesspersons, artists, craftspeople, the local police, and school students to create multiple cultural experiences, innovative audience engagements, and an online digital archive. The outcome will be workshops and a community exhibition.

MANDEEP SINGH RAIKHY
New Delhi, Delhi
Rs 6,00,000 over one year

For a series of workshops by a dance practitioner in five cities across India, pegged on the performance piece *Queen-Size*. The workshops are aimed at generating conversations around sexuality, desire, and gender activism, raising critical queries about Section 377 of the Indian Penal Code constituted in 1861 that criminalises homosexuality. The outcome will be five such workshops across the country.



Photograph of an Armenian household in Kolkata from the project titled *Hold Nothing Dear* (working title), from the grant made to photographer Alakananda Nag

ALAKANANDA NAG
 Ribandar, Goa
 Rs 5,00,000 over one year



For a photographic and written exploration of the idea of attachment in the minority community of Armenians in Kolkata. Using alternative photographic processes through the use of unique materials, this project seeks to bring the forgotten, near-extinct Armenian community to the forefront of discussions, through a body of research-based work. The outcome will be an exhibition/installation comprising documentary photographs of spaces and objects, negatives in the collections of the families and portraits of family members created using alternative photographic processes, and a draft of a book containing photographs and essays.

This grant is made possible with support from Technicolor India Private Limited.

“ Without the positive and whole-hearted assistance from IFA, my long-cherished dream of writing these chronicles of the changing times as experienced and lived by my generation would have remained incomplete. In addition, the most commendable part that the Foundation enables is the space and liberty it gives to an author/artist.

Sarbajit Sen
 Graphic Artist, Filmmaker,
 and Grantee | Arts Practice



CENTRE FOR STUDIES IN SOCIAL SCIENCES, CALCUTTA (CSSSC)
 Kolkata, West Bengal
 Rs 6,00,000 over seven months
 Principal Investigator: Lakshmi Subramanian

For the creation of a multimedia exhibition, a seminar, and performances centred on the archival collection of music and papers of the Senia Gharana exponent, Pandit Birendra Kishore Roy Chowdhury. The rich collection, comprising the published and unpublished writings of Birendra Kishore, his personal notebooks, music ephemera, and photographs, will enable critical dialogues around music pedagogy, archiving, and engaging with archival materials for musical experimentations.

The seminar also aims to foreground regional perspectives in the understanding and writing of music histories. The outcome will be a seminar, an exhibition, and performances.

This grant is made possible with support from Pirojsha Godrej Foundation.

“ Independent artists like me think twice before we ask for support from other organisations/foundations as it often comes with rules and regulations. But with IFA, I feel very independent and confident and have been able to move beyond the scope of the project.

Ronidkumar Chingangbam (Akhu)
 Lyricist, Singer, and Grantee | Arts Practice



Visitors at the exhibition on the music collection of late musician Birendra Kishore Roy Chowdhury, at the Jadunath Bhavan Museum and Resource Centre, Kolkata. From the grant made to the Centre for Studies in Social Sciences, Calcutta (CSSSC)

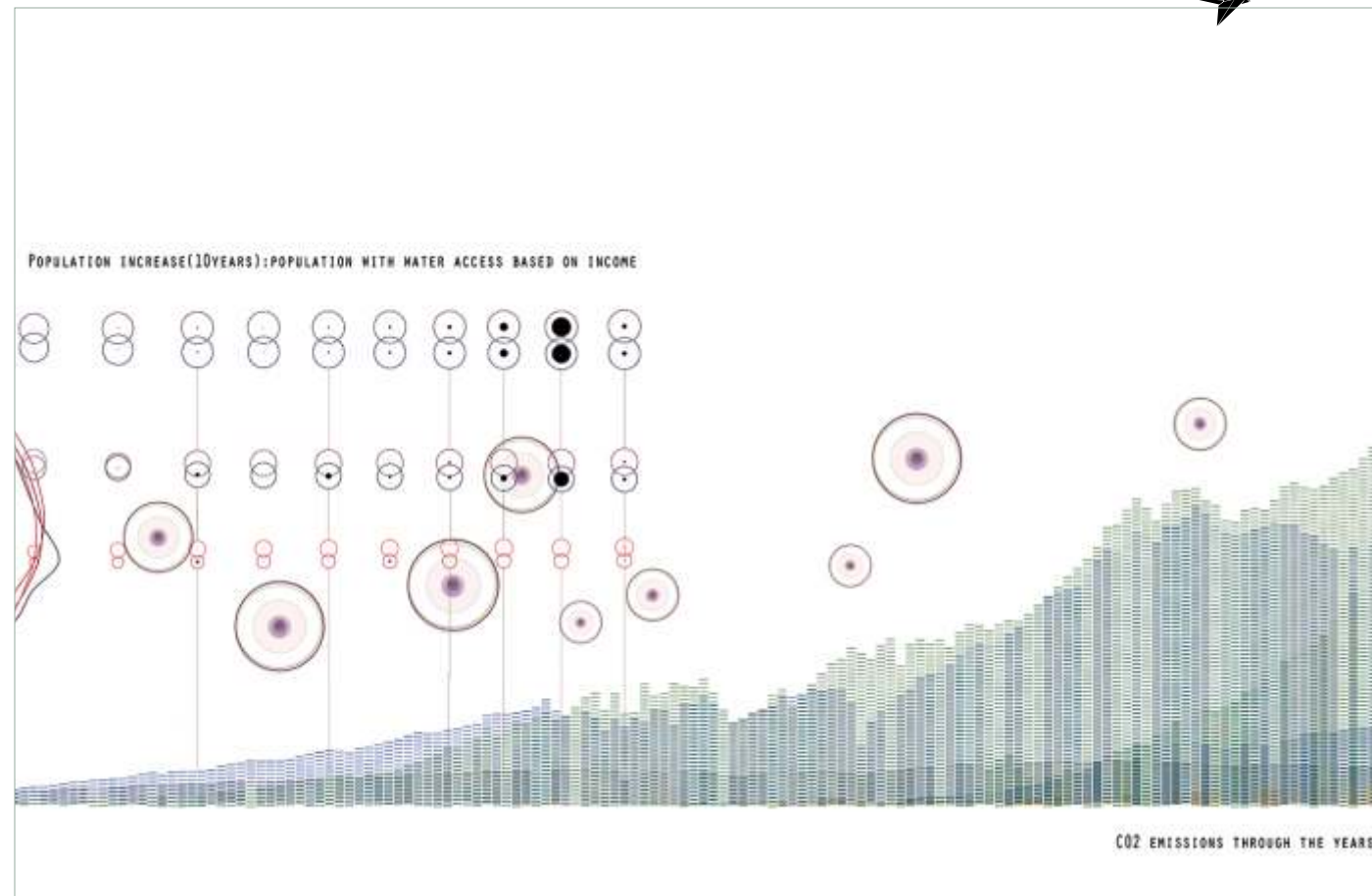


NANDITA KUMAR
 Bardez, Goa
 Rs 5,00,000 over one year

For the creation of a sound installation using information gathered on the usage, wastage, and pollution of water in India. Tentatively titled *Water.org* the work seeks to understand the politics around water resources in India and build awareness about it. The outcome will be an exhibition of the interactive installation and an e-book created from information gathered from multiple sources.

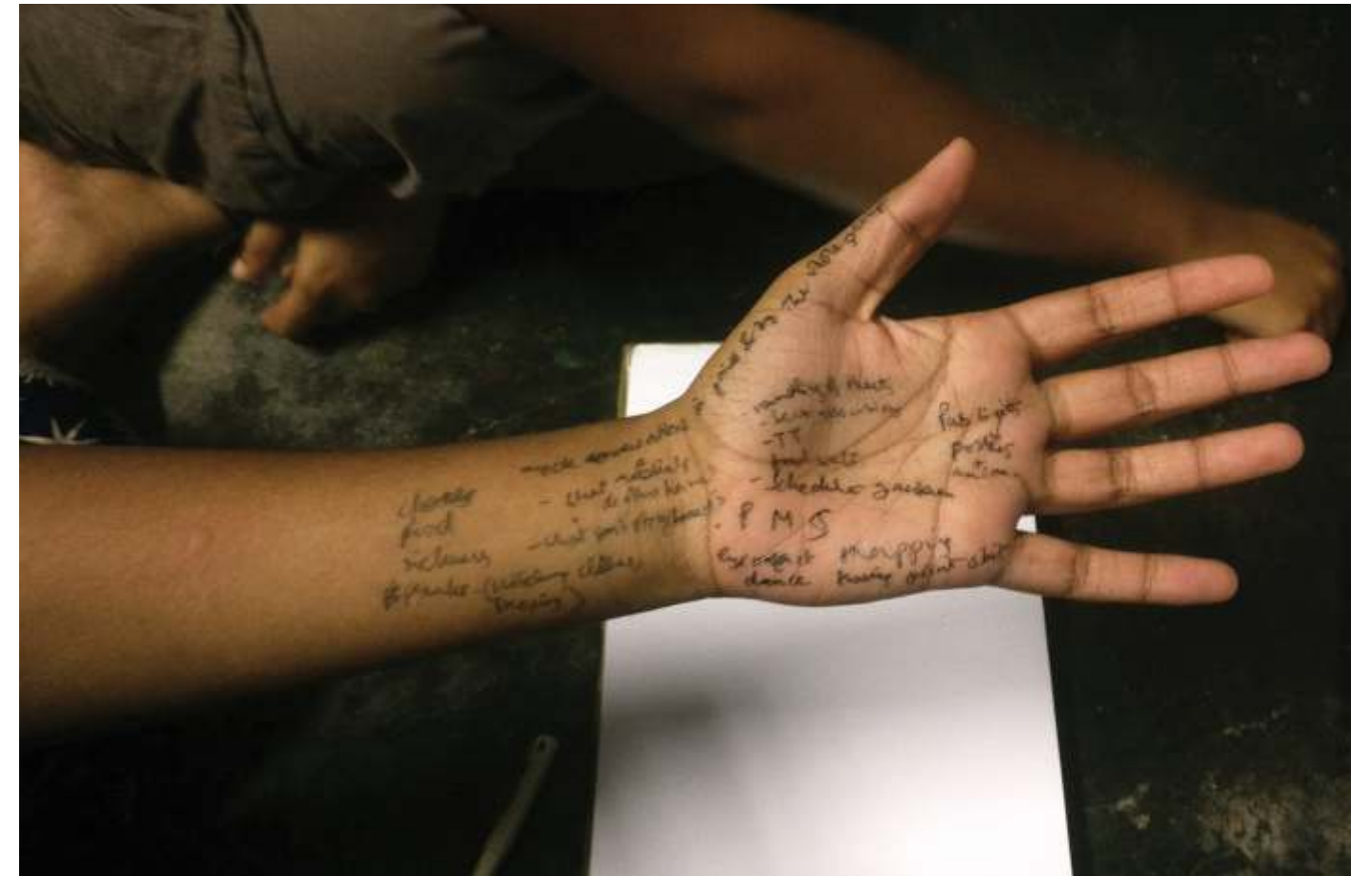
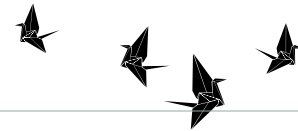


Data visualisation of water for a sound installation titled *Water.org* (working title), from the grant made to new media artist Nandita Kumar



RONIDKUMAR CHINGANGBAM (AKHU)
 Imphal, Manipur
 Rs 5,00,000 over one year and three months

For the creation of a musical performance based on notions of Manipuri identity that are embedded in the literature and folklore of the Meitei community, particularly that of its diaspora spread across Assam, Tripura, and Bangladesh. Through extensive field trips and interviews, the project will explore histories, stories, and songs of the Meitei community and its subsequent migration, to understand the constructions and erasures of identity—both within and outside of Manipur. The performance seeks to generate fresh perspectives on the current sociopolitical landscape of the state. The outcome will be the performances.



A workshop linking journey and identity, from the grant made to media and arts collective Maraa | Image Credit:Varun Kurtkoti

ABUL KALAM AZAD
 Tiruvannamalai, Tamil Nadu
 Rs 2,50,000 over six months

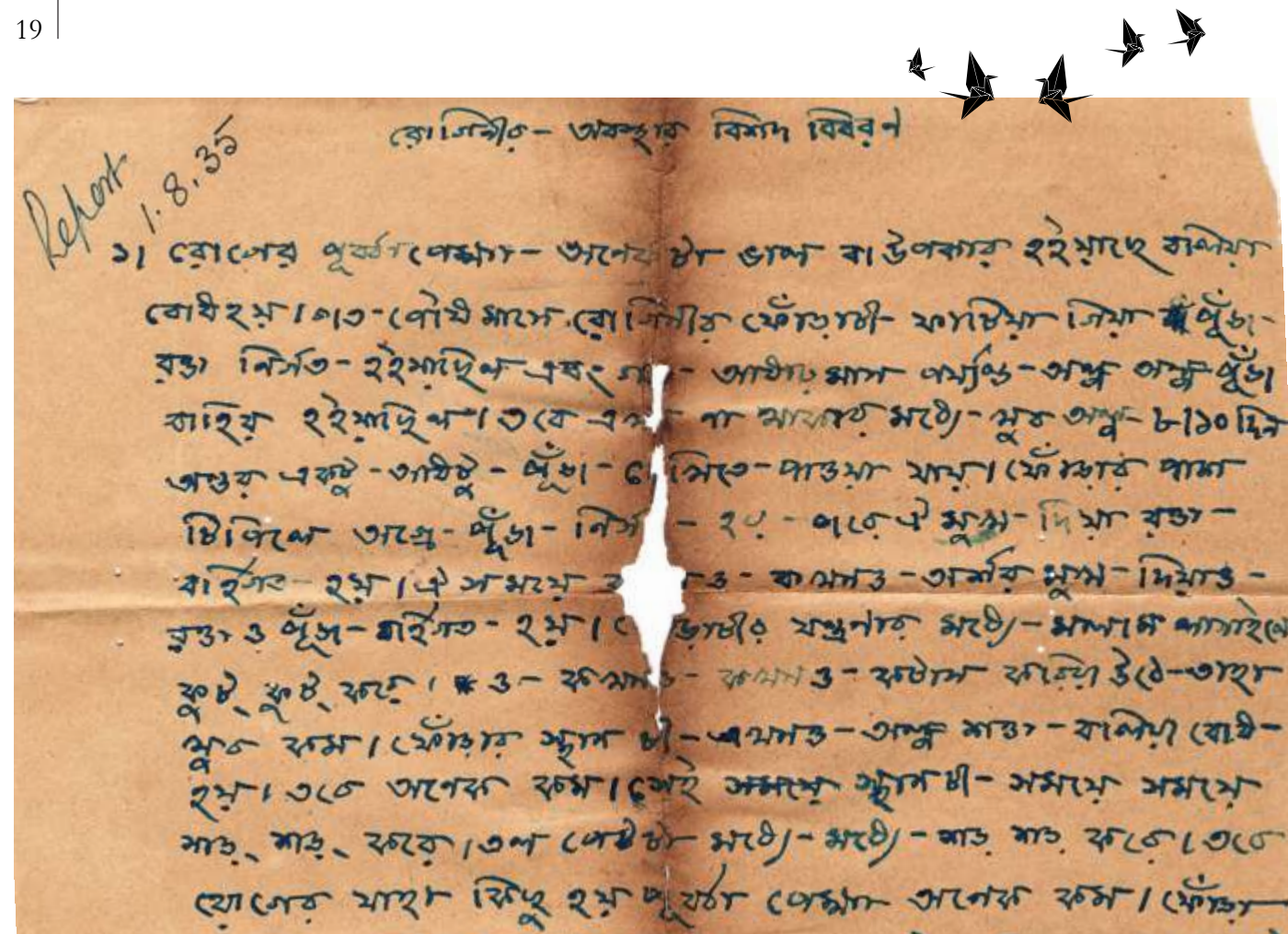
For the dissemination of *Men of Pukar*, an IFA-supported photographic project portraying the people and landscape of Poompuhar. Extending beyond Poompuhar, this project will constitute photo exhibitions in and around the regions of three ancient port cities—Tondi (Tyndis), Muchiri (Muziris), and Korkai—located in present day Kerala and Tamil Nadu. Drawing on descriptions of the inhabitants and terrain of these cities in the ancient Tamil epic *Silappadikaram*, this work seeks to revisit these sites in an attempt to initiate conversations around identity and territory, and rekindle collective social memory. The outcome will be three photo exhibitions and interactive sessions.

MARAA
 Bangalore, Karnataka
 Rs 5,00,000 over four months
 Principal Practitioner: Anish Victor

For a set of workshops and a 30-day reconnaissance train journey undertaken by a group of artists, in an attempt to gather diverse perspectives around identity in India. The journey, which will touch four locations Bangalore–Dhemaji–Srinagar–Perambavoor, will involve performances, performative interactions, and interviews with fellow passengers and the crew of the train. The outcome will be a broad performance structure, based on which the project will be further developed on another train journey.

This grant is made possible with support from Pirojsha Godrej Foundation.





Archival letter describing 'secret diseases' of a 'zenana' by her 'guardian', from the grant made to writer and researcher Barun Chattopadhyay

DEEPA RAJKUMAR
Chennai, Tamil Nadu
Rs 5,00,000 over eight months

For the creation of a collaborative performance work exploring politics around notions of identity of the 'refugee'. Anchored in a doctoral dissertation on Sudanese refugees, the performance will be built on the artists' individual and collective explorations and experiences of marginalisation, exclusion, borders, statist politics, 'refugee-ness' and 'otherness' by seven artists. It seeks to question dominant discourses on the refugee, challenging homogeneity, and aspires to build human connections and inclusion. The work will be scripted, devised, directed, and performed by a collective of seven artists who hail from theatre, movement, literary, and visual arts backgrounds. The outcome will be a series of work-in-progress performances across South India.

BARUN CHATTOPADHYAY
Uttarpara, West Bengal
Rs 5,00,000 over one year and six months

For the creation of an experimental prose-narrative in Bengali, in collaboration with a visual artist. The project tentatively titled *Harilo Shaareer Kachhe Pajama Mohima* ("The Glory of the Pajama Loses to the Sari") attempts to explore the travails of Bengal's first women doctors in the early 19th century. It will study the complex dynamics between these women and the various stakeholders of medical practice at the time—practitioners of traditional medicine, male doctors of modern medicine, and lower caste midwives. The fictional work based on historical narratives will combine text with visual material from various personal collections, libraries, and archives to form a framework for a book. The project will culminate in this book.



Performance of *Shiva*, from the grant made to theatre artist Dayasindhu Sakrepatna | Image Credit: Madhura Srinivas

DAYASINDHU SAKREPATNA
Bangalore, Karnataka
Rs 5,00,000 over eight months

For the creation of a performance-work titled *Shiva* that explores queer identities. Based on personal experiences, it will trace the story of a young poet coming out to his mother, through a series of letters and poems that express fear, conviction, choice, and a deep longing for her acceptance. The performance also seeks to draw on and challenge the tenets of Bharatanatyam and Carnatic music, viewing them from a queer perspective. Imagined as an iterative, creative series of performances, this process seeks to emerge as a platform that will trigger dialogues on alternative identities, relationships, gender, sexuality, masculinity, peer pressure, and mob violence. The outcome will be a series of eight performances across Karnataka.

“The joy of making and travelling with a work like *Queen-Size* has been the conversations it opens up with audiences around the body and its gendered identities, especially in contexts outside of metropolitan cities. We are lucky to have found a partnership with the India Foundation for the Arts to support the process of conceptualising and conducting workshops around gender and sexuality, focusing on the larger implications of performance and its relationship to the realm of activism, in many tier-two cities across the country.

Mandeep Singh Raikhy
Dancer, Choreographer,
and Grantee | Arts Practice

ARTS EDUCATION

In keeping with our commitment to supporting arts-based learning processes that enable the joy of exploration in government school contexts in Karnataka, IFA undertook several engagements this year under its Kali Kalisu ("Learn and Teach") initiative.

No less than 247 Headpersons, Block Resource Persons and Teachers from 241 schools across the state benefitted from three training sessions and block-level professional development workshops. The sessions and workshops addressed fundamental topics such as arts integration, assessment, community collaborations, and multicultural learning experiences.

This year we made the highest-ever number of Arts Education grants: 15, of which eight were to teachers and seven to artists. These projects engage students in a range of year-long arts-integrated experiential and learning sessions in their schools that include writing stories, understanding the principles of geometry as art, creating monologues to record personal narratives, and learning performing art forms such as Lavani, Dollukunita, and Kolata.

Support from Tata AIG equipped us to continue with our support to Hongirana School of Excellence in Sagar, Shivamogga District and Namma Nalanda Vidyapeeth in Kundapur, Udupi District, towards integrating the arts in textbooks.

Overall, these engagements enabled 516 teachers and over 10,000 students from 5,800 families to explore various arts-based learning processes in their classrooms, thus connecting their education to their lived experiences within local cultural contexts.

We conducted two pilot projects this year to create widespread public awareness for arts education. A 13-episode radio series featuring interviews of our grantees was broadcast state-wide on All India Radio (AIR), Dharwad. We also published *Hejjegalu* ("Footsteps"), an annual publication in Kannada co-edited by teachers and grantees Kaladhar S and Sadananda Byndoor, focusing on the impact and reach of Kali Kalisu. *Hejjegalu* has been circulated widely among the State Education Department officials, teachers, and artists, and on social media platforms. A film that captures the spirit and essence of the programme was also launched this year and disseminated widely across the state.

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



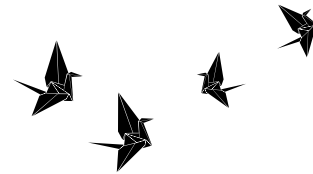
ARTS EDUCATION: GRANTS

MEETA JAIN
Chikkaballapura, Karnataka
Rs 1,50,000 over one year

For a wide-ranging engagement with students of the Government Primary School, Sulthanpet village, Devanahalli Taluk, Chikkaballapura District to explore how the school can become a centre for reflections on local traditions, through activities such as plays, storytelling and performances at the *Kalyani* or sacred pond of the temple. This project, in collaboration with Jayant Gopal, is an extension of Meeta's earlier project titled *Sense of Placeness*, also supported by IFA. The outcome will be an exhibition and a public performance.

RAVICHANDRA D
Raichur, Karnataka
Rs 1,00,000 over one year

For a wide-ranging engagement with students across grades of the Government Higher Primary School, Malkapura, Maski Taluk, Raichur District to explore texts from the school syllabus through an interpretation of folk songs of the region. This engagement will also work towards documentation, a publication, and a folk theatre performance titled *Janapada Sambhrama*. The outcome will be a stage performance at two or three schools in the neighbourhood.



A student interprets texts from the school syllabus through regional folk songs with folk singers, at the Government Higher Primary School, Malkapura, Raichur District, from the grant made to teacher Ravichandra D



A student with her illustration of her experience of the cultivation process, at the Government High School in Pethsirur, Chitapur Taluk, Kalaburgi District, from the grant made to visual arts practitioner Ramagiri Police Patil



RAMAGIRI POLICE PATIL
Kalaburgi, Karnataka
Rs 1,50,000 over one year

“ This project has been instrumental in helping connect children with, and build a good relationship between, the community and school. I am eager to see their interest grow and continue, with a development of skills in language, literature, and reading. Since the programme is so well-structured and child-friendly, it gives children different ways of acquiring language skills while igniting a creative outlook

Gangappa SL
Teacher and Grantee | Arts Education

For a wide-ranging engagement with students from grades one to five of the Government High School in Pethsirur, Chitapur Taluk, Kalaburgi District. These children will be introduced to the cultivation process of tuver dal and will trace its journey from 'seed to market' under the project titled *Togariya Kanaja Kalaburgi* ("Tuver Dal Warehouse of Kalaburgi"). This year-long project will include a series of workshops that will see students visiting farmlands at the various stages of cultivation and illustrating their experiences through drawings and stories. The outcome will be an exhibition.



A student at a reading session on the late Kannada writer Masti Venkatesha Iyengar, at the Government Higher Primary School at Maski, Raichur District, from the grant made to teacher Gundurao Desai



“ This arts-integrated programme has contributed immensely to the children’s ability to concentrate and engage in analytical thinking. There has been significant progress and improvement in the children’s attitude towards learning and attention, with increased cognition and positive emotions. The project has also been successful in widening the students’ horizon and creating awareness, thereby encouraging them to study and assess how the arts are the embodiment of many cultures and histories.

Baby Biradar
Arts Teacher and Grantee | Arts Education

GUNDURAO DESAI
Raichur, Karnataka
Rs 1,00,000 over one year and six months

For a wide-ranging engagement and workshops with seventh grade students of the Government Model Higher Primary School, Maski, Raichur District to introduce them to the short stories of Masti Venkatesha Iyengar and enable them to write their own. The outcome will be a publication.

KOTRESHA B
Raichur, Karnataka
Rs 1,00,000 over one year and six months

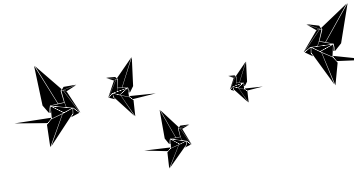
For a series of workshops for sixth, seventh, and eighth grade students from all schools located in Pagada Dinni, Raichur District to introduce them to different styles of journalistic writing. The outcome will be the publishing of four issues of Pencil, a student’s newspaper.

DANDAPPAGOUD I PATIL
Kalaburgi, Karnataka
Rs 1,00,000 over one year and six months

For a series of workshops for eighth grade students of the Government High School, Ankalagi, Kalaburgi District to develop literary arts practices, in order to enable them to document their personal narratives as monologues or *Swagatagalu*. The outcome will be a publication.

JALAJAKSHI KD
Dakshina Kannada, Karnataka
Rs 1,00,000 over one year

For a wide-ranging engagement with sixth grade students of the Government Higher Primary School, Kolcharu, Sullia Taluk, Dakshina Kannada District to explore texts from the school syllabus and interpret them through theatrical performances in Kannada and English. The outcome will be a stage performance at two or three schools in the neighbourhood.



Workshop introducing students from Government Higher Primary School, Pagada Dinni, Raichur District to journalistic writing, from the grant made to Cluster Resource Person Kotresha B



GEETA KH

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

For a wide-ranging engagement with 18 students of the Government Lower Primary School, Yelagudige, Chikkamagalur Taluk, Chikkamagalur District, to introduce them to Kolata and Kasuti Kale—two art forms of the Banjara community. The children will learn to relate and connect these forms with their curriculum subjects, primarily Mathematics and Science. The outcome will be stage performances and an exhibition.



Students explore the public library and their syllabus, at the Government Higher Primary School, Kukkarahalli, Mysore, Mysore District, from the grant made to theatre artist Praveen

**PRAVEEN**

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

For a wide-ranging engagement with eighth grade students of the Government Higher Primary School, Kukkarahalli, Mysore, Mysore District to connect them with the public library. Students will be encouraged to read and discover the library and their syllabus by accessing and exploring the short stories, novels, and poetry by writers listed in the 'Further References' section in their textbooks. They will be encouraged to develop a culture of reading by making the library a familiar and friendly space for gaining knowledge. The outcome will be a series of performances.



Students at a session integrating geometry and craft, at the Government High School, Muchalamba, Bidar District, from the grant made to arts teacher Baby Biradar



ನಮ್ಮ ಶಾಲಾ ಶಿಕ್ಷಕರು ಮತ್ತು ಮಕ್ಕಳು ಒಂದಿಷ್ಟು ಪ್ರಾಯೋಗಿಕ ಚಟುವಟಿಕೆ ನಡೆಸಿದವು. ನಾವು ಅಂದು ಕಲಿತದ್ದಕ್ಕಿಂತ ವೇಗವಾಗಿ ಮಕ್ಕಳು ನಮಗೆ ಮಾಡಿ ತೋರಿಸಿದ್ದು ಖುಷಿ ಕೊಡುವ ಸಂಗತಿ...

It was evident that when our school teachers and children participated in creative activities together, it was always the children who picked up and learned faster and were able to teach us in the process.

Ravichandra D
Teacher and Grantee | Arts Education

BABY BIRADAR
Bidar, Karnataka
Rs 1,00,000 over one year
and six months

For a series of workshops for sixth, seventh, and eighth grade students of Government High School, Muchalamba, Bidar District that integrates geometry and art by using visual art, folk stories, and theatre games. The outcome will be a performance and a publication.

SANKANNAVAR SHANKARAPPA RAMAPPA

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

For a wide-ranging engagement with fifth, sixth, and seventh grade students of the Government Higher Primary School, Mugali, Ron Taluk, Gadag District to learn the original folk songs of Lavani and Geegi Pada, the content of which features subjects such as earth, water, health, freedom fighters, and national leaders. The students will also be encouraged to engage in writing and singing select poems and stories from their textbooks in the style of these folk songs. The outcome will be a series of performances.



Students from tribal communities in the Gokarna-Ankola region document and illustrate their disappearing oral traditions, from the grant made to educator Savita Uday

**SAVITA UDAY**

Honnavar, Karnataka
Rs 1,50,000 over one year and six months

For a series of storytelling sessions for fifth, sixth, and seventh grade students of the Government Primary School in Angadibail, Uttara Kannada District, involving teachers and members of three tribal communities in the Gokarna-Ankola region. The project aims to document and revitalise the disappearing oral traditions of these communities, while creating a deeper and richer learning experience for the students. It will connect their learning in the classroom to their own cultural and social contexts, through the creation of an illustrated storybook, and audio and textual documentation of these traditions. The outcome will be an exhibition in the school.



Students document narratives of nomadism and migration in their community in Alkeri Gauliwada, Uttara Kannada District, from the grant made to teacher Gangappa SL

**CHANDRAPPA SOBATI**

Haveri, Karnataka
Rs 1,50,000 over one year
and six months

For a wide-ranging engagement and workshops with seventh, eighth, and ninth grade students of the Government High School, Hiremanakatti, Haveri District to introduce them to the songs of Dollu Kunita—a popular drum-dance form of Karnataka—and the subsequent use of these songs to explore the texts as part of the school curriculum. The outcome will be a performance.

GANGAPPA SL

Uttara Kannada, Karnataka
Rs 1,00,000 over one year
and six months

For a series of workshops for sixth and seventh grade students of Government Higher Primary School, Alkeri Gauliwada, Uttara Kannada District to develop an appreciation for literary art practices through the documentation of stories of their nomadic Marathi communities. The outcome will be a publication.

MOHAN KUMAR N

Haveri, Karnataka
Rs 1,50,000 over one year
and six months

For a wide-ranging engagement and workshops with fifth, sixth, and seventh grade students of the Government Higher Primary School, Hulasogi, Haveri District to introduce them to Kolata—a popular stick dance form of Karnataka. The outcome will be a series of performances.



ARCHIVAL AND MUSEUM FELLOWSHIPS

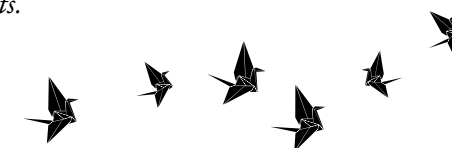
This has been a year of forging new collaborations with a diverse range of academic and cultural institutions as well as scholars, artists, and practitioners across disciplines.

We awarded seven new fellowships in collaboration with three host institutions—two museums and an archive. The Visvesvaraya Industrial and Technology Museum (VITM), Bangalore is a popular science museum in the city with a rich collection of artefacts from various streams of science and technology; the Archaeology Museum in Deccan College, Pune is the third oldest institute in India with eight galleries housing objects from prehistoric times; and the Delhi Visual Archive is a repository of the photographic history of everyday life in Delhi from the 19th and 20th centuries, initiated by the Centre for Community Knowledge (CCK) at Ambedkar University, Delhi.

This year saw the culmination of six fellowships made in the previous year. Priya Sen's multimedia installation at the Archives and Research Center for Ethnomusicology (ARCE), Gurgaon explored a hybrid form of music in the context of migration and indentured labour, while Shubhasree Bhattacharyya's outcome included a web-based exhibition on the songs and sounds of labour. Rongili Biswas' research on the archives of Hemango Biswas resulted in a publication, a film and an exhibition. Supriya Menon's exhibition at the Kerala Museum traced the journey of its founder Madhavan Nayar, as a collector. While Abeer Gupta's exhibition at the Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Bhopal traced the transformation of Ladakh from being the epicentre of Central Asian trade networks to an almost forgotten city today, Rathin Barman's site-specific project in the outdoor gallery space of the museum, devoted to the north-eastern region, recreated imagined spaces of domesticity within the replicas of houses exhibited at the museum.

The highlight of the year was the conference *Old Routes/New Journeys: Critical and Creative Approaches to Making Collections Public* on March 07 and 08, 2018, organised in collaboration with the Goethe-Institut / Max Mueller Bhavan, New Delhi and Ambedkar University, Delhi with support from Tata Trusts and Titan Company Limited. The two-day conference was structured around discussions, artist presentations, and a live performance that explored ways in which materials in archives and museums are re-visited, re-activated and re-imagined to tell multiple narratives. The conference brought together 32 speakers from more than 25 institutions in India.

This initiative is made possible with support from Tata Trusts.



Mother Spindle by sculptor Chemat Dorjey (wood, wool, and papier mache) from the exhibition *Old Routes, New Journeys II*, curated by Abeer Gupta, at the Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Bhopal



ARCHIVAL AND MUSEUM FELLOWSHIPS

In collaboration with the Archaeology Museum, Deccan College, Pune: The Archaeology Museum first began as a 'research museum' for students at Deccan College, Pune, storing objects sourced from excavations and explorations carried out in over a 100 sites in different parts of India by faculty and students of the Archaeology department. These cultural objects included tools, fossils, pottery, terracotta materials, coins, copper and iron objects, and human skeletal remains from prehistoric to medieval times. The museum, which opened its doors to the public in 1940, has housed its large collection of antiquities across eight galleries, each of which is devoted to one of the branches of archaeology.

ALICE AGARWAL
Pune, Maharashtra
Rs 2,00,000 over one year

For curating a series of public events around the museum collections, with the intention of making the museum a social space—one that will encourage people to think, talk, communicate, meet, learn, and enjoy. This will also be supported by a strong online presence. The outcome will include an experiential exploration of some of the museum galleries, a series of interactive events designed for audiences of different age-groups, an exhibition, talks, and an online presence that will aim to create a virtual community.

'Me with some of my friends in Miranda House, Delhi University', early 1950s, from the Gossi Soto Collection, Delhi Visual Archive housed in the Centre for Community Knowledge, Ambedkar University, Delhi



“ We benefitted from the Fellowship as it motivated and pushed us to explore and work in the Assam State Museum and move beyond Western traditions of knowledge grounded in positivism. The project *Museums are Closed at Night* also enabled us to represent how knowledge is gathered and codified as the interrogation of museum practice cannot be separated from the larger terrains of cultural history, theory, and criticism.

Mriganka Madhukaillya / Desire Machine Collective
(Sonal Jain and Mriganka Madhukaillya)
Artists and Fellows | Archival and Museum Fellowships

In collaboration with the Delhi Visual Archive at the Centre for Community Knowledge (CCK), Ambedkar University, Delhi: The Delhi Visual Archive holds more than 4,500 digitised images of everyday life from 19th- and 20th-century Delhi. The photographs have been sourced from personal holdings and amateur photographers in Delhi. The collection goes beyond the popular images of monuments and landmarks, to capture the everyday lives, livelihoods, street life, and festivities in the city. By re-examining the relationship between the visual and the textual it aims to facilitate new kinds of research and creative projects.

BHAVIN SHUKLA
Ahmedabad, Gujarat
Rs 2,00,000 over one year

For research that will explore a middle ground between two dominant discourses of architecture and anthropology. While architecture has always focussed on built structure and monumentality and anthropology on the relationship between material culture and people, this project will explore the role that the built environment has had on shaping peoples' lives. The outcome will include a physical exhibition that will tour two cities and public programmes such as workshops, city walks, lectures, and field trips.

VAIBHAVI KOWSHIK
New Delhi, Delhi
Rs 2,00,000 over one year

For research that will lead to a curated, interactive, virtual exhibition with experiential visual and audio inputs. In addition, the Fellow will create public programmes through the use of memory pods, using an app and the website, aimed to connect different communities and members of families with each other and the Centre for Community Knowledge. The outcome will include a virtual exhibition and the installation of memory pods.

KOYNA TOMAR
New Delhi, Delhi / Aligarh, Uttar Pradesh
Rs 2,00,000 over one year

For research that will lead to a curated, online, visual exhibition which will use various vantage points in the city to explore life around it. The Fellow will also collect metadata for images/collections, which will become an important resource for future projects at the Delhi Visual Archive. The outcome of the project will include a virtual exhibition.

In collaboration with the Visvesvaraya Industrial and Technological Museum (VITM), Bangalore:

The main objective of this landmark museum is to popularise innovations in science and technology through hands-on exhibits, exhibitions and non-formal education extension activities. The VITM is made up of several galleries that house a rich collection of gadgets and artefacts such as communication devices, measuring instruments, sewing machines, engines, locomotives, weights and measures, and optical recorders. Besides showcasing the early discoveries in science and technology, the galleries have been constantly updated to include the advances in areas such as space travel and bio-technology. The museum also houses a Children's Gallery with interactive exhibits.

HANSA THAPLIYAL and JAYACHANDRA VARMA

Bangalore, India

Rs. 2,00,000 over one year

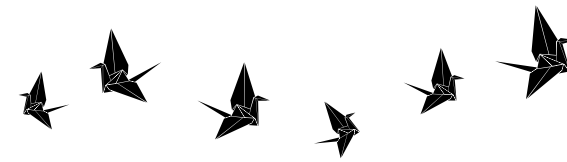
For the creation of a short theatrical performance with young members of the Hyderabad-based theatre-family group Surabhi, that will make visible the scientific processes that are at work in their theatrical productions, especially in their stagecraft. The outcome will include a mini lecture-demonstration production in VITM, Bangalore followed by a workshop led by young members of Surabhi for an audience in Bangalore; and short YouTube videos made with the children about science in their theatre.

PAVAN KUMAR and ANUPAMA GOWDA

Bangalore, India

Rs. 2,00,000 over one year

For exploring a programme titled *The Mystery-Gen Gadgets*, which will constitute the history and technological development of early gadgets. Their study will focus on the design history of these gadgets and the cross-cultural perspectives connected with their design, production, use, and disposal. The outcome will include an exhibition, workshops, and talks that explore the role and future of contemporary gadgets.



“ The IFA community is alive with great talent, enthusiasm, and will to bring to the forefront the importance of art as a medium of reflection, communication, and social change. My association with IFA has provided me the space to explore and connect to inspiring professionals from various fields engaged in using art to address complex issues of our time. My project with IFA and the Centre for Community Knowledge (CCK), Ambedkar University, Delhi, is a small attempt to present the story of the city as the story of its people. It is based on the premise that no single narrative can describe a city.

Bhavin Shukla

Architect, Educator, and Fellow | Archival and Museum Fellowships



Interior view of Visvesvaraya Industrial and Technological Museum (VITM), Bangalore



In collaboration with the Kalakriti Archives, Hyderabad: The Kalakriti Archives—Prshant Lahoti Collection of Maps, the largest and most representative private archive in India today, was instituted to acquire, preserve, and interpret the heritage of world civilisations across cultures and continents. The over-3,000 vintage maps span the 16th and 20th centuries and include every major Indian city, state, and region.

SHIKHA PANDEY

Mumbai, Maharashtra

Rs 2,00,000 over one year

For research on the maps of Hyderabad, commissioned by the Nizam of Hyderabad in 1908 in the aftermath of the devastating floods in the city. These maps were created under the supervision of Leonard Munn, chief inspector of mines under the Nizam regime. The research aims at studying the idea of map-making and cartography on the one hand, and interaction between the map and its user on the other, in an attempt to understand the human experience of maps. The outcome will include a video art installation, a publication, workshops, talks, and events.





THE IFA ARCHIVE

In 2015, IFA completed its twentieth year of grantmaking. To celebrate 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 over 540 projects we have supported over the last 23 years. It will not only reflect our journey as an independent grantmaking organisation but will also become a space for artistic, curatorial, and scholarly interventions in the future.

The second year of the initiative was eventful and productive. We processed 45 grants from the years 2009, 2010, and 2011 through the pre- and post-digitisation stages. Our physical archive is now fully set up in a controlled environment for the long-term storage of archival documents. Abhijit Bhattacharya of the Centre for Studies in Social Sciences, Calcutta (CSSSC) came on board as a consultant for the online archive platform. The online platform for the digital archive is presently in its trial phase.

This year, as a special effort, some of our oldest grant materials—80 grants from 1995 to 2001—were treated for basic physical conservation and processed for long-term storage.

This year, we also re-established contact with many of our early grantees. Some of them sent us more material from their grants, which thereby enriched our collection. Swathi Sukumar, a legal expert from New Delhi specialising in intellectual property law, will advise us on copyright issues around the archival materials. The archivist also visited Saptak Archives; the Archives at CEPT University (formerly the Centre for Environmental Planning and Technology); and the NID (National Institute of Design), all located in Ahmedabad, to understand their copyright policies.

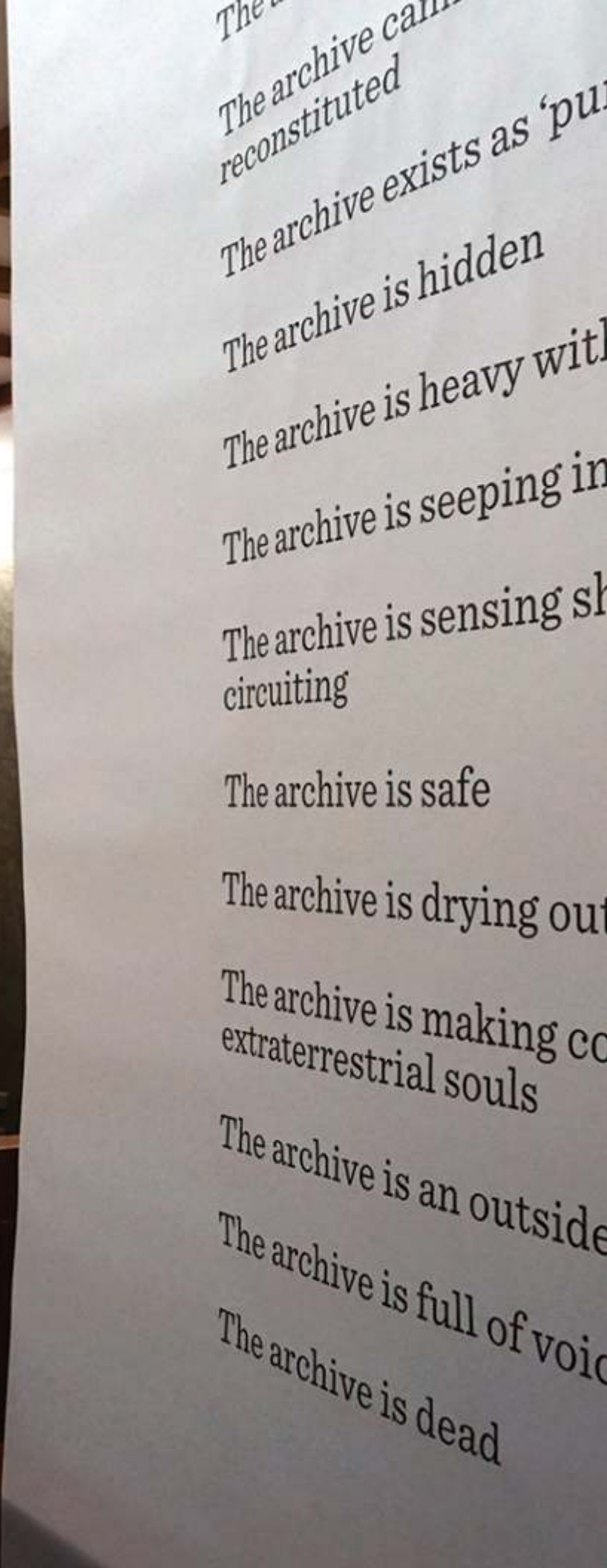
Both the physical and the digital archive will be made accessible to the public in the coming year.

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

“ Many organisations in South Asia have carried out commendable work across centuries in different fields. However, since no heed has been paid to maintaining organisational history, proper documentation and archiving of the same are no longer traceable. It is an amazing experience to see all the documents that IFA has received over last 25 years in different formats gradually being moved into the digital space from cardboard boxes. Soon, the larger community of artists and scholars will be able to access a major source of information along with a detailed history of the journey of India Foundation for the Arts and its programmes, across two decades.

Abhijit Bhattacharya
Documentation Officer, Centre for Studies in Social Sciences, Calcutta (CSSSC)

Seevbalak's Enochamber - a presentation of text, sound, and projections in the Archives and Research Center for Ethnomusicology (ARCE), American Institute of Indian Studies, Gurgaon, from the fellowship made to filmmaker and artist Priya Sen



“ स्मार्ट एक तरह का GPS है। GPS यानी ग्लोबल पोजिशनिंग सिस्टम जिसके ज़रिए अपनी स्थिति का अनुमान लगाया जा सकता है और रास्ता आसान हो जाता है। अब इस जी पी एस में ज़रा-सी तब्दीली कर लें। इसे ग्रुप पोजिशनिंग सिस्टम कह लें। अब यह जो स्मार्ट नाम का जी पी एस है, इसे अपने ग्रुप में स्थापित कर लें तो समूह का रचनात्मक रास्ता तय करना आसान हो जाएगा या हो सकता है। समूह अपने रास्तों, उसकी आसानियों, दुश्चारियों-मुश्किलों और उपलब्धियों का अंदाज़ा लगा सकता है। उसके अनुसार अपनी रणनीति बना सकता है, उस पर अमल कर सकता है।

SMART is a kind of GPS, Global Positioning System, which helps one determine one's location and makes the journey easier. Now, tweak this GPS a little, and call it Group Positioning System. If you install this GPS named SMART for your group, then it becomes or may become easier to construct a creative journey for this group. The group can then determine its own paths, opportunities, challenges, and insights. Based on those, it can come up with a strategy for itself and implement it.

Pravin Shekhar

Theatre Practitioner, Allahabad and SMART Alumnus, Smart on Wheels at Bareilly



A Smart on Wheels session, organised in partnership with Barefoot! Theatre, Jana Natya Manch, and Tadpole Repertory at Barefoot! Theatre, New Delhi in February 2018



SMART

SMART: STRATEGIC MANAGEMENT IN THE ART OF THEATRE

IFA continued its engagement as a managing partner with the Strategic Management in the Art of Theatre (SMART) programme along with Junoon, in collaboration with India Theatre Forum (ITF). For our third edition of the SMART Course this year we decided to hold a series of city-based programmes, titled SMART on Wheels (SOW), to further understand the challenges of theatre communities nationwide as well as spread awareness about next year's course.

This year, the first SOW session was in Patna in August at the Delhi Public School, partnered by the Takshila Education Society, with over 50 participants from over 35 theatre groups, mainly from Patna but also from other parts of Bihar, Madhya Pradesh, and Uttar Pradesh. The second session, in Bareilly in October at Windermere Theatre, partnered by Windermere Theatre and Ranga Vinayak Ranga Mandali, had six theatre groups and 21 participants from Bareilly, Saharanpur and Badaun. The third session, in Mumbai in December at Studio Tamaasha, partnered by Tamaasha Theatre, had five participants from five theatre groups. The fourth was in New Delhi in February 2018 at Barefoot! Theatre, which partnered Jana Natya Manch, and Tadpole Repertory, with 17 participants from eight theatre groups. The fifth was in Pune, also in February, at the Rangadarshan Sabhagruh, partnered by Aasakta Kalamanch, Expression Lab, and Maharashtra Cultural Centre, with 40 participants from 27 theatre groups across Pune, Nashik, and Kolhapur. Various SMART Alumni shared their experiences from the SMART Course at these sessions.

The SMART team gained an in-depth knowledge of the multiple constraints under which the theatre community functions, and was inspired by stories of innovative solutions that they had developed to deal with, on the ground. Much of this knowledge, the team hopes, will go as inputs into the SMART programme.

This was also a difficult year for raising resources for the next SMART Course in 2018-19. With support only from the Goethe-Institut / Max Mueller Bhavan, New Delhi, we decided to terminate or put on hold the expanded SMART Course 2018. We felt the need to develop a more imaginative, practical, less resource-intensive model for SMART that addresses key challenges of theatre groups. The team will meet next year to brainstorm on such possibilities and innovations for SMART, which will determine its future.

*This initiative is made possible with financial support from
Goethe-Institut / Max Mueller Bhavan, New Delhi.*





GRANTEE ORIENTATION

Grantee Orientation sessions were initiated a few years ago in an effort 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 individuals and institutions it supports. The orientation sessions, usually conducted over two days, feature passionate conversations whereby the IFA team shares its work at the Foundation and grantees present their projects and discuss their challenges.

The number of sessions we organise a year for grantee orientations has increased with the increase in the number of grants that we make. For these sessions, we invite grantees from across the four programmes at IFA, which makes for stimulating interactions across programmes on a diverse range of disciplines, genres, themes, and practices in the arts. This year we organised three such sessions: on July 20 and 21, 2017; January 08 and 09, 2018; and March 12 and 13, 2018.

The projects that the grantees discuss at IFA provide a glimpse into the fascinating linguistic, cultural, and social plurality of the field. These meetings help us understand the driving forces behind the stories and narratives that these projects seek to investigate. 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 the marginal and the under-represented.

Grantee Orientation at the IFA Office: From L to R (Back Row) Aditi Maddali, KP Jayakumar, Bhagath Singh A, Bhavin Shukla, Sarbajit Sen, Rajesh Devraj, Ronidkumar Chingangbam (Akhu), and Unnikrishnan K; From L to R: (Front Row) Koyana Tomar, Kotresha B, Baby Biradar, V Padma (A Mangai), Mandeep Singh Raikhy, Vaibhavi Kowshik, and Alakananda Nag



OPEN HOUSE

The IFA Open House sessions 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. At the same time, these sessions build on our attempts to venture into and support relatively unexplored areas in the arts. Thus, the IFA Open House sessions enable us to mark our presence in cities and towns that are under-represented in our grantmaking, which then go on to become our focus areas. These public interactions have helped us build partnerships and networks with artists, scholars, communities, and arts and culture organisations. Several participants at these meetings reach out to us later with project ideas and proposals which we then develop and facilitate.

November 27, 2017

In Kurukshetra at the Savitribai–Jyotiba Phule Library with Programme Executive, Tanveer Ajsi.

February 04, 2018

In Gorakhpur at Abhiyan Theatre Group with Programme Executive, Shubham Roy Choudhury.

February 07, 2018

In Allahabad at North Central Zone Cultural Centre with Programme Executive, Shubham Roy Choudhury.

February 12, 2018

In Agra at Sursadan auditorium, Sanjay Place with Executive Director, Arundhati Ghosh.

Besides these, our Arts Education programme has enabled us to connect with officials of the State Education Department, teachers and artists in the interiors of Karnataka across the districts of Raichur, Chikkamagalur, Uttara Kannada, Ballari, Bidar, Shivamogga, and Haveri.

IFA Open House with actor and researcher Anuradha Mangatram at the Savitribai-Jyotiba Phule Library, Museum, and Research Centre in Kurukshetra | Image Credit: Ashok Lote





GRANT SHOWCASE

IFA organises multiple grant showcases across the country every year to spread awareness about and encourage public engagement with the arts, as well as to raise support for our projects. This year we partnered with various cultural institutions to showcase our grants and projects with over 35 presentations, performances, film screenings, and panel discussions across the country, at venues in Bangalore, Kochi, Goa, Kolkata, New Delhi, Hyderabad, Lucknow, Agra, Mumbai, and Guwahati. Some of the institutions that we partnered with were Lamakaan in Hyderabad; Studio Tamaasha, Mumbai Assembly, and G5A in Mumbai; Assam State Museum in Guwahati, Kerala Museum in Kochi, The People Tree Studio in Goa, and Theatre for Experiments in New Technologies (TENT) in Kolkata. Our audience, besides scholars, researchers and artists, also comprises students, journalists, business professionals, homemakers, philanthropists and many others who share a deep passion for the arts. We also organised a showcase in Singapore in the month of March 2018 to continue our engagement with supporters there.

May 14 & 15, 2017

IFA in collaboration with G5A Foundation for Contemporary Culture organised on May 14 the launch of the book *Witness / Kashmir 1986-2016 / Nine Photographers* edited by the Delhi-based filmmaker and writer Sanjay Kak, which chronicles the history of Kashmir through the work of a remarkable generation of contemporary press photographers in the region. Sanjay Kak and two of the nine photographers, Dar Yasin and Syed Shahriyar, were in conversation with photographer and filmmaker Rafeeq Ellias. On May 15, the book was launched in collaboration with The People Tree Studio, Goa where Sanjay and the two photographers were in conversation with photographer and photo-editor Kaushik Ramaswamy.

May 27, 2017

IFA in collaboration with Studio Tamaasha, Mumbai organised *Searching Cultures—Stories From The Archives*, a presentation by multimedia artist Afrah Shafiq, graphic novelist Vishwajyoti Ghosh, and researcher Sujaan Mukherjee, that brought together their work resulting in exhibitions for the year-long Archival and Museum Fellowship awarded by IFA, in collaboration with the Centre for Studies in Social Sciences, Calcutta (CSSSC).

June 23, 2017

IFA in collaboration with Studio Safdar and Janam organised an evening on Street Theatre in New Delhi. Scholar Deepti Priya Mehrotra recalled stories, memories, and histories of feminist street theatre from the 1970s and 1980s, including readings of excerpts from historic plays from the women's movement that include *Om Swaha* (1979) and *Ahsaas* (1979), along with activist, counsellor, and Saheli member Savita Sharma. Janam provided a succinct narrative of street theatre in New Delhi today. The presentations were followed by readings selected from Janam's plays and performed by their members, including Moloyashree Hashmi.

July 14-16, 2017

IFA was invited to the *South Asia Feminist Regional Convergence* organised by the South Asia Women's Fund (SAWF) where scholar Deepti Priya Mehrotra presented her work on feminist street theatre. The film *Anaarkali of Aarab* was screened, after which Executive Director Arundhati Ghosh moderated a panel on the autonomy of the woman's body.



Photographers Dar Yasin and Syed Shahriyar in conversation with photo-editor Kaushik Ramaswamy at the launch of photo book *Witness / Kashmir 1986-2016 / Nine Photographers* edited by filmmaker and writer Sanjay Kak at The People Tree Studio, Goa | Image Credit: Sultana Zana

July 16 & 17, 2017

IFA in collaboration with *Sanatkada ka Adda* on July 16 organised a screening of *Casting Music*, a film by Ashok Maridas, at Sanatkada, Lucknow. The film seeks to explore the musical tradition of the Savita Samaj, a community in Karnataka, whose contributions to the legacy of the musical instrument Nadaswaram had remained untold. On July 17, the film was screened at the Bhatkhande Music Institute Deemed University in the city.

July 22 & 25, 2017

IFA in collaboration with Studio Tamaasha, Mumbai on July 22 organised *Searching Cultures—Performing Resistance*, with a screening of *Gali*, a film by Samreen Farooqui and Shabani Hassanwalia. The film explores the street subculture of B-boying and Breaking in New Delhi. On July 25, the film was screened in collaboration with Lamakaan in Hyderabad.

August 18, 2017

IFA screened its film titled *Seven Years of Kali Kalisu* at Rangasthala, Rangoli Metro Art Center in Bangalore. The film provides glimpses into our ongoing Arts Education programme (named Kali Kalisu) across government schools in Karnataka.



August 31, 2017

On the occasion of the Board Meeting, we organised *Afterthoughts of the Novel*, presentations by Dhruv Jani, Avik Mukhopadhyay and Madhuj Mukherjee at The Park, Bangalore on ways of looking at literature through the lens of different art forms. Game designer Dhruv shared his experiences of creating the game environment and writing the narrative of *Somewhere*, an interactive fiction set in a mythical city called Kayamgadh in colonial India. Avik and Madhuj shared their processes of writing a graphic novel on *Lubdhak*, a novel in Bengali by Nabarun Bhattacharya, and turning it into a script for a stop-motion short animation film, which was screened.

September 23, 2017

IFA in collaboration with Studio Tamaasha, Mumbai organised *Searching Cultures—Performing The Archive*, a multimedia presentation by Rongili Biswas. In this presentation, she spoke about the collaborative Peace Mission undertaken during the Assam linguistic riots in 1960 by the pioneering individuals of the Assam IPTA (Indian People's Theatre Association), the eminent singer and composer Bhupen Hazarika, and the political activist, poet, singer and composer Hemango Biswas.



Cinematographer and director Avik Mukhopadhyay presents on his stop-motion short film based on the Bengali novel *Lubdhak* by Nabarun Bhattacharya at The Park, Bangalore

**October 26, 2017**

IFA in collaboration with Bangalore International Centre (BIC) organised *Archaeology of Listening Practices in Theatre*, a presentation by sound technician Umashankar Mantravadi which was followed by a discussion with Girish Karnad. Umashankar spoke about his project in 'archaeo-acoustics'—research into the sonic properties of ancient theatre/performance spaces. He spoke about his work at the historic performance sites of Nagarjunakonda in Andhra Pradesh and Vadakkamathan Temple in Kerala. He also demonstrated the working of the acoustic system he has built.

November 12, 2017

IFA and Studio Tamaasha in collaboration with The Mumbai Assembly organised *Three Hearings On the Existence of Snakes In The Human Bloodstream*. This performance by Barefoot! Theatre directed by Shena Gamat, was part of *Searching Cultures*. An adaptation of the eponymous short story by Canadian science-fiction writer James Alan Gardner (1997), the piece engages with divisiveness and the creation of 'otherness' in the human race, in a parallel universe.

November 27, 2017

IFA in collaboration with Des Haryana Magazine organised, at Savitribai–Jyotiba Phule Library in Kurukshetra, a presentation by Bhagwati Prasad on his ongoing project tentatively titled *Auzaron ki Chuppi aur Kolahal* ('The Silence and Clamour of Tools') which comprises a graphic narrative and a series of performances on the untold stories of migrant labourers in New Delhi and their tools. At the same event Anuradha Mangatram also presented her work on how women and Dalit writers transformed the Raagni form in Haryana.

December 08-10, 2017

IFA partnered with Theatre for Experiments in New Technologies (TENT), Kolkata, for the *Little Cinema Film Festival*, to showcase three films: *Casting Music* by Ashok Maridas; *Gali* by Samreen Farooqui and Shabani Hassanwalia; and *Kho Ki Pa Lu* ('Up Down and Sideways') by Anushka Meenakshi and Iswar Srikumar, which captures the musical ethos of a community of rice farmers in the village of Phek in Nagaland as it follows one cycle of rice cultivation and its accompanying songs sung by the farmers.

December 15-17, 2017

IFA partnered with Bengaluru Fantastic, a tech-art festival that took place at the Rangoli Metro Art Center where Afrah Shafiq presented her work *Sultana's Reality*. The festival brought together artists across the cultural, tech and research sectors for three days of diverse programming and public art experiences.

December 19-24, 2017

IFA in collaboration with Assam State Museum, Guwahati organised *Looking At the Tree Again*, an exhibition of photographs on the Konyak Nagas by Zubeni Lotha. Zubeni's photographs reinterpret and critique the Austrian ethnologist Christoph von Fürer-Haimendorf's images of the Konyak Nagas taken in 1936, and explore ways in which the daily life of the tribe can be portrayed and understood today.

January 23, 2018

IFA in collaboration with Nayee Brahmana Sangham Veeravaasaram Mandal organised a screening of *Casting Music* by Ashok Maridas, at the Rice Millers' Association Hall, Veeravaasaram, West Godavari district, Andhra Pradesh.

January 28, 2018

IFA in collaboration with Studio Tamaasha, Mumbai organised a presentation by Zubeni Lotha on her photography project *Looking At the Tree Again*, as part of *Searching Cultures*.



February 02, 2018

IFA in collaboration with the School of Environment and Architecture (SEA), Mumbai organised a presentation by Umashankar Mantravadi on his research in ‘archaeo-acoustics’, followed by a conversation with his collaborator, the curator and writer Nida Ghouse.

February 05, 08 & 12, 2018

Playwright and director Abhishek Majumdar staged *Muktidham*, an Indian Ensemble production, based on the conflict between Buddhism and Hinduism in the eighth century, at the Diksha Bhawan, Deen Dayal Upadhyay University in Gorakhpur on February 05, at the North Central Cultural Centre in Allahabad on February 08, and the Sursadan auditorium in Agra on February 12.

February 19, 2018

On the occasion of the Board Meeting, we organised *Eyes of the Present*, a presentation by photographers Soumya Sankar Bose and Abul Kalam Azad at The Park, Bangalore. Soumya Sankar Bose presented *Let's Sing an Old Song*, a photo-series on Jatra artistes and their changing lives; and photographer Abul Kalam Azad presented his photographs, drawing on descriptions of the landscape and inhabitants of Poompuhar or Pukar in Tamil Nadu, from the ancient Sangam-era epic *Silappadikaram* (‘Story of the Anklet’) by the prince-turned-poet Illango Adigal.

Photographers Abul Kalam Azad and Soumya Sankar Bose at *Eyes of the Present*, a presentation of their projects at The Park, Bangalore



February 25, 2018

IFA organised a presentation *The Goddess and Her Lieutenant* by graphic artist and researcher Sarita Sundar on her research on the Poothan Thira ritual performance of North Kerala, at Studio Safdar, New Delhi. The Poothan Thira is traditionally performed during Velas or Poorams—festivals associated with temples, which also act as contact zones where cultures meet and clash.

March 03 & 05, 2018

IFA organised a presentation at Harkat Studios, Mumbai, by Avik Mukhopadhyay and Madhuja Mukherjee who shared their animation film and graphic novel based on *Lubdhak*. Avik and Madhuja also presented their film and graphic novel on March 05, in collaboration with The People Tree Design Studio in Goa, along with game designer Dhruv Jani who presented *Somewhere*.

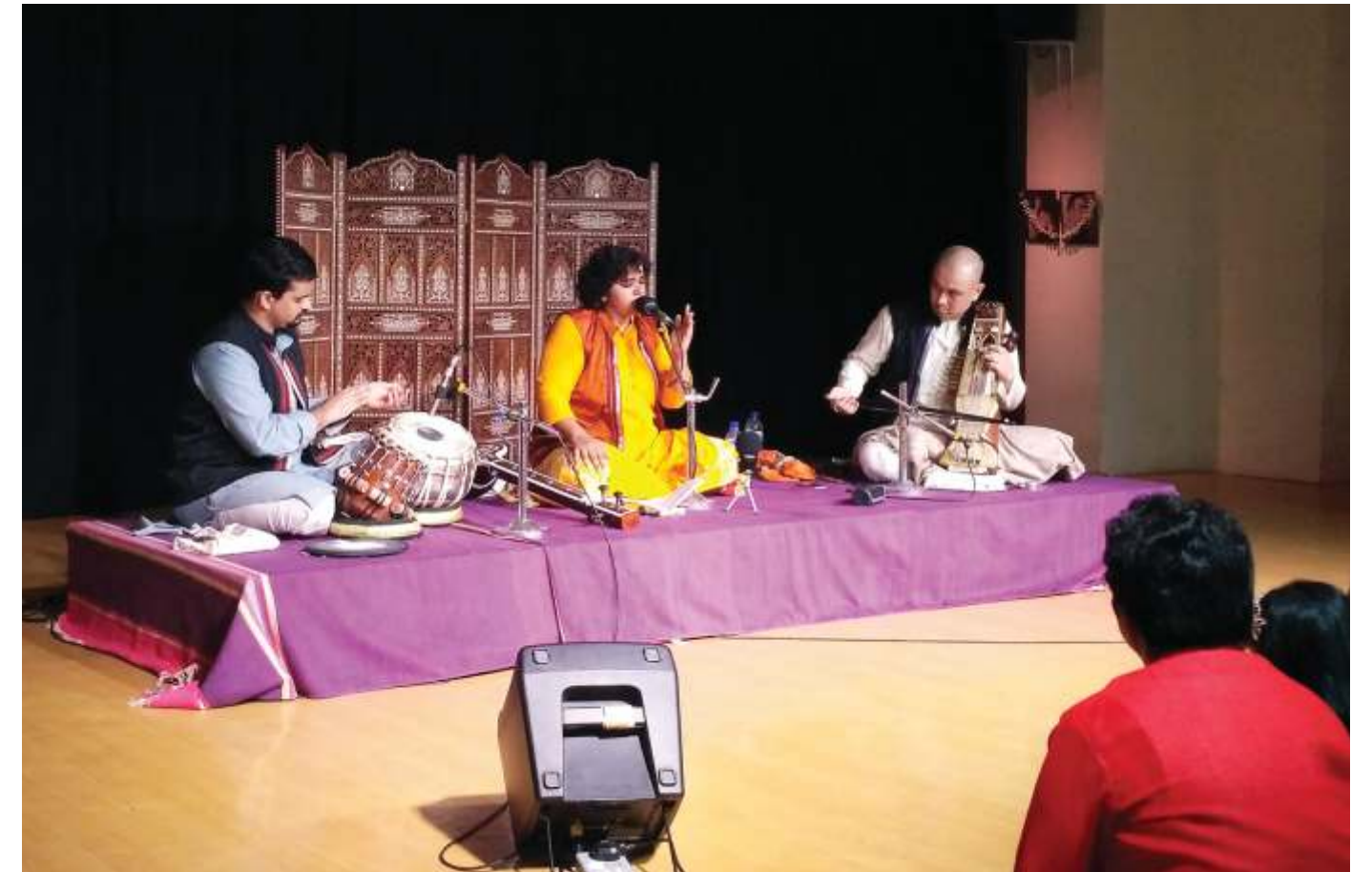
March 11 & 12, 2018

IFA organised a presentation and performance by musician, educator, and composer Shruthi Vishwanath titled *Vithu Mazha—Songs of the Women Warikari Poets*, accompanied by Shruteendra Katagade on the tabla and Yuji Nakagawa on the sarangi, at The Temple of Fine Arts (TFA) Singapore on March 11, followed by another performance in Singapore at the Global Indian International School on March 12.

Some of these Grant Showcases have been made possible with support from South Asia Women's Fund, Titan Company Limited, Citi India, and Technicolor India Private Limited.



A performance of *Vithu Mazha—Songs of the Women Warikari Poets* by musician and composer Shruthi Vishwanath, with Shruteendra Katagade on the tabla and Yuji Nakagawa on the sarangi, in Singapore





MAATHUKATHE

Our initiative titled *MaathuKathe* (“Conversations”) launched in May 2013 has grown in popularity over the years. We were able to organise 11 *MaathuKathe* sessions this year ranging from music concerts, performances, and film screenings to presentations, book readings, and informal conversations. By opening up our office to artists and varied audiences to come together we have turned it into a vibrant space; at the same time these sessions have helped us connect with the larger arts and cultural community. We are also working on strategies to build an audience base for these evenings to ensure and generate consistent and regular attendance, interest, and support for all events.

April 28, 2017

Publisher and writer Naveen Kishore shared vignettes from his literary work *First into a murmur; Then into a song: Writing Resistance*, which was followed by a discussion with Executive Director, Arundhati Ghosh, about his journey with Seagull Books.

May 11, 2017

By2Blues, a band comprising Ananth Menon, Vasudev Prabhu, and Joe Anthony, performed classic blues and blues-rock in their own inimitable style to a packed audience.

June 23, 2017

Theatre practitioner and writer Anuja Ghosalkar presented a performance *The Reading Room*. During the performance, audience members read from letters—some curated, and others from their personal collections.

Publisher and writer Naveen Kishore talks about his journey in the world of the arts in India, his association with Seagull Books and the Seagull Foundation at the IFA Office, Bangalore



July 27, 2017

We screened Nandit Desai’s *Gwalior: A Journey of Indian Music*, a film on the Gwalior Gharana of Hindustani classical music. The film captures nuances of the tradition through interviews, archival footage, and music.

August 01, 2017

Theatre artist Maya Krishna Rao shared her journey in theatre and education, and the relationship between the two. She also shared her practices of theatre-making, teaching, and drama-in-education, and the ways in which they have influenced one another.

September 27, 2017

We screened Basav Biradar’s *Before the Third Bell*, a documentary on contemporary theatre-making in India, which seeks to provide a peek into the world of theatre using the example of the creative processes of *Muktidham*, a play written and directed by Abhishek Majumdar, and supported by IFA.



Theatre artist Maya Krishna Rao talks about her journey with theatre and education at the IFA Office, Bangalore

October 12, 2017

Palestine Solidarity Committee, India and Indian Writers’ Forum presented *Dissent and Solidarity: From Palestine to India*, where activists Maren Mantovani and Shiv Sundar shared experiences and modalities of resistance, looking at connections between India and Palestine. They also stressed on the need to foster dialogues between progressive Indian and Palestinian voices, in order to build lasting and enriching solidarities.

November 06, 2017

Professor of Communications and Cultural Economy at Monash University, Australia, Justin O’Connor spoke about cities, music, and ruins in Manchester of the 1970s and present-day Shanghai, China.

November 09, 2017

Entrepreneur K Vaitheeswaran and Communications specialist Melissa Arulappan took part in a discussion, moderated by Executive Director, Arundhati Ghosh, on various notions around ‘failure’ in our everyday lives. While Vaitheeswaran read from his book *Failing to Succeed* that narrates the tumultuous story of his success and failure as the head of India’s first online retail company, Melissa spoke about failure in relation to her stint in sports and her eventual career in the corporate sector.

November 27, 2017

We screened Wanphrang K Diengdoh’s *Because We did Not Choose*, a film on the participation of indigenous labour from North East India in the First World War and its impact. The film was brought alive through poetry, interviews, and speeches.

December 07, 2017

Poet, writer and Tibetan activist Tenzin Tsundue gave a talk on ‘Writing and Resistance’, which highlighted why resistance is driven by the act of writing and how it fuels an intellectual inquiry. He shared his experience as a poet and activist in the Tibetan freedom struggle.



RESOURCE MOBILISATION AND OUTREACH

The Resource Mobilisation and Outreach Team worked with a diverse range of donors and partners across our various programmes, projects, and initiatives this year. Its primary focus was on continuing to strengthen long-term funding for programmes and to secure the Corpus Fund at IFA. The team was able to raise a total of Rs 175.06 lakh through its efforts.

Our fundraising initiative that began in November 2015, *Catalyst—Arts, An Inspiration for Excellence*, which brings accomplished artists to talk about their pursuit of excellence in their practice at corporate-house venues has been well-received. We continued to work with our partners Biocon Limited, Titan Company Limited, Sasken Technologies Limited, and Centum Electronics Limited in organising sessions with artists Jitish Kallat, Atul Dodiya, Sanjna Kapoor, Benjamin Gilani, and Astad Deboo.

This year the team offered our corporate partners in Bangalore a range of customised arts-based creative engagements wherein we brought unique arts experiences to their spaces. We organised a theatre workshop by Kirtana Kumar and a talk by dancer Malavika Sarukkai at Tata Coffee Limited for their employees during their Annual Business Plan Meet. A workshop on the creation and use of the pinhole camera for the design team at Titan Company Limited was also conducted at their campus. Theatre actor and director Sharanya Ramprakash talked about her work and engagement with gender on the occasion of International Women's Day at Biocon Limited. *Bombay Jazz*, a performance featuring jazz and theatre, was organised for the Young Presidents' Organization (YPO) in Bangalore. Apart from this we also organised, for a donor at their residence, a *mehfil* of Hindustani music with Shri Koushik Aithal, and Ustaad Sakhawat Hussain Khan and his troupe of the Rampur Gharana.

We undertook a project commissioned by Eicher Motors Limited for their motorcycle brand Royal Enfield, titled *The Highway Star*, for which photographer Ronny Sen photographed highways across India. Our other major achievement was to publish a book titled *Painters, Poets, Performers—The Patuas of Bengal* commissioned by Infosys Foundation.

One of the highlights of our fundraising from institutional donors was support from Citi India for the Arts Education programme (2017-2018) and the next edition of Project 560 (2018–2019). We continued our engagements with the Tata Trusts for the Archival and Museum Fellowships initiative (2015-2018); Titan Company Limited for the Arts Research programme (2017-2021); and the Lohia Foundation for The IFA Archive (2016-2020). Other significant partners included Tata AIG, Pirojsha Godrej Foundation, and Technicolor India Private Limited. The SMART on Wheels engagements were supported by Goethe-Institut / Max Mueller Bhavan, New Delhi.

Our individual donors continue to be an important source of support and encouragement. This year we launched a rearticulated *Friends of IFA* package in order to rejuvenate this initiative. Individuals who would like to join this circle of fellow arts enthusiasts and patrons can now do so by contributing from Rs 5,000 onwards, which will go directly towards supporting our grant programmes. We are happy to report that we ended the year with 104 *Donor Patrons* and that our *Friends of IFA Circle* has grown to over 400.



The Highway Star, a commissioned project with photographer Ronny Sen for Royal Enfield, to visually construct the idea of the Indian Highways from the perspective of a 'cruiser'

“ There are very few organisations which meaningfully engage in the practice, research, and education of the arts and culture and which also passionately drive this [interest], not just in India but in many parts of the world. While the world of CSR (Corporate Social Responsibility) lends itself easily to many areas, Titan has been privileged to support IFA in this endeavour over many years. It has not only benefitted our community but there has also been many a learning for the company as well. We wish IFA good luck in going forward.

NE Sridhar
Head, Corporate Sustainability,
Titan Company Limited and CSR Partner

The team has also focussed its efforts on building a strong financial base for the Foundation by inviting donations to the Corpus Fund. This year we received Rs 1 lakh from Nandita Palchoudhuri, Rs 1 lakh from MV Subbiah, and Rs 20,000 from RK Jalan towards the Fund. We are grateful to our *Donor Patrons* and *Friends of IFA* who place faith in our work each year and we look forward to their continued support.

In the area of communication and public relations, we have made efforts to generate accessible and engaging communication materials across our work. The team shared diverse campaigns in order to create awareness, attract proposals, and ensure a pan-India visibility for our programmes and projects. We would like to increase our regional and linguistic reach in the coming year and continue to engage with audiences across our various platforms with accessible and dynamic communication strategies.

Report on the Financial Statements

We have audited the accompanying Financial Statements of **India Foundation for the Arts** as at 31st March, 2018, 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 Foundation's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of the accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In our opinion and to the best of our information and according to the explanations given to us, the Financial Statements give the information required 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, 2018; 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)



(V Rajaraman)
Partner (M. No. 2705)

Place: New Delhi | Dated: September 06, 2018



STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2018

PARTICULARS	AS AT 31.03.2018(₹)	AS AT 31.03.2017(₹)
SOURCES OF FUNDS		
GENERAL CORPUS FUND	20,16,07,065	
ACCUMULATED DEFICIT	(7,52,74,054)	12,63,33,011
SIR RATAN TATA TRUST		13,27,50,135
(a) CORPUS FUND		
Opening balance	67,82,605	
Add: Interest accrued for the year	5,43,059	
Less: Expenditure during the year	4,87,300	68,38,364
(b) ARCHIVAL & MUSEUM FELLOWSHIP GRANT		67,82,605
Opening balance	9,66,136	
Add: Contribution received during the year	34,02,000	
Add: Interest accrued for the year	1,87,492	
Less: Expenditure during the year	29,90,220	15,65,408
PERFORMING ARTS FUND		9,66,136
Opening balance	2,67,64,014	
Add: Interest accrued for the year	1,35,752	
Less: Expenditure during the year	3,80,000	2,65,19,766
TATA STEEL LIMITED		2,67,64,014
Opening balance	65,000	
Less: Expenditure during the year	65,000	-
TATA AIG INSURANCE COMPANY LIMITED		65,000
Opening balance	4,71,908	
Less: Expenditure during the year	4,71,908	-
TITAN COMPANY LIMITED		4,71,908
(a) PROGRAMME SUPPORT		
Opening balance	18,76,797	
Less: Expenditure during the year	15,75,661	3,01,136
(b) ARTS RESEARCH		18,76,797
Opening balance	33,68,000	
Add: Contribution received during the year	27,00,000	
Less: Expenditure during the year	28,34,817	32,33,183
CITIBANK N.A. (Arts Education and Project 560)		33,68,000
Opening balance	1,86,781	
Add: Contribution received during the year	83,80,000	
Less: Expenditure during the year	43,80,277	41,86,504
LOHIA FOUNDATION		1,86,781
Opening balance	13,16,898	
Add: Contribution received during the year	14,98,519	
Less: Expenditure during the year	24,03,376	4,12,041
CAPITAL ASSET FUND		13,16,898
	4,74,48,531	4,72,39,865
TOTAL	21,68,37,944	22,17,88,139
APPLICATION OF FUNDS		
FIXED ASSETS (Written-down value)	4,74,48,531	4,72,39,865
INVESTMENTS (AT COST) [Note (B)(1)]	15,06,30,167	16,26,42,777
CURRENT ASSETS (NET)		
Current assets	2,26,28,588	
Less: Current liabilities	38,69,342	1,87,59,246
TOTAL	21,68,37,944	22,17,88,139

Significant Accounting Policies and Notes to the Accounts for the year 2017-18

A. Accounting Policies

- Expenditure and Income are recognised on accrual basis.
- (a) Grants, obtained by the Foundation, to the extent utilised for revenue purposes, are taken as income.
(b) Grants, disbursed by the Foundation, are treated as expense and unutilised grants, when received back, are treated as income.
(c) Assets acquired, are treated as expenditure as these are met out of the current year's income and the assets so acquired are shown notionally as fixed assets at cost less depreciation (straight line under the Companies Act) by contra credit to a Capital Asset Fund.
(d) Since the entire cost of fixed assets, is met out of revenue, depreciation is not charged to income and expenditure account separately.
(e) Asset disposed off or written off, are deleted both from the gross fixed asset and the corresponding Capital Asset Fund Account.
(f) Unspent monies collected for the theatre workshop training programme (SMART programme) and for Catalyst programme are carried forward under the 'liability' head to be spent during the next year.
- Income accrued from investment of dedicated grant funds or where the grant received are required to be kept invested, is credited to the respective grant funds.
- (a) Investments are shown at cost. The diminution in the value of investments, if any, is intended to be accounted for at the time of disposal, since in the normal course, the investments are intended to be held till maturity for a long-term. However, if, in the opinion of the management, the diminution in value is likely to be permanent, the same is provided for.
(b) Income from mutual funds (growth schemes) are accounted for at the time of redemption. If such investments are shifted from one fund to another, the income earned thereon but that time is accounted for in proportion to the duration of time the investment was held by the respective funds.

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2018

PARTICULARS	CURRENT YEAR(₹)	PREVIOUS YEAR(₹)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES [Note (B)(4)]	1,67,33,447	2,01,38,218
DONATIONS, SUBSCRIPTION, EVENTS & ARTS SUPPORT	54,86,518	32,86,880
INTEREST ON INVESTMENT OF CORPUS FUND [Note (B)(2)]	1,59,67,748	1,09,68,517
REFUND OF GRANTS DISBURSED UNUTILISED	14,602	1,13,823
PROGRAMME SUPPORT RECEIPT NOT REFUNDABLE	33,12,481	-
MISCELLANEOUS INCOME	4,93,723	1,52,746
TOTAL	4,20,08,519	3,46,60,184
EXPENDITURE		
PROGRAMMES [Note (B)(4)]		
Arts Research	39,48,500	39,02,800
Arts Practice	51,74,800	47,31,616
Arts Education	43,80,277	36,67,219
Archival & Museum Fellowship	29,90,220	18,01,881
IFA Archive	24,03,376	26,17,134
SMART Programme	4,99,639	46,81,348
Project 560	-	1,42,765
Fellowship	-	90,182
PROGRAMME SUPPORT COSTS		
Grantee Evaluation & Monitoring - Titan Funded	11,51,817	23,649
Grantee Monitoring - Tata Steel Ltd	25,000	-
Grantee Presentation - Titan Funded	7,37,200	6,25,138
Arts Education - Titan Funded	2,54,070	5,06,782
Arts Education - Tata-AIG Funded	4,71,908	5,28,092
Grantee Orientation costs	3,19,056	5,25,773
Grantee Evaluation & Monitoring	3,58,686	5,54,124
Grantee Showcase	16,74,593	8,26,062
Dissemination of Programmes	9,03,486	6,06,905
AMF Conference Expenses - Titan Funded	5,03,691	-
Catalyst Programme	6,45,249	25,30,210
Programme staff support cost	80,00,392	80,79,981
Other programme cost	10,28,755	10,58,624
	3,54,70,715	3,75,00,285
Less: Programme expenditure met out of own funds	1,87,37,268	1,73,62,067
	1,67,33,447	2,01,38,218
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	1,87,37,268	1,73,62,067
OPERATING EXPENSES	96,39,161	84,59,741
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	4,52,910	5,88,413
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	28,04,879	14,16,313
FIXED ASSETS ACQUIRED	2,77,979	1,00,289
TOTAL	4,86,45,644	4,80,65,041
EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(66,37,125)	(1,34,04,857)
ACCUMULATED SURPLUS (DEFICIT) FOR THE YEAR ENDED MARCH 31, 2018		
ACCUMULATED DEFICIT : Opening balance	(6,85,36,929)	(5,51,32,072)
ADD: EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(66,37,125)	(1,34,04,857)
ADD: TRANSFER TO GENERAL CORPUS FUND DURING THE YEAR	(1,00,000)	-
ACCUMULATED DEFICIT : Closing balance	(7,52,74,054)	(6,85,36,929)

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

B. Notes

- Differences between fund balances and the respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the fund having surplus investments.
- Interest on investments include a sum of Rs 66,40,699 (Previous year Rs 30,28,940), being profit on redemption of mutual fund investments.
- Certain companies have contributed a sum of Rs 110.80 lakh (Previous year Rs 72.22 lakh) towards discharge of their responsibility under Corporate Social Responsibility to be discharged through the agency of India Foundation for the Arts. Out of the above sum, an amount of Rs 72,15,094 (Previous year Rs 62,16,465) has been spent by IFA and are included under the head 'Programme Expenditure' which also include the cost of a portion of establishment.
- The expenditure includes Rs 1,67,33,447 (Previous year Rs 2,01,38,218) met out of various grants.
- Grants committed and installments pending disbursement out of previously sanctioned grants is Rs 75,15,000 (Previous Year Rs 65,02,100).
- Previous year's figures have been regrouped where necessary.

DONORS



We acknowledge with gratitude the support of:

Citi India
Eicher Motors Limited
Infosys Foundation
Lohia Foundation
Pirojsha Godrej Foundation
Sir Ratan Tata Trust
South Asia Women's Fund
Tata AIG General Insurance Co Limited
Tata Coffee Limited
Tata Steel Limited
Tata Trusts
Technicolor India Private Limited
The Ford Foundation
The Rockefeller Foundation
Titan Company Limited
Vellayan Chettiar Trust
YPO (Young Presidents' Organization) Bangalore Chapter

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

Goethe-Institut / Max Mueller Bhavan, New Delhi
Infrastructure Leasing and Financial Services Limited

For Catalyst—Arts, An Inspiration for Excellence:

Biocon Foundation
Centum Electronics Limited
Sasken Technologies Limited

We thank all our Donor Patrons who have contributed to our Corpus, made general donations to IFA; underwritten specific grants; and supported events in the last five years:

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

Aarti Lohia
Anupama Menda
Late Francis Wacziarg
Jamshyd Godrej
Jaithirth Rao
Niraj Bajaj
Priya Paul
Rahul Bajaj
Saroj Poddar
Sudha Murty



**Gold Donor Patrons
(Donations of Rs 5 Lakh to 10 Lakh)**

Abhishek Poddar
Illana Cariappa
MV Subbiah
Narotam Sekhsaria
Pankaj Agrawal
Late RKP Shankardass
Ravi Nedungadi
Sandeep Singhal
SN Agarwal
Yasmeen Premji

**Silver Donor Patrons
(Donations of Rs 1 lakh to 5 Lakh)**

Anoop Sethi
Anu Aga
Ashish Dhawan
Ashok Wadhwa
Chander Baljee
Ishwar Bhat
Jitish Kallat
Kavita Iyer
Lalit Bhasin
Nandita Palchoudhuri
Pheroza Godrej
Priti Paul
Puneet and Sukanya Pushkarna
Rashmi Poddar
Rustom Jehangir
Vijay Crishna

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.



BOARD OF TRUSTEES

Rathi Vinay Jha, *Civil Service*
Chairperson
Alok Rai, *Language, Culture and Literature*
(From February 19, 2018)
Arti Kirloskar, *Arts and Industry*
Ashoke Chatterjee, *Arts and Education*
Bina Paul, *Cinema*
Chiranjiv Singh, *Civil Service*
Ishaat Hussain, *Finance and Industry*
Kiran Nadar, *Arts and Education*
(Till February 21, 2018)
Navtej S Johar, *Dance and Choreography*
(From February 19, 2018)
Pramit Jhaveri, *Industry*
Sajan Poovayya, *Law*
Sheba Chhachhi, *Visual Arts*
Shubha Mudgal, *Performing Arts*
Vivek Shanbhag, *Literature*



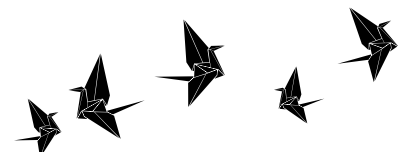
PATRONS

Amitav Ghosh
Ustad Amjad Ali Khan
Ebrahim Alkazi
Naseeruddin Shah
Shekhar Kapur
Shyam Benegal
Raja Syed Muzaffar Ali

STAFF



Arundhati Ghosh
Executive Director
Sumana Chandrashekar
Senior Programme Executive
Tanveer Ajsi
Programme Executive
Shubham Roy Choudhury
Programme Executive
Suman Gopinath
Programme Executive
TN Krishna Murthy
Programme Executive
Radhika K Bharadwaj (From February 12, 2018)
Assistant Programme Executive
Spandana Bhowmik
Archivist
Bhargavi Raju BA
Archive Assistant
Menaka Rodriguez
Head: Resource Mobilisation & Outreach
Joyce Gonsalves
Manager: Events
Darshana Dave
Manager: Institutional Projects
Ruam Mukherjee
Manager: Public Relations & Online Communications
Kshama Kumar (Till October 13, 2017)
Communications Officer
Ayesha Rachel Matthan (From November 02, 2017)
Communications Officer
Sushmita Gulrajani
Manager: Website & Graphic Design
TC Jnanashekar
Manager: Management Services
C Suresh Kumar
Deputy Manager: Management Services
Pramila Bai KK
Front Office Assistant
A Aslam Basha
Driver
Savitha Sunder
Office Assistant



“ I was very impressed with the range of themes in the applications that I had received from the IFA and gone through before the meeting. I was struck by the friendly, fun-filled, thorough, insightful discussions on the proposals that lasted the better part of the whole day. The sense of ‘non-hierarchy’ at the office was reflected in the space in which our deliberations were conducted. The energies were ‘multipolar’ and the discussions on each proposal were deep and intense. Everyone in the meeting was very sensitive to myriad art forms, to inclusivity, to embracing the marginal and listening to the voices of the peripheral. I was also pleasantly surprised by the hard work and time that IFA puts into proposals that were interesting but somewhat weak in conception and required a bit of nurturing.

Rashmi Doraiswamy
Film and Literary Scholar | Arts Research Evaluation Panel Member, 2017-18

“ Technicolor has a great regard for IFA and the work it does to champion the cause of the arts in India. We believe that our projects together are a way to showcase and integrate our professional community with aspiring artists and projects that need patronage. Technicolor unites industry leading artistry with cutting edge technology and innovation to help unleash extraordinary experiences for global audiences. We see a unique opportunity to extend this dynamic in our corporate social responsibility programs.

Biren Ghose
Country Head,
Technicolor India Private Limited

Seevbalak's Echochamber - a presentation of text, sound, and projections in the Archives and Research Center for Ethnomusicology (ARCE), American Institute of Indian Studies, Gurgaon, from the fellowship made to filmmaker and artist Priya Sen

Cover:
Photograph from Namdapha National Park & Tiger Reserve, Arunachal Pradesh, from the grant made to photographer and academic Sharbendu De

Inside Cover:
Poetry of Daily Life – *Chitto Jetha Bhoysbunno* ('Where the mind is without fear and the head is held high') by Rabindranath Tagore (1910) at *Tales of Chitpur: Local Art Festival*, from the grant made to artist and designer Sumona Chakravarty with collaborators Varshita Khaitan and Nilanjan Das of Hamdasti Collective
Image Credit: Future Media School

Images Courtesy:
Grantees and IFA Staff

Design and Layout:
Sushmita Gulrajani
Ayesha Matthan

Printing:
Raghu K
Precision Fototype



Over 20 Years
of Celebrating
the Arts



I F A

India
Foundation
for the Arts

India Foundation for the Arts

'Apurva' Ground Floor, 259, 4th Cross, RMV 2nd Stage, 2nd Block, Bangalore - 560 094, India
Phone: +91 80 2341 4681 / 82 / 83 | Email: contactus@indiaifa.org | Website: www.indiaifa.org

