

INDIA FOUNDATION FOR THE ARTS

Annual Report 2019-2020





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, nation-wide, 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 626 projects disbursing over Rs 26.65 crore (USD 3.54 million) across the country. The outcomes of these projects—as books, films, performances, exhibitions, and 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. Besides this, we also organise fundraising activities and offer arts services to various stakeholders to mobilise resources.

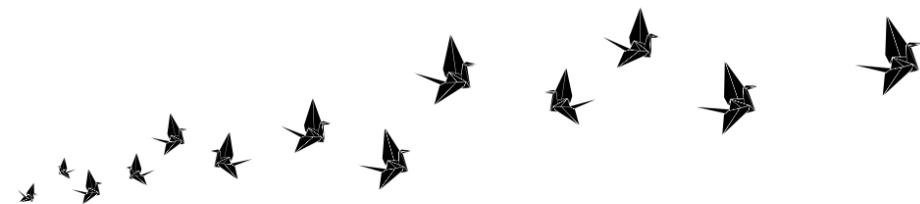
IFA is recognised as a pioneering independent funding organisation across both national and international platforms. We participate in forums across the world to debate and discuss the vital need for support for the arts and culture and their critical role in human lives.

“ We have always admired the commitment of the IFA team and the support they extend to the community of artists and scholars. The Bajaj Foundation aims to serve as a catalyst for socio-economic development; and by continuing to support IFA we strengthen artistic and creative explorations in the country and ensure that the arts remain ever present in our lives.

Niraj Bajaj
Bajaj Charitable Trust

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INTRODUCTION

At a time like this, if you have opened this Annual Report to read about our work in the past year, we are deeply grateful to you for keeping us in your heart. I am wondering how to begin this conversation with you, when the world as we knew it even a few months ago has turned on its head. How do I share with you what we did last year, which right now seems light years away! We have no clue how long it will take for us to feel safe again with each other in proximity and intimacy, and whether by that time so many aspects of our lives that we value, cherish and love will still be there. Like Alice, of Alice in Wonderland, I feel like asking, “How long is forever?” So let me begin with what is here and now.

We see the plight of the world around us today, especially those of the communities less privileged than us—migrant labourers, daily wage earners, sex workers, transpersons, and others with no safety nets. It is making us realise how broken our social systems already were. It seems as if this wearing of masks has taken our blindfolds off. While some of us are trying our best to help, we understand it will be a herculean task to reach everyone in need.

Amidst all of this, at India Foundation for the Arts (IFA) we are very concerned about the community of artists and scholars who we have committed to serve. The Covid-19 lockdown has severely broken the back of the fragile economies that had barely held them together earlier. There are no audiences, no paid work, and no sense of when life will get back to ‘normal’ or if it ever will. The arts and culture, which in any case received very little attention and support from the government or private philanthropies, are now being further marginalised. The changes in this world are rapidly affecting our realities of making and experiencing art. The worry of not just financial sustenance, but also of creative and artistic continuity and the ability to adapt to the transforming world, is making everyone anxious. There is an overall sense of despair.

But we also know that artists heal broken worlds. We understand that they are hope-makers of time. And during this moment of crisis it is IFA that needs to be their ‘hope’ and stand by the community. As facilitators we are supporting the continuation of cultural work; as catalysts we are attempting to find ways of adapting to the new realities in the sector; and as provocateurs we are pushing artists to think beyond just ‘going digital’ which everyone seems to be stuck with at the moment. This could be a significant time for exploring new aesthetics and engagements.

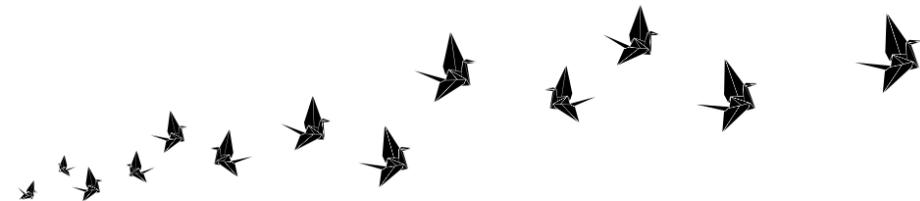
Towards this, IFA has already started *Listening Posts*—sessions on Zoom where artists across disciplines come together to share their worries and suggest how IFA can be more helpful. We are in touch with our 100+ active grantees to ensure they have all the help they need. IFA is also relooking at its programmes and activities to ensure that we support critical research, practice and education that respond to these times, taking the suggestions from *Listening Posts* into account. In individual capacities many among the IFA staff are volunteering with fundraisers and initiatives which are supporting the sector as well as others in perilous conditions.

To support our continuing work in the sector, IFA has set up a *Fund for Supporting Arts and Culture during COVID-19’ (F-SAC)* to which you can contribute in any capacity and become part of our journey to keep the arts and culture relevant and vibrant. The markets are currently not conducive to our Corpus investments and given the scarcity of funds to fight this Covid-19 crisis, the already tiny allocation for the arts and culture is going to disappear altogether. For IFA to continue its grantmaking and maintain its staff, your generosity is crucial right now. Please do visit our website and write to us if you would like to help. Any support you give will go into grantmaking and our activities to ensure we can support more arts in the world, and will not be used for administrative costs.

Coming back to this Annual Report, we did have a splendid year at the Foundation in 2019-2020. We received over 850 enquiries across our programmes of which about 300 proposals were developed and/or evaluated at various levels and finally 38 grants were made. With over 140 grant showcases, grant outcome presentations, kala yatras, collaborative events, focus group meetings, IFA Open Houses, artistic programmes at corporate houses, and speaking sessions at seminars, the dissemination of our programmes and outreach for our work has taken on a whole new dimension during the year. We share all those stories in this report which we hope you will go through.

To the arts is where we go when we are joyful. And the arts hold us together when we grieve. And it is the arts that give us hope in the darkest hour—like a lit candle that refuses to go out despite the raging storm. We hope the various stories in this report too stand out like many little candles. And you find comfort and joy in them. That is the least the arts can do in times like these. Please do share with us what you think. As always, your words enrich our quest.

Arundhati Ghosh
Executive Director



ARTS RESEARCH

The Arts Research programme completed five cycles of grantmaking this year. In these years, supportin projects in Indian languages has remained our key priority. Our concerted efforts to reach out to scholars and practitioners working in various language and cultural contexts translated into an encouraging and gradually overwhelming response from these constituencies, thereby enabling IFA to have a more enduring impact on the field of arts and culture across the country.

While the projects we supported reflect our continuing emphasis on empowering the marginalised and underexplored areas in the arts, they also underline our unswerving and ever-widening engagement with the field.

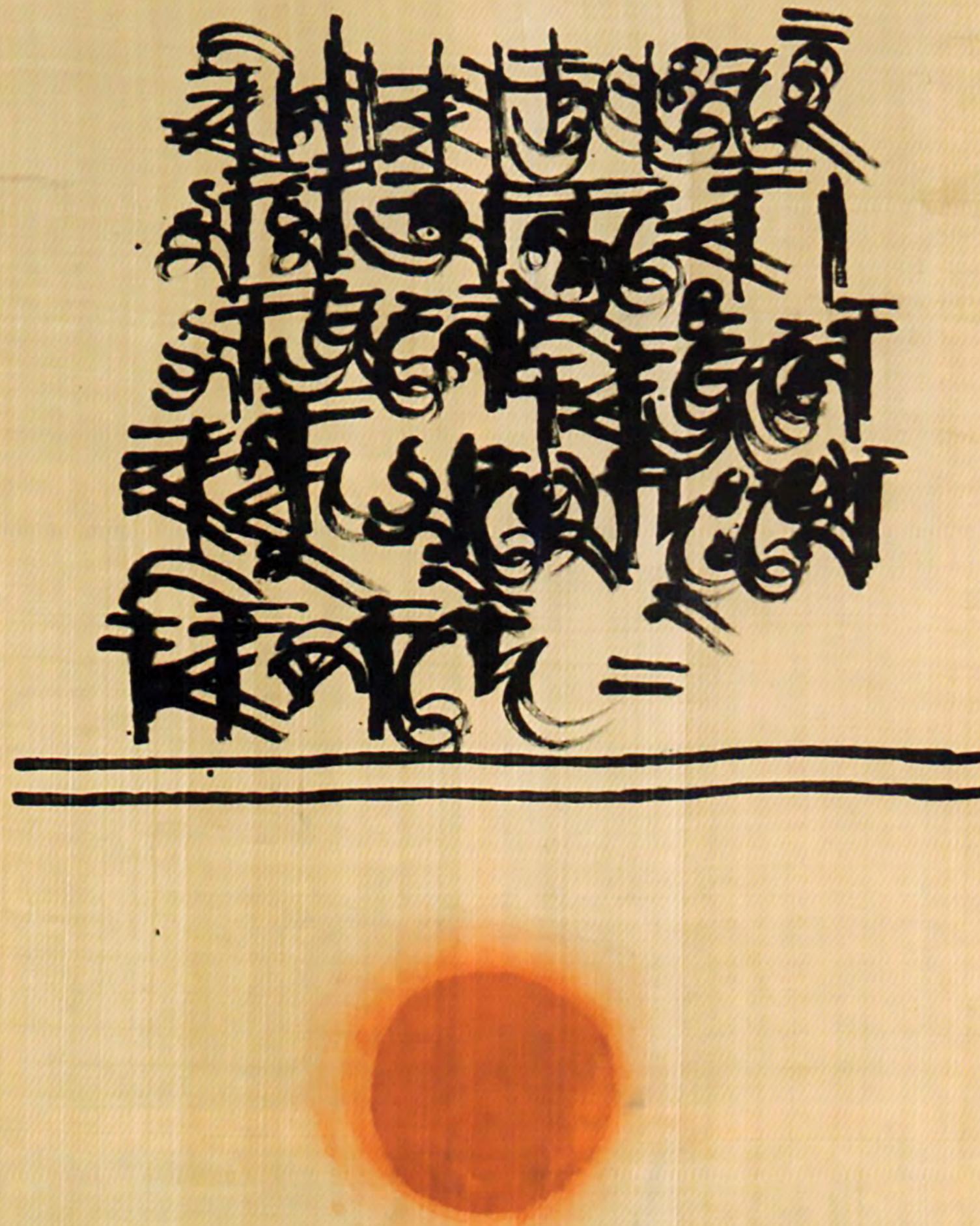
We derive our strength from the expanding circle of grantees who continue to repose their faith in us. The support of our generous institutional patrons such as the Titan Company Limited, Bajaj Group, Parijat Foundation and individual donors made this journey seamless for us. We are indebted to them.

This year, we received over 400 enquiries, which led to 213 draft and 136 final proposals in multiple Indian languages, covering a broad disciplinary spectrum. Of these, we made nine grants across Bangla, English and Malayalam languages in the areas of music, performing and visual arts, epigraphy, architecture, literary arts, and culinary arts and histories. These projects endeavour to move beyond the dominant canonical discourses to break new conceptual grounds.

Of the grantees supported in the previous year, KP Jayakumar set up an exhibition of photographs from the colonial era titled *Portraits of Invasion* at the Durbar Art Gallery in Kochi in June 2019. Four other grantees who completed their projects were: Rahul Ranadive, whose project culminated in the film *Writing Wancho*; Shalim Muktedir Hussain, whose project led to the film *The Sands Also Sing*; Aditi Maddali, whose film *Pani Pata Poratam (Songs of Our Soil)* on the Uyyala songs chronicled women's role in the Telangana People's Movement; and Rohit Kumar, whose research led to a manuscript on the Natua Naach.

We have decided to continue with the current structure of the programme till 2023 when the programme will be evaluated by a panel of experts. The 50 projects we have supported since the programme was reviewed in 2014 indicate a deepening urge among researchers and practitioners to work in a multitude of languages and explore alternative histories and understandings of artistic expressions. We will continue to pursue these objectives with renewed resilience and rigour.

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



ARTS RESEARCH: GRANTS



Artist Arunima Choudhury at her studio in Kolkata | From the grant made to Rosalyn Dmello

“ The IFA grant lives up to its reputation of pushing boundaries as is evident from the projects they continue to support. As a recipient of the Arts Research grant, I am deeply appreciative of the proactive and mentoring role that IFA's Programme Staff has played right from the outset. Their pertinent critique of my initial proposal was extremely insightful. I am especially thankful to them for helping spread the word on my project through their vast network. Compassionate handling of ongoing challenges by the organisation is reflective of their ethos of collective consciousness.

Ushmita Sahu
Scholar and Grantee | Arts Research

ROSALYN DMELLO
New Delhi, Delhi
Rs 3,98,000 over one year and six months

For research to investigate life in a visual artist's studio. The project will explore how artists approach their work, overcome creative blocks, experience leisure, and source materials. It will also enquire into the significant roles played by their assistants. The project seeks to break new ground by constituting an inventive and imaginative form of art criticism drawing on history and memory, archive and experience, and studio and practice, with an emphasis on the multiplicity of artistic practices as a strategy to disrupt the notion of canon. The outcome of this project will be a manuscript for a book.
This grant is made possible with support from Parijat Foundation.

SARASIJA SUBRAMANIAN
Bangalore, Karnataka
Rs 4,00,000 over one year and six months

For research into the community kitchen and the history of culinary engagements of 1Shanthiroad, a studio and artists' space based in Bangalore. By collecting recipes from artists, residents, staff, patrons, and the extended family of the space, and interviewing key figures from its history, the project will frame the kitchen and food as integral to the site and function of the space as a collective. Screenings, lectures, cooking classes, potluck dinners etc will act as triggers to activate and expand the research enquiries. The outcome of this project will be a cookbook and an open archive of materials, resources, references and audiovisual documentation.

AMEERA VU
Thrissur, Kerala
Rs 4,00,000 over one year and six months

For research on the feminist interpretation of Oppana, a song-and-dance form practised by Muslim women in Kerala. The project will examine the presence of male fantasies and male-centric narratives in the songs of Oppana that reinforce the patriarchal notions about women in everyday life. It will also explore how different Islamic factions have influenced the acceptance of Oppana among Muslim communities in Kerala, and the ways in which a folk practice has become a popular art form. The outcome of this project will be an essay in Malayalam.

“ मी उपरोक्त विषयाच्या संशोधनाला वैयक्तिक स्तरावर सुरुवात केली होती, परंतु विषयाची एकंदर व्याप्ती पाहता, आर्थिक साहाय्याशिवाय असा प्रकल्प प्रत्यक्षात येणं अशक्य वाटत होतं. परंतु, 'आय.एफ.ए.'ने त्याचं मोल समजून त्याचा सकारात्मक विचार केला आणि अनुदान मंजूर केलं, म्हणूनच केवळ असा प्रकल्प प्रत्यक्षात येत आहे. अशा साहाय्य आणि पाठिंब्याशिवाय महाराष्ट्रातील व देशातील विविध ठिकाणच्या संबंधित लोकांशी, तज्ज्ञांशी संपर्क करणं, संवाद साधणं अशा सर्व गोष्टी साध्य करण्याचं मी स्वप्नही पाहू शकलो नसतो. अशा गोष्टींसाठी खूप वेळ द्यावा लागतो, परंतु, एक वर्षभर पाठिंब्याची शाश्वती असल्यानेच ते शक्य होत आहे.

मिलिंद चंपानेरकर

लेखक, संशोधक, आयएफए अनुदान-प्राप्त

I had been aspiring to research the Loknatya's legacy, strengths, limitations and its co-relation with other theatre groups in India, which are engaged in political-cultural activism. However, after some initial research, and after assessing the scope of the subject, I realised that it would be difficult to do justice to the project without any financial assistance. Without the assistance from IFA, I could not have dreamt of undertaking research that involves meeting several people in Mumbai as well as in different corners of Maharashtra, Delhi and other places.

Milind Champanerkar
Writer, Researcher and Grantee | Arts Research

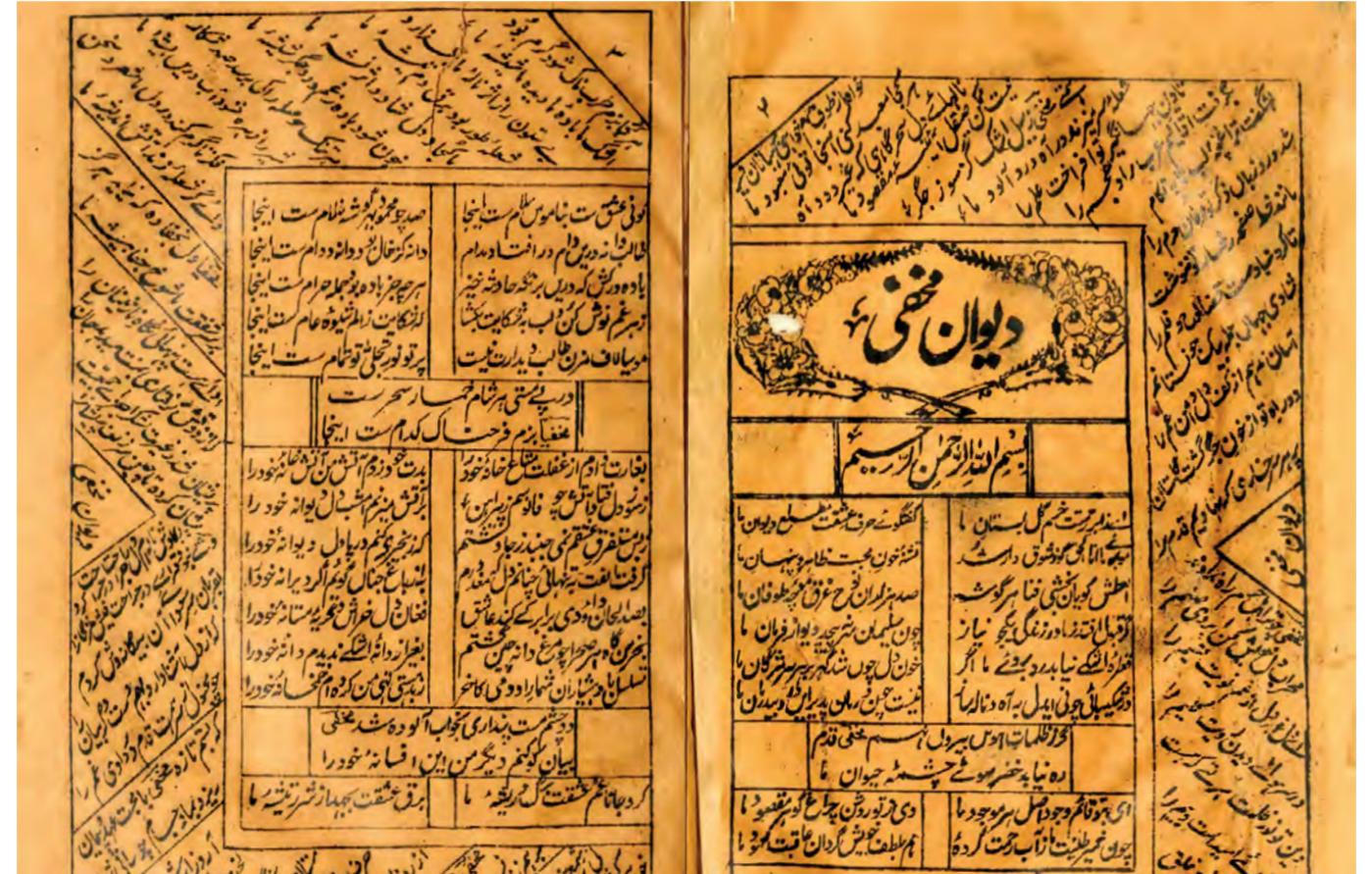
“ My relationship with IFA extends over six years—as an Archival and Museum Fellow in 2014-2015 and as a Arts Research grantee in 2019-2020. The fellowship to curate a permanent exhibition in a trade routes artefact museum in Kargil amply demonstrates the commitment of the organisation to focus on small, marginalised practices and institutions that remain hidden from mainstream research and academics. Subject areas and interdisciplinary methodologies such as my current project fall outside the remit of funding programmes that mostly focus on modern/contemporary art. With their emphasis on interdisciplinarity, original research based on fieldwork, and rigorous analysis, the IFA grants/fellowships encourage and support committed, non-institutionalised, independent scholarship. IFA offers unprecedented support to its Fellows, whether it is for difficulties faced during fieldwork, or providing patient guidance through budgets and report writing. IFA support does not end with financing projects but also creates opportunities for Fellows to share their work on public platforms.

Latika Gupta
Curator, Writer and Grantee | Arts Research

SEBANTI CHATTERJEE
and SOUMIK MUKHERJEE
New Delhi, Delhi
Rs 4,00,000 over one year
and six months

For the making of a film that will look into the lives of four vocal artists in Mizoram and Meghalaya, who are associated with the congregational and other types of choral traditions. Foregrounding ethnicities, gender, sexuality, citizenship, belief, friendship, and art, the film will map their personal journeys vis-à-vis the ritualistic and performative elements of faith and the distinct expressivity of their creative processes. The outcome of this project will be a film.

Filming conversations with a choral artist | From the grant made to Sebanti Chatterjee and Soumik Mukherjee



A page from Diwan-i-Makhfi, a book of poetry by the Mughal princess Zeb-un-Nissa | From the grant made to Prachee Bajania

MILIND CHAMPANERKAR
Pune, Maharashtra
Rs 3,95,000 over one year

For research that will critically examine the transmuted Loknatya form developed by Dalit writer, playwright, performer and activist Lok-Shaheer Anna Bhau Sathe from the 1940s to the 1960s. Tracing the history and evolution of the form, this project will enquire into Loknatya’s legacy, the reasons for its marginalisation, and its strengths and limitations as a tool for political and cultural activism. The project will also explore the ways in which it inspired many theatre and student movements and other Shaheers after Anna Bhau. The outcome of this project will be a script for a documentary film.

PRACHEE BAJANIA
Dhrangadhra, Gujarat
Rs 4,00,000 over one year and six months

For the creation of a feature-length film to build a narrative image of the Mughal princess Zeb-un-Nissa, daughter of Aurangzeb, through her poetry, her depiction in Mughal miniatures, and the issues around the Deccan palace where she lived for some time—its current state and the need for its preservation in an increasingly polarised political environment. The film will record alternative accounts of history before they are obliterated forever and situate Zeb-un-Nissa’s poetry in the current environment of neglect, loss, and selective amnesia.



Buddhist monks offering prayers at the Tashi Lhunpo Monastery in Bylakuppe, Karnataka | From the grant made to Latika Gupta

“ In my exploration of the ghazals by Mughal poet Zeb-un-Nissa, lyrical metaphors emerged as crucial storytelling devices compelling me to preserve her voice of dissent and subversion in an experiential film. I feel a sense of urgency to understand the layers of her shrouded personality and tell her story at a time when the fundamentals of expression are in peril. IFA's support and engagement are significant to the realisation of this project, which is also my first independent film. My initial interactions with IFA helped shape the proposal and situate this enigmatic princess in our times.

Prachee Bajania
Filmmaker and Grantee | Arts Research

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

For research on Cham, a Tibetan Buddhist ritual, at the monasteries of Kye in the upper Spiti Valley in Himachal Pradesh, and Diskit in the Nubra Valley in Ladakh. Through a comparative study of the histories, sites, contemporary performances and material culture of the Cham, this project aims to unpack the notions of 'tradition' and 'authenticity' to understand the making of and the relationships between religious, cultural and political identities. The outcome of this project will be comprehensive photographic documentation and a series of essays on the transformations impacting the form and function of the Cham.

USHMITA SAHU
Santiniketan, West Bengal
Rs 4,00,000 over one year and six months

For research on the significance of artist-designer Riten Mozumdar's life and work while exploring areas of undocumented cultural, political and institutional histories between the 1950s and 1970s. By analysing Mozumdar's work within its economic and cultural contexts and situating his practice within Nehruvian socialistic aesthetics of the newly-independent nation, this project will attempt to address the lack of scholarship on the history of modern Indian design. The outcome of this project will be an essay on Riten Mozumdar.

PRADIP KUMAR KAR
Bishnupur, West Bengal
Rs 3,99,000 over one year and six months

For an exploration of the inscribed plaques in temples built in West Bengal between the 16th and 19th centuries. The project will focus on the names of the artisans on the plaques and trace their social, cultural, religious, and economic histories. The outcome of this project will be an essay and a set of small exhibitions held in four districts of West Bengal.

A portrait of Benode Behari Mukherjee, Leela Mukherjee, Kularatnam, Kancha and Riten Mozumdar (from left to right) taken at the residence of Kularatnam in Kathmandu, Nepal (circa 1949-1951) | From the grant made to Ushmita Sahu | Image Credit: R Shiva Kumar



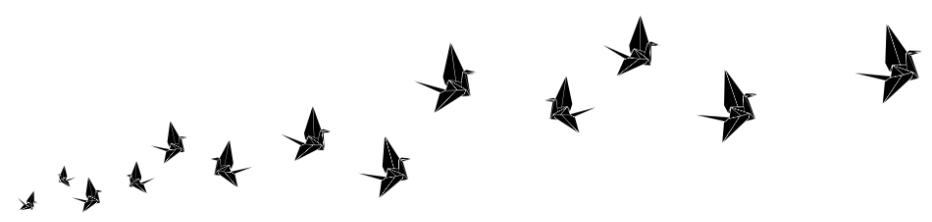
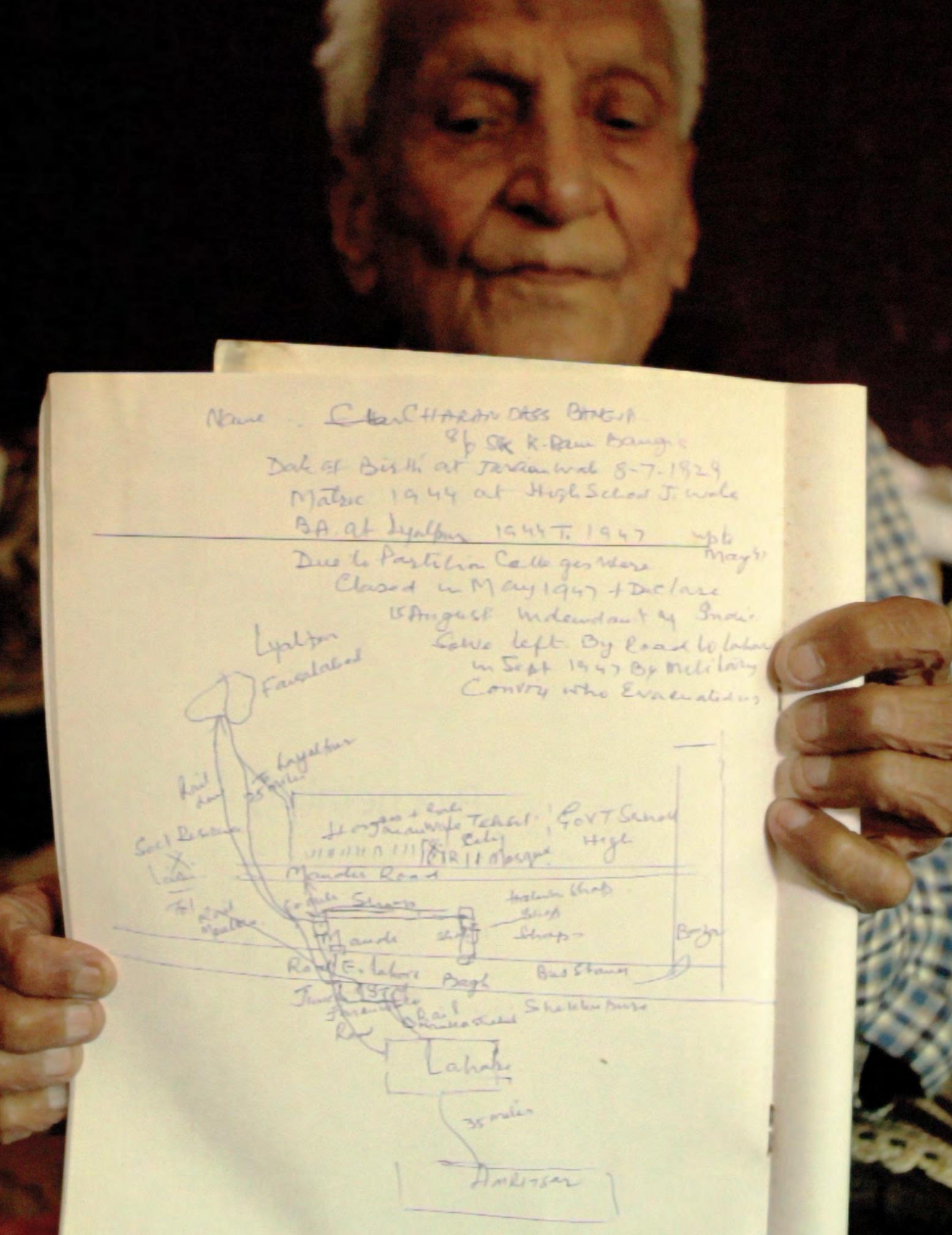
ARTS PRACTICE

This year, we received over 200 queries and draft proposals from across the country in a wide range of artistic disciplines and themes. About 50 among these proposals were developed by programme staff and 20 were internally discussed. We closed the year with seven grants which covered areas of puppetry, music, theatre, light design, documentary film, and little magazines in Indian languages other than English.

The highlight of the year was our organising a three-day festival titled *Past Forward: Celebrating Critical Practices* with a showcase of 43 of 66 projects supported under the programme over the past five years. After six months of rigorous preparations by the entire IFA team, *Past Forward: Celebrating Critical Practices* took place from October 30 to November 01, 2019, at the Bangalore International Centre. Curated along six themes namely i) *Interrogating Pasts*, ii) *Confluence of Forms*, iii) *Engaging Communities*, iv) *Making Meanings of Myths*, v) *Thinking Audiences*, and vi) *Imagining Futures*, the festival showcased the work of the grantees in various formats: two workshops, six panel discussions, six exhibitions/installations, five film screenings and seven performances.

Past Forward: Celebrating Critical Practices served as a moment of consolidation of all the work that IFA has supported under the programme, providing a solid foundation for the evaluation of the programme, which is slated for next year. Along with about 700 audience members, the four evaluators who would be reviewing the programme in the coming year—Justin McCarthy, Sanjay Kak, Neelam Man Singh and Gitanjali Rao—attended the festival and participated in the vibrant atmosphere of discussions, debates, and showcases of a wide array of artworks.

During the preparatory months for *Past Forward: Celebrating Critical Practices*, between September and December 2019, the Arts Practice programme remained closed. It reopened in December 2019.



Charandas Bangia holding the sketch of a map which shows the town of Jaranwala Mandi, the place where he was born and lived till the year 1947 | From the grant made to Priyanka Chhabra

ARTS PRACTICE: GRANTS

RONIDKUMAR CHINGANGBAM

Imphal, Manipur

Rs 3,00,000 over six months

where the songs explore notions of Manipuri identity embedded in the lives, literature and folklore of the Meitei diaspora. This performance is an outcome of an earlier project supported by IFA and seeks to take the music to six locations across Assam and Bangladesh in an attempt to reconnect with the places and the people whose stories the songs embody. The project also attempts to enliven traditional performance spaces, generate further conversations around Manipuri identity and thereby become a bridge between Manipur and its diaspora.

PRIYANKA CHHABRA

Manali, Himachal Pradesh

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

For the creation of a film that will explore the overlapping relationships among memory, place, and personal archive. Located in Amritsar and anchored on the life, memories and archive of Charandas Bangia, a refugee of the Partition, the project is a cinematic exploration of ways in which personal history overlaps with the larger political narratives.



Ronidkumar Chingangbam (also known as Akhu) posing as a scooter passes by, taken at the banks of river Barak in Singerband, Assam | From the grant made to Ronidkumar Chingangbam | Image Credit: Oinam Doren



“ಒಚಿದು ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ತೀರಾ ಅನಿವಾರ್ಯವಲ್ಲದಿದ್ದರೆ, ಹೊರಗಿನಿಂದ ಧನಸಹಾಯ ಪಡೆಯಬಾರದು ಎಂಬುದು ನಿನಾಸಮ್ ಸಂಸ್ಥೆಯ ನಂಬಿಕೆ. ಆದರೆ, ಕೆಲವೊಮ್ಮೆ ಹಾಗೆ ಧನಸಹಾಯ ಪಡೆಯಲೇಬೇಕಾಗಿ ಬಂದಾಗ ಉದಾರವಾಗಿ ನಮ್ಮ ನೆರವಿಗೆ ಬಂದ ಸಂಸ್ಥೆ - ಐ.ಎಫ್.ಎ. ಈ ವರ್ಷ ಮತ್ತೆ, ತುಂಬ ಹೊಸ ಬಗೆಯ ಒಂದು ರಂಗಪ್ರಯೋಗವನ್ನು ನಮ್ಮ ಮರುತಿರುಗಾಟದಲ್ಲಿ ಸಿದ್ಧಪಡಿಸಿ ಕರ್ನಾಟಕದ ಬೇರೆಬೇರೆಡೆ ಕೊಂಡೊಯ್ದು ಪ್ರದರ್ಶನ ನೀಡಲಿಕ್ಕೂ ನಮಗೆ ಇವರಿಂದಲೇ ಸಹಾಯ ಸಿಕ್ಕಿತು. ಇಂಥದೊಂದು ಕಾರ್ಯಕ್ರಮ ಸಾಧ್ಯವಾಗುವಂತೆ ಮಾಡಿದ್ದಕ್ಕಾಗಿ ನಿನಾಸಮ್ ಐ.ಎಫ್.ಎ.ಗೆ ಋಣಿಯಾಗಿದೆ.

ಅಲ್ಲರ ಕೆ ವಿ

ನಿರ್ದೇಶಕರು, ನಿನಾಸಂ

At Sri Neelakanteswara Natya Seva Sangha (Ninasam), we believe that we should not seek funding for our work unless it is really needed. And the few times that we have sought funding, IFA has generously supported us. This year, we received support for a new experiment in theatre that was presented across Karnataka as part of our Marutirugata, a theatre dissemination and audience development initiative. Ninasam is indebted to IFA for making this project possible.

Akshara KV

Director, Sri Neelakanteswara Natyaseva Sangha | Arts Practice



GYANDEV SINGH

Chandigarh, Punjab

Rs 5,00,000 over one year

For the creation of an interactive technology with projection and lighting, towards formulating a new language of scenography for dance and theatre performances in India. The technology being responsive to the performer's movements on stage will bring elements of unpredictability and spontaneity into performances, making lights a 'co-performer'. The outcomes of this project will be the interactive technology apparatus and a dance performance that employs this mechanism.

SUSNATO CHOWDHURY

Uttarpara, West Bengal

Rs 2,90,000 over nine months

For an artistic and scholarly inquiry into the history of publishing in Darjeeling, with a focus on Nepali publications. Drawing on an earlier project supported by IFA that studied the design and editing practices of Bengali Little Magazines in the digital age, this dissemination grant seeks to cover the gap of scholarship on the nearly 100-year-old history of publishing in Nepali in West Bengal. The outcomes of the project will be an exhibition, a panel discussion and the publication of a booklet.



“ The IFA grant enabled my research into the maritime narratives of India and the stories of “lascars”, who served as labour aboard merchant vessels in the first half of the 20th century. The iterative review process with interlocutors was particularly useful as their perceptive questions enabled me to evaluate gaps and opportunities in my research plan. It was through this grant that I was able to continue working as a researcher and artist to write a new play, despite disruptions due to the COVID-19 pandemic. IFA’s support to independent artists has been invaluable, and doubly so at a moment when the arts are enduring under such extreme duress.

Ram Ganesh Kamatham
Theatre Actor, Playwright and Grantee | Arts Practice

A scene from the Kannada play *Antaranga* (formerly proposed to be called *Olangana*) directed by Sankar Venkateswaran | From the grant made to Sri Neelakanteswara Natyaseva Sangha (Ninasam) | Image Credit: Ramesha PK



SRI NEELAKANTESWARA
NATYASEVA SANGHA
Heggodu, Karnataka
Rs 5,00,000 over eight months

For the creation and dissemination of a theatrical production titled *Olangana*, a Kannada adaptation of the play *Interior* written by Belgian playwright Maurice Maeterlinck. Involving a guest director and 15 alumni of Ninasam, the play aims to dislodge the centrality of text and bring in a new performance vocabulary to contemporary Kannada theatre. The performance is scheduled to open at Ninasam in February 2020 and will subsequently be performed in 15 to 20 cities and small towns across Karnataka.



KK Ramachandra Pulavar explaining the science of shadow puppetry to Sumana Chandrashekar | From the grant made to KK Ramachandra Pulavar



KK RAMACHANDRA PULAVAR
Palakkad, Kerala
Rs 6,00,000 over four months

For a residential workshop over six days that will enable an exchange of knowledge and experiences between shadow puppeteers representing six traditional puppetry forms and contemporary projective shadow theatre practitioners. The artists will collaboratively explore contemporary approaches to conceptualising, devising and performing shadow puppetry through an in-depth inquiry into the narratives, aesthetics, techniques, and social contexts of puppetry.

RAM GANESH KAMATHAM
Bangalore, Karnataka
Rs 2,00,000 over ten months

For research into the narratives of Indian seafarers who left home as labour aboard British ships in the early 20th century. Engaging with these stories of sailors and with a focus on the underrepresented maritime history of south India, the research will investigate into notions of home, belonging and identity for the seafarers. The outcome of the project will be a script towards a performance.



Mandeep Singh Raikhy with participants of Decoding Intimacy, Desire and Affect at Past Forward: Celebrating Critical Practices

Participants of The Jumping Project, a workshop facilitated by Preeti Athreya at Past Forward: Celebrating Critical Practices

Vithu Mazha – Songs of the Women Warikari Poets, a performance by Shruthi Vishwanath, with Shruteendra Katagade and Dnyaneshwar Sonawane at Past Forward: Celebrating Critical Practices

A scene from the play Rakshas directed by Bikram Ghosh at Past Forward: Celebrating Critical Practices



“ We are pleased to be associated with IFA. Given that the work they do to foster the arts and culture is in sync with the ideals of the Sandeep & Gitanjali Maini Foundation, it has proved to be a fruitful and fulfilling partnership *Past Forward: Celebrating Critical Practices* was an enriching experience and we wish IFA all success in their endeavours and look forward to work of a similar nature in the future.

Sandeep & Gitanjali Maini Foundation





“ IFA is widely admired for enabling some of the best arts initiatives and projects in India. Bangalore International Centre (BIC) is happy to have partnered on the arts festival titled *Past Forward: Celebrating Critical Practices* in support of a fellow city-based organisation. This was a rare event where it was possible to introduce our home audiences to an eclectic milieu of possibilities in arts practice.

V Ravichandar, Honorary Director, Bangalore International Centre (BIC)



Excerpts from the graphic novel *Ramblings* by Sarbajit Sen on view at *Past Forward: Celebrating Critical Practices*

Visitors at the exhibition titled *The Scholar Musician and the Seni Ustads: Snapshots from a Personal Archive* by the Centre for Studies in Social Sciences, held as part of *Past Forward: Celebrating Critical Practices*

Audience at *Past Forward: Celebrating Critical Practices* held at the Bangalore International Centre (BIC), Bangalore

Justin McCarthy, Barun Chattopadhyay, Madhuja Mukherjee, Umashankar Mantravadi, Jyoti Dogra (L to R) at a panel discussion held as part of *Past Forward: Celebrating Critical Practices*

ARTS EDUCATION

This has been an exciting year for the Kali Kalisu (Learn and Teach) initiative. On the one hand, grantmaking, training workshops for teachers and other activities for the programme in Karnataka were carried out without a hitch, and on the other, the second phase of the training workshop for teachers in Rajasthan in collaboration with Plan India was successfully completed, and the grants for non-profit schools from across the country were launched, reflecting the growth of the initiative outside Karnataka.

We conducted two district-level training programmes for teachers, and four Kalayatras—travelling modules with presentations of the work done on our grant projects. We reached out to 142 government schools, 292 teachers, 445 peer teachers, 7541 students, and 19,482 families across the state. We also organised a three-day workshop for master resource persons that enabled the grantees to review and reflect on their projects through open discussions and debates.

This year 11 grantees from the previous years completed their projects. Mohan Kumar N organised a series workshop on Kolata for the students which culminated in a performance at the school. Sankannavar Shankarappa Ramappa engaged students with Lavani and Geegi Pada which also resulted in a performance using both these forms. Praveen encouraged students to visit the library, which led to the project culminating in a play that the students created under his guidance. Jalajakshi's project similarly culminated in a play by the students based on the lessons from their textbooks. Geetha KH involved students in Banjara Kolata and Kasuti Kale which led to a performance at the school. Ravichandra conducted a series of performances which culminated in Janapada Sambrama, a folklore festival. Kotresh B encouraged students towards journalistic styles of writings which led to four editions of the student newspaper Pencil. The projects of three other grantees—Dandappagoud I Patil, Gangappa SL, and Gundurao Desai—culminated in the publications Nanna Swagatagalu, Namma Payana and Maasangi respectively. Baby Biradar's project has culminated in a workbook, *Vismaya Rekha Loka*.

This year we made 13 grants, of which five were to teachers and eight to artists in Karnataka. These projects engage students in a range of year-long arts-integrated experiential and learning sessions in their schools that include organising exhibitions, writing stories, learning local performing and visual art forms, exploring local histories, and recording personal and community narratives. Also, for the first time, we invited proposals from Government-aided and non-profit schools across India for grants for year-long initiatives in arts education. We attracted proposals from 20 schools, of which we made two grants.

This year, a group of 20 grantees accompanied by four IFA staff were taken to Chennai, Kanchipuram and Mahabalipuram for a learning trip to visit historical monuments and cultural spaces. Also, the third edition of *Hejjegalu* which was to be published this year, has been deferred owing to COVID-19 related restrictions in the country.

This programme is made possible with part-support from Citi India.

A two-day Arts Education training session for teachers at Sullia, Dakshina Kannada District, Karnataka in May 2019



ARTS EDUCATION: GRANTS

SUNIL KUMAR AM

Dakshina Kannada, Karnataka

Rs 1,00,000 over one year and three months

For a series of arts-based exploratory learning modules at the Higher Primary School in Aletti, Dakshina Kannada district. The project will involve fifth grade students to learn English through various literary and theatre arts processes that explore the local history of the freedom struggle against the British colonisers in 1834. The outcome of the project will be a performance, an exhibition and a publication.

KV NAYAKA

Chikkaballapura, Karnataka

Rs 2,00,000 over one year and six months

For a series of arts-based exploratory learning modules at the High School section of the SSEA Government Pre-University College, Gauribidanur, Chikkaballapura district. The project will involve ninth grade students in various visual arts and theatrical activities centred on the struggles for independence, and later, for land, that were witnessed in Vidurashwatha and Nagasandra villages in 1938 and 1984 respectively. The outcome of the project will be a performance and a publication.



Students at the Government Higher Primary School in Aletti, Dakshina Kannada District, Karnataka enacting a situation in class | From the grant made to Sunil Kumar AM



A quilt made by teacher Veena at the Government Higher Primary School in Mukta Gudalur, Koppala District, Karnataka | From the grant made to Jahanara



JAHANARA

Koppala, Karnataka

Rs 1,00,000 over one year and three months

For a series of arts-based exploratory learning modules at the Higher Primary School in Mukta Gudalur, Koppala district. The project will involve sixth to eighth grade students in various craft, literary, and folk arts activities to explore and document the quilt-making practices of the region. The outcome of the project will be a performance, an exhibition and a publication.

RANI MANJULA DEVI G

Chikkamagaluru, Karnataka

Rs 1,00,000 over one year

For a series of arts-based exploratory learning modules at the Government Higher Primary School, Haandi, Chikkamagaluru district. The project will involve fifth to seventh grade students to study, analyse and sing the Shatpadis—six-line poetic stanzas—from the Jaimini Bharata composed by Lakshmitha, the 16th century Kannada poet from the region. The outcome of the project will be a performance.



Students at the Government Higher Primary School at Upparageri in Harappanahalli, Bellary District, Karnataka attending a workshop on water management | From the grant made to Sandesha DP

THARANATHA P
Dakshina Kannada, Karnataka
Rs 1,00,000 over one year

For a series of arts-based exploratory learning modules at the Government Higher Primary School, Belandoor, Dakshina Kannada district. The project will enable seventh grade students to explore the ecosystem of a local river, Kumaradhara. Drawing on content from their geography, mathematics, language and science syllabi, students will attempt to learn about the journey of the river, the flora and fauna around it, and its centrality in the environment of the region. They will be encouraged to respond through their creative expressions. The outcome of this project will be an exhibition and a publication.

SANDESHA DP
Bellary, Karnataka
Rs 2,00,000 over one year

For a series of arts-based exploratory learning modules at the Government Higher Primary School in Harappanahalli, Bellary district. The project will engage fifth and sixth grade students in theatrical activities to explore the lakes and document the traditional systems of water management that were constructed during the time of Raja Somashekara Nayaka in and around the region. The outcome of the project will be a Doddata performance.



“ತುಳುನಾಡಿನ ಆಚರಣೆಗಳಲ್ಲಿ ಮಹತ್ವದ ಸ್ಥಾನ ಪಡೆದಿರುವ ದೈವಾರಾಧನೆ ಕುರಿತು ವಿದ್ಯಾರ್ಥಿಗಳು ಅಧ್ಯಯನ ಕೈಗೊಳ್ಳುವುದು ಪ್ರಶಂಸನೀಯ.

ಡಾ.ಪೂವಪ್ಪ ಕಣಿಯೂರು
ಪ್ರಾಧ್ಯಾಪಕರು, ಎನ್ ಎಂ ಸಿ ಕಾಲೇಜು, ಸುಕ್ಕ

It is appreciable that our teacher Mamatha MJ is enabling the students to develop an appreciation for *Bhutaradhane* or Bhuta Worship which is an important ritualistic practice of the Tuluva community.

Poovayya Kaniyuru
Principal, NMC College, Kaniyuru



Colour mixing chart prepared by a student at the Government Higher Primary School in Dodda Thimmayyana Palya, Tumakuru District, Karnataka | From the grant made to Vishwanath E



SUNITHA R
Hassan, Karnataka
Rs 2,00,000 over one year and three months

For a series of arts-based exploratory learning modules at the Government High School, SM Krishna Nagara, Gadag. The project will involve eighth grade students in visual-arts-integrated activities involving subjects such as math and science. The activities will be centred on the ecology of a tree, exploring its nature and structure, the animals and insects that inhabit it, as well as its importance in the environment. The outcome of this project will be an exhibition and a publication titled *Maravembudu Ondu Javika Vyavasthe* ("Tree is an Organic Ecosystem").

MOUNESH VISHWAKARMA K
Mandya, Karnataka
Rs 2,00,000 over one year and three months

For a series of arts-based exploratory learning modules at the Government Model Higher Primary School, Kalladka, Dakshina Kannada district. The project will involve 30 students in various engagements to understand, analyse and critique different aspects of the performing arts and enable them to write about it. The outcome will be a bi-monthly arts newsletter created by the students.



A scene from the play *Heera Mothi* performed by students at the Government Model Higher Primary School in Kalladka, Dakshina Kannada District, Karnataka | From the grant made to Mounesh Vishwakarma K



SYED FAKRUDDIN HUSENI
Bangalore, Karnataka
Rs 2,00,000 over one year and six months

For a series of arts-based exploratory learning modules at the Government Model Primary School, Hongasandra, Bangalore. The project will enable fifth grade students to explore the world of matchboxes: their design and the reasons behind it, their typography, and their geographical journeys. The outcome will be a matchbox museum set up in the school.



Students at the Government Model Higher Primary School in Hongasandra, Bangalore, Karnataka working with their matchbox collections | From the grant made to Syed Fakruddin Huseni



“ ನಮ್ಮ ಶಾಲೆಯ ಶಿಕ್ಷಕಿ ಜವಾನ್ ಆರಾ ರವರು ಕೌದಿಯ ಬಗ್ಗೆ ವಿದಾರ್ಥಿಗಳಿಗೆ ಮಾಹಿತಿ ನೀಡಿ ಆದೇ ವಿಚಾರಕ್ಕೆ ಸಂಬಂಧಿಸಿದಂತೆ ಕಥೆ ಕವನಗಳನ್ನು ಮಕ್ಕಳಿಂದ ಬರೆಸಿ ಪ್ರಕಟಿಸಿ ಶೈಕ್ಷಣಿಕವಾಗಿ ಹಿಂದುಳಿದ ಮಕ್ಕಳಲ್ಲಿಯೂ ಕಲಿಕಾ ಸಾಮರ್ಥ್ಯ ಹೆಚ್ಚಿಸುವಂತಹ ಯೋಜನೆಗಳನ್ನು ರೂಪಿಸಿದ್ದಾರೆ. ಇದರಿಂದ ಮಕ್ಕಳಲ್ಲಿ ಕಲಿಕೆಯಲ್ಲಿ ಹೊಸತನ, ಆಸಕ್ತಿ, ಅಭಿರುಚಿ ಬೆಳೆಯುತ್ತಿದೆ. ಈ ಕಾರ್ಯದಲ್ಲಿ ಇವರಿಗೆ ಸಾಥ್ ನೀಡುತ್ತಿರುವ ಐ.ಎಫ್.ಎ ಸಂಸ್ಥೆಗೂ ನಮ್ಮ ಎಲ್ಲಾ ಶಿಕ್ಷಕರ ಪರವಾಗಿ ಮತ್ತು ನನ್ನ ವೈಯಕ್ತಿಕವಾಗಿ ಧನ್ಯವಾದಗಳನ್ನು ಸಲ್ಲಿಸುತ್ತೇನೆ.

ಶ್ರೀ ಮಲ್ಲಪ್ಪ ಲಕ್ಷ್ಮೀಪ್ಪರ
ಮುಖ್ಯಶಿಕ್ಷಕರು, ಸರಕಾರಿ ಹಿರಿಯ ಪ್ರಾಥಮಿಕ ಶಾಲೆ, ಎಂ.ಗುಡದೂರು

Jahanara, a teacher from our school, initiated a project where she engages students in various literary activities through the practice of quilt making. We have noticed a marked improvement in the academic performance of students ever since. This is not limited to students who were already performing well, but includes other students as well. I would like to thank IFA for the support on behalf of all my staff and students.

Mallappa Lakshmishwara
Principal, Government Higher Primary School, Mukta Gudalur



“ ಇಂದಿಯ ಫೌಂಡೇಷನ್ ಫಾರ್ ದಿ ಆರ್ಟ್ಸ್ ಬೆಂಗಳೂರು ಸಂಸ್ಥೆಯ ಪ್ರಾಯೋಜಕತ್ವದಲ್ಲಿ ಕಲಿಕಲಿಸು ಕಲಾ ಅಂತರ್ಗತ ಪ್ರಯೋಗ "ಕಲಾಬರಹ-ಕಲಾಪತ್ರಿಕೆ" ಎನ್ನುವ ವಿನೂತನ ಕಾರ್ಯಕ್ರಮ ಮಕ್ಕಳ ಕಲಿಕೆಯ ಆಸಕ್ತಿಯ ಜೊತೆಗೆ ಕಲಾಸಕ್ತಿಯನ್ನು ಬೆಳೆಸುವಲ್ಲಿ ನೆರವಾಗುತ್ತಿದೆ. ಒಂದು ವಿಷಯದ ಬಗ್ಗೆ ವಿವಿಧ ದೃಷ್ಟಿಕೋನಗಳನ್ನು ಬೆಳೆಸಲು ಸಹಕಾರಿಯಾಗುತ್ತಿದೆ. ಶಿಕ್ಷಣವು ನಾಲ್ಕು ಗೋಡೆಗಳ ನಡುವಿಗೆ ಸೀಮಿತವಾಗದೆ ಮಕ್ಕಳ ಆಲೋಚನಾ ಲಹರಿ ಪಕ್ಕಗೊಳ್ಳಲು ಸಹಕಾರಿಯಾಗಬೇಕು ಎಂಬ ನೈಜ ಆಶಯವನ್ನು ನಮ್ಮ ಶಾಲೆಯಲ್ಲಿ ನಡೆಯುವ ಕಲಿಕಲಿಸು ಚಟುವಟಿಕೆ ಎತ್ತಿ ಹಿಡಿಯುತ್ತಿದೆ.

ಆಬೂಬಕರ್ ಅಶ್ರಫ್

ಮುಖ್ಯೋಪಾಧ್ಯಾಯರು, ದ ಕ ಜಿ ಪಂ ಮಾದರಿ ಹಿ ಪಾ ಶಾಲೆ, ಕಲ್ಲಡ್ಕ

The project taken up by Mounesh Vishwakarma K with support from IFA is unique because it weaves arts into the fabric of the curriculum, which allow students to approach and learn academic subjects through multiple lenses. The Kali Kalisu programme in our school has helped students nurture their artistic sensitivities and imaginative abilities.

Abubakar Ashraf

Principal, Government Model Higher Primary School, Kalladka



KRISHNAMOORTHY
NARASIMHA GAONKAR
Uttara Kanada, Karnataka
Rs 2,00,000 over one year

For a series of arts-based exploratory learning modules at the Government Higher Primary School, Heggara, Ankola, Uttara Kannada district. The project will involve 43 students in various arts-integrated activities centred on food recipes of the community. The outcome of this project will be set of radio plays titled *Aahaara Samskriti—Idu Namma Oota* ('Food Culture—This is our Food').

MAMATHA MJ
Dakshina Kannada, Karnataka
Rs 1,00,000 over one year

For a series of arts-based exploratory learning modules for eighth grade students of the Government PU College (High School division), Sullia, Dakshina Kannada district. The project will involve students in exploring and documenting the community ritual practice of Bhutaradhane and its literary component the Pardanas, which represent the cultural identity of the Tuluva community. The outcomes of the project will be a publication and a performance.

SHRIKANT NAVALAGIRI
Bagalkot, Karnataka
Rs 2,00,000 over one year
and three months

For a series of arts-based exploratory learning modules at the Kasturba Girls Residential School, Kadampur, Bagalkot district. The project will involve sixth to eighth grade students in various visual arts, story-telling, street plays, and theatre-integrated activities centred on the lives of people from villages submerged during the construction of dams across the river Krishna in the district. The outcome of this project will be a series of performances and radio-plays.



Students participating in outdoor activities at The Community Development Centre in Garhi, Balaghat District, Madhya Pradesh | From the grant made to The Community Development Centre

VANAVIL TRUST
Nagapattinam, Tamil Nadu
Rs 5,00,000 over one year

For an engagement with the students and staff of the Vanavil School run by the Vanavil Trust in Keezhakaraiyiruppu village near Nagapattinam, Tamil Nadu, to explore learning possibilities by integrating community knowledge and local art practices into classroom pedagogies. The primary purpose of this project is to enable year-long activities to encourage students to bring their lived experiences, identity and the cultural practices of their communities into the classroom. The outcomes of the project include an art-integrated, pedagogical activity book, audio recordings of the community songs of the Boom Boom Maaturkarar people, an exhibition and performances.



THE COMMUNITY DEVELOPMENT CENTRE
Balaghat, Madhya Pradesh
Rs 5,00,000 over one year

For an engagement with students and staff of Utkarsh Vidhyalaya, run by The Community Development Centre (CDC) in Balaghat, to explore learning possibilities by integrating community knowledge and the local Gondi and Baiga languages into classroom pedagogies. The primary purpose of this project is to explore the significance of language documentation and to emphasise the impact of early learning through one's own language on the cognitive abilities of children. The outcomes of this project will be a multilingual dictionary, an exhibition and performances.



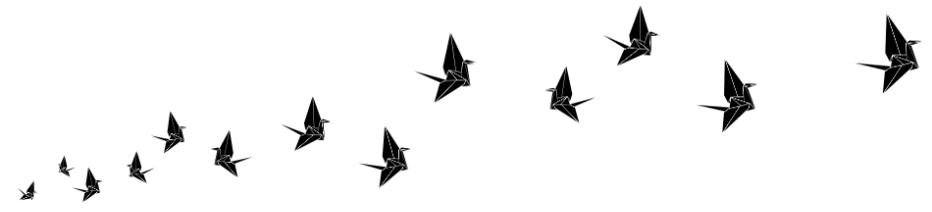
ARCHIVES AND MUSEUMS

This year marked the closure of the three-year Archival and Museum Fellowships initiative and the launch of the new Archives and Museums programme.

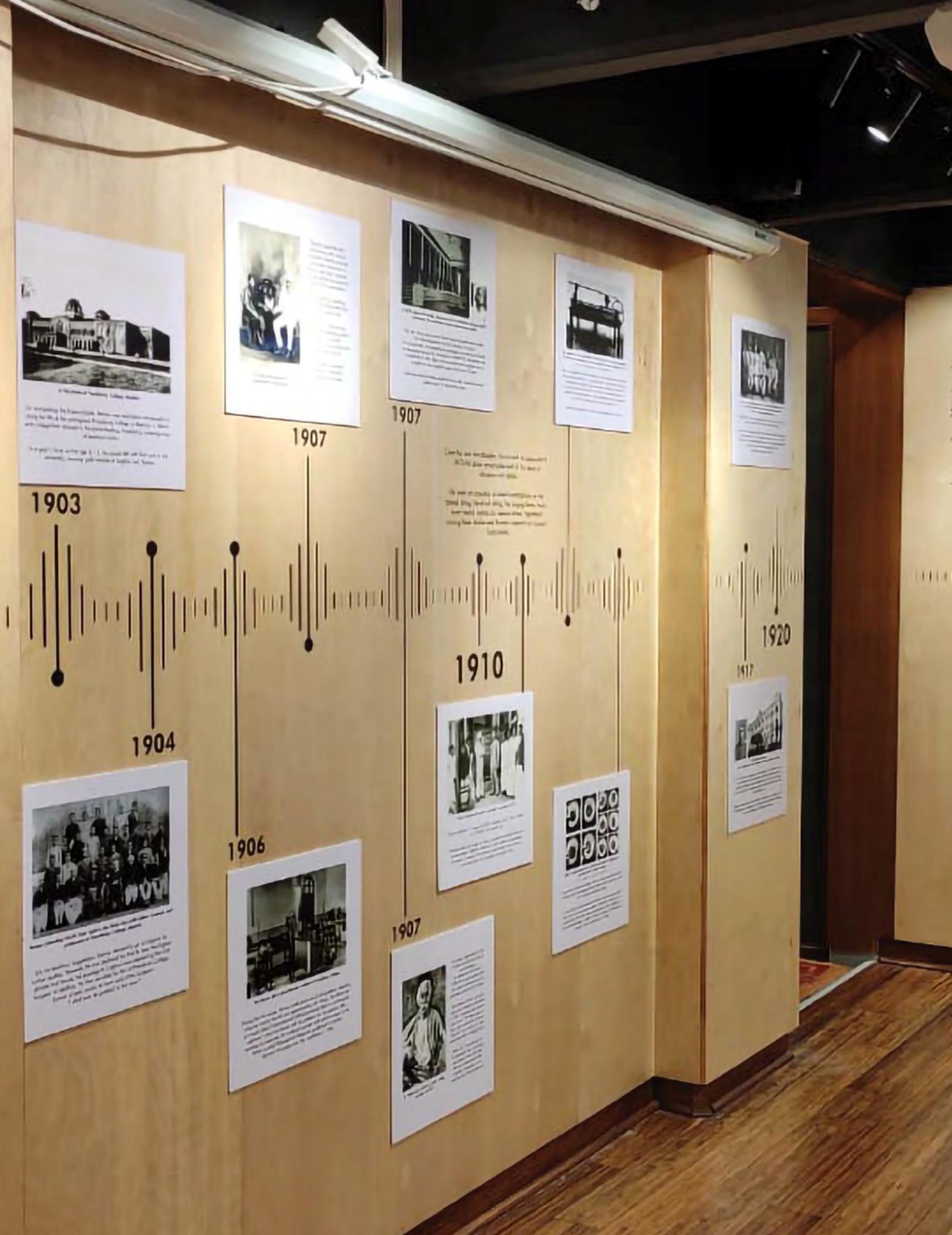
Eight fellowships that were made in the previous year were completed and their final outcomes showcased. *The City in the Archives II*, an exhibition in collaboration with Centre for Studies in Social Sciences Calcutta at Jadunath Bhavan, included Diksha Dhar's *The Lives of Labour in the City* and Nilina Deb Lal's *Rewriting the City: Early Interventions of the Calcutta Improvement Trust*. Saptak Archives hosted *Tradition and the Individual: Musical Personalities in the Agra Gharana*, a curated listening session led by Smit Dharia, and a Hindustani vocal recital by Radhika Joshi Ray that focused on three ragas characteristic to the Jaipur Atrauli Gharana. Lina Vincent's *Unravelling Stories* brought together the works of 12 artists who were invited to engage with the collection of the Goa Chitra Museum, while Aparajita Bhasin and her collaborator Krishnan created *Layers*, a Virtual Reality film and an Augmented Reality mobile game, set within the Goa Chakra Museum. Dhiraj Neog curated a permanent exhibition titled *Barpeta in Retrospect* at the Barpeta Museum in Assam. Ramya Ramesh, fellow at the Raman Research Institute archive in Bangalore has finalised her design drawings, layout and content for the permanent exhibition in the Visitor's Centre, and she is currently executing her designs.

The newly articulated Archives and Museums programme was launched in September 2019. A panel of four experts—Joyoti Roy, Surajit Sarkar, Tapati Guha-Thakurta and Sundar Ganesan—were invited to be advisors for this programme. Based on our own research and the responses to the needs analysis questionnaire that was circulated to shortlisted institutions, IFA together with the expert panel has selected four institutions to collaborate with for the coming year: the archives at the National Rail Museum, Delhi; the People's Archive of Rural India (online); the Gurusaday Museum, Kolkata; and the Museum of Christian Art, Goa.

The Archival and Museum Fellowships were made possible with support from the Tata Trusts, and the Archives and Museums programme is made possible with part-support from Goethe-Institut / Max Mueller Bhavan New Delhi.



Timeline from 1888 tracing the life of Sir CV Raman at the Raman Research Institute (RRI) Archival Gallery, RRI Bangalore | From the fellowship made to Ramya Ramesh





PROJECT 560

This year, under Project 560, we received over 40 proposals under all three sections, namely, *Neighbourhood Engagements*, *Arts Projects (Research/ Practice)* and *Year-long Series of Curated Artistic and Cultural Engagements*. Neighbourhood Engagements supports projects that work with the spaces, stories, and people of neighbourhoods in the city; Arts Projects (Research/Practice) aims to provide assistance to practitioners and researchers/scholars to creatively engage with the city's pasts, presents or futures through critical inquiry; and the Year-long Series of Curated Artistic and Cultural Engagements is aimed at curating engagements that reflect upon, ask questions of, and / or offer multiple imaginations of the city. We closed this year with seven grants to projects that unravel many stories of Bangalore through diverse artistic practices.

Three grants were made under Neighbourhood Engagements. While two of these projects dipped into the histories of the old localities Malleswaram and Jayanagar, by exploring individual and collective memories, another in Richards Town brought the children of the neighbourhood together through artistic interventions.

This year, we convened a panel of experts to evaluate the proposals that had been shortlisted under Arts Projects and Curated Artistic and Cultural Engagements. The panel consisted of Deepa Ganesh, journalist; Padmavati Rao, theatre practitioner; Anjum Hasan, writer; and K N Ganeshiah, environmental scientist. Following their recommendations, we made two grants under each category.

The two Arts Projects grants are photography-based explorations of the city. While one looks at public memory in relation to an architectural space, the other explores the homogenised identity of the North Indian male in Bangalore.

The two Year-long Series of Curated Artistic and Cultural Engagements encompass a series of curated events that involve multi-disciplinary approaches to engaging with the city: a theatre-based engagement around the notion of the commons in civic lives in the Sarjapur/Bellandur area; and an exploration of the city's history, architecture, flora, cosmopolitanism and imaginations through diverse artistic tools and practices.

Among the grants made last year, the grant made to Lekshmi Mohan R (also known as Sunil Mohan) culminated in the play *Freedom Begum* that premiered in July 2019 at Ravindra Kalakshetra in Bangalore. Ekta Mittal from Maraa launched four editions of the newsletter *Bevaru* through the year, which narrated the stories of domestic workers, manual scavengers, sex workers and garment workers in Bangalore. Fields of View conducted three playtest sessions of *Kattu Kathe*, a live-action role-playing game that aims at chronicling the stories of the players' relationship with Bangalore such that they can be useful in policy-making. The grant to Poornima Sukumar for the Aravani Art Project initiated by transwomen and women in the previous year resulted in a series of events including a building-painting project in Majestic and stories about the Karaga practice at the Ulsoor cemetery. The stories of nine urban transwomen were dramatised as a performance, *Nava*, which opened the Ranga Shankara festival in November 2019.

It is heartening that all these grants have enabled us to reach diverse demographics and geographies in the city while engaging with its multiple social, political and cultural contours.

Grants in the Neighbourhood Engagements and Arts Projects (Research/Practice) categories are made possible with support from Citi India.



PROJECT 560:GRANTS



Children painting the railway wall on Pottery Road in Richards Town, Bangalore | From the grant made to Anaheeta Pinto | Image Credit: Divyank Sachdeva

Neighbourhood Engagements supports projects that work with the spaces, stories, and people of neighbourhoods in the city.

GAYATRI CHANDRASHEKAR
Bangalore, Karnataka
Rs 25,000 over two months

For the creation of a performance exploring the history of the 'Egyptian' neighbourhood in Jayanagar Third Block. Through in-depth personal interviews of the residents, this project attempts to elicit their memories and current relationship with the locality. The outcome of this project will be an event that will include storytelling, and a theatre and music performance.

ANAHEETA PINTO
Bangalore, Karnataka
Rs 25,000 over two months

For an artistic engagement involving the children of Richards Town, including students of Clarence School on Pottery Road and the children of the Pourakarmikas who work in the ward, led by a local artist and a design firm. The children will be encouraged to explore the environs surrounding Richards Park and their connections to the neighbourhood. The outcome of the project will be a three-day artistic intervention culminating in the creation of artworks on the walls along the railway track on Pottery Road.

“ The Project 560 grant gave us the confidence and the impetus to chart new territories in the space of performance-making. Our project is to develop an interactive game performance on the theme of the urban commons, inspired by the stories of lake rejuvenation in Bangalore by citizen groups, activists and environmentalists. This required a lot of time, as we did multiple trial rounds over three to four months to stitch together the various strands of the project right from research to game design to the selection of key events and finally, designing it for a live experience. It has truly been a game-changing experience for me and this would not have been possible without the belief and support of everyone at IFA.

Chanakya Vyas
Playwright, Educator and Grantee | Project 560

SUCHITRA DEEP
Bangalore, Karnataka
Rs 25,000 over two months

For a creative workshop over two days that seeks to build a collective identity for the neighbourhood of Malleswaram through the memory-mapping technique. Using visual storytelling, drawing and writing, and by recording oral histories, participants will examine ideas of ownership, identity and belonging as well as their relationship with change. The outcome of the project will be a set of memory maps on Malleswaram.

Participants walk through the neighbourhood of Malleswaram in Bangalore | From the grant made to Suchitra Deep





A photograph of the interior of the Public Utility Building on MG Road, Bangalore | From the grant made to Mahesh S

Arts Projects (Research / Practice) aims to support practitioners and researchers/scholars to creatively engage with the city's pasts, presents or futures through critical inquiry.

GAURAV JAIN
Bangalore, Karnataka
Rs 3,77,500 over one year

For a photography-based exploration of the phenomenon of 'Random Amit' in Bangalore, which reinforces the stereotype of the brash North Indian male who has migrated into the city. Using the medium of photography and text, propagated in a participatory mode through social media and offline encounters, the project will interrogate the popular, humorous and pejorative nickname Amit. It will explore the subjects' sense of inhabiting this idea of a monolithic, homogeneous North Indian identity in a fast-changing Bangalore. The outcome of the project will be a photo exhibition.

MAHESH S
Bangalore, Karnataka
3,96,000 over one year and three months

For a photography-based exploration of the history, architecture, and cultural memory of the Public Utility Building that was opened to citizens in 1973 on MG Road as the tallest built space in Bangalore. Delving into narratives of nostalgia, dismay, hope, and indifference, the project seeks to investigate how the building was conceived and the impact it has had on the city, and imagine its possible futures. The outcomes of the project will be an on-site multimedia exhibition/installation comprising audio, photographs and sketches, a photo essay and a personal essay.



Year-long Series of Curated Artistic and Cultural Engagements is aimed at non-profit organisations or individuals on behalf of a registered non-profit organisation, to curate a year-long series of artistic and cultural engagements that reflects upon, asks questions of, and/or offers multiple imaginations of the city.

VISUAL ART COLLECTIVE
Bangalore, Karnataka
Rs 5,94,000 over one year

For a series of curated artistic engagements in Bangalore which will explore the different aspects of the city through the experiences of its various inhabitants. The events will include an art exhibition on the city, a comic zine-making workshop, a contemporary retake on Bangalore picture postcards, a city mapping project, an event of children drawing their favourite trees in the city, a photography project of portraits of the city-dwellers, a walk in a garden with a botanist, and curatorial mentoring for an exhibition of a landscape artist in the city. The outcomes of the project will be art exhibitions, comic books, postcards, maps, drawings, photographic portraits and a guide on trees.

CHANAKYA VYAS
Bangalore, Karnataka
Rs 6,00,000 over one year

For a series of gaming interventions as a theatrical strategy to examine and re-imagine the issues related to the urban commons in Bangalore, with a specific focus on lakes, in the face of rapid and brutal development. Using the tools and elements from Live Action Role Playing games (LARP), participatory art, and storytelling, the audience will be invited to take on roles to play the game. The outcome of the project will be this interactive game theatre performance played over 10 engagements in the Sarjapur/Bellandur neighbourhoods.

A city. My city. Bangalore. Bengaluru by Alaka Rao, an exhibit at *Representing Bangalore in Landscape: An Homage to Rumale Chennabasavi*, a show organised at the Karnataka Chitrakala Parishath in Bangalore | From the grant made to Visual Art Collective





THE IFA ARCHIVE

The IFA Archive was publicly launched on October 25, 2018. Our aim is to create a repository of all the physical and digital material that our grantees have created through the 626 projects that we have supported over the past 25 years. We hope that in time, the archive will become a space for artistic, curatorial, and scholarly interventions; and will also reflect our journey as an independent grantmaking organisation in the country.

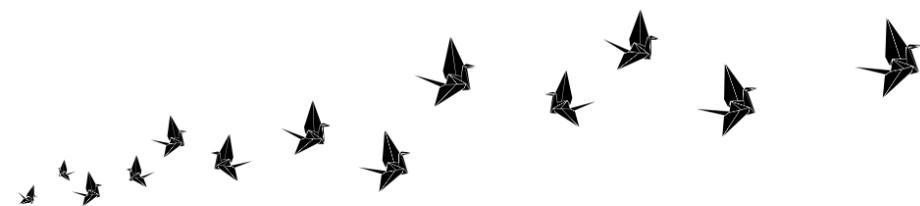
Pranav Sethuratnam and Ria Dantewadia joined our team as Senior Assistant Archivist and Assistant Archivist. The focus this year was to make more grant outcomes available online for public access. The archive team processed 109 grants from the years 2006, 2014, and 2015 through the pre- and post-digitisation stages; those from 2006, 2007, 2008, 2013, 2014 and 2015 are being uploaded onto our online archive.

We shifted the physical archive to the second floor of the IFA office building. The new space has a stack room suitable for long-term storage of archival documents, with enough area to create an additional stack room if needed. There are air conditioned visitors' rooms with computer and internet support, and a workspace for the archive team. The physical archive has been receiving interest from general users and colleagues in other institutions such as the Centre for Comparative Literature, Visva-Bharati University, and the Department of English, Pondicherry University.

We have created a plan for the next five years of The IFA Archive. It emphasises various public engagement programmes such as internships, invited talks by artists and other archivists, and grants to work with the material from The IFA Archive. As we continue to digitise more material for both our online and physical archives, we hope they will receive increasing interest and footfall in the coming year.

The online archive is accessible at www.theifaarchive.org. The physical archive was open through the year for public access on Fridays between 02:00 PM and 05:30 PM. As of March 31, 2020 details of 252 grants are available for reference online and offline that span years 2007 to 2015. However due to the COVID-19 crisis we had to shut the physical IFA Archive. Please do check the IFA website for updates on this.

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



SMART: STRATEGIC MANAGEMENT IN THE ART OF THEATRE

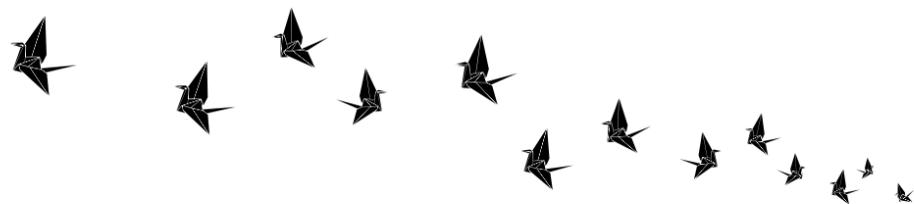
IFA continued to manage the SMART programme along with Junoon, through the year. The current version of the programme is SMART Workshops, which seeks to offer a shorter, lighter course, with five sessions over three days, in cities across India, enabling it to reach many more groups. The sessions, which include vision and values, group sustainability, audience building, communications, and resource mobilisation, are facilitated in turns by members of the SMART faculty.

This year there were four SMART workshops across the country, organised in partnership with local host institutions. Participants' feedback was collected at each workshop towards internal evaluation.

The first workshop was organised in April 2019 in Bangalore, hosted by and held in partnership with The Courtyard. There were 10 participants from seven theatre groups, from cities including Bangalore, Hyderabad, Lucknow and Jalgaon. The second workshop, in Bikaner, Rajasthan in June 2019, in association with Sudhesh Vyas at the Anurag Kala Kendra, had 16 participants across 11 theatre groups from Bikaner, Bhilwara, Jaipur, Kota, Delhi, Mumbai and Pune. The third workshop in Madhyamgram, West Bengal in February 2020, partnered by Jana Sanskriti Centre for Theatre of the Oppressed, had 19 participants from 17 theatre groups from Kolkata, Howrah, Kalyani, Behrampore, Barasat, Konnager, Bongaon, Liluah, Balurghat and Mumbai. The fourth workshop was in Mulanthuruthy, Kerala in March 2020, partnered by Ala Centre for Culture & Alternative Education, and had 27 participants from 17 theatre groups from Thrissur, Kodungallur, Kalady, Ernakulam, Palakkad, Kochi, Koottanad, Kasargod, Coimbatore, Bangalore, Kolkata, Guwahati and Kalyan.

The core team met in Mumbai in September 2019 to assess, rethink and review the current SMART workshops. The current pedagogy of each session was reviewed in depth. To discuss the future of SMART, its three versions—the SMART Course, the SMART-On-Wheels and the SMART Workshops—were also reviewed. It was decided that the team would put together a five-year strategic plan for SMART, from 2021 to 2026, to be ready by March 2020.

This programme is made possible with support from Goethe-Institut / Max Mueller Bhavan New Delhi.



“ IFA as a partner and funder is very thorough. We admire the involvement of the team in the projects that they support. Their sense of commitment and passion is able to give a solid platform and a take-off point to diverse art forms and artists. We are happy to be their partners.

Leonhard Emmerling
Regional Programme Director, South Asia,
Goethe-Institut / Max Mueller Bhavan



Participants in a session with Sudhanva Deshpande, a facilitator of SMART@Madhyamgram organised at, and in partnership with, Jana Sanskriti Centre for Theatre of the Oppressed, Madhyamgram





GRANTEE ORIENTATION

Grantee Orientation sessions are an important time for us to understand our grantees' projects closely and also build relationships with them. These sessions, which were initiated seven years ago, laid the foundation for an extended and cherished relationship between the Foundation and the work of the individuals and institutions that we facilitate. We invite grantees from across the five grantmaking programmes to the IFA office for invigorating interactions on a broad spectrum of artistic and cultural disciplines and practices focusing on the key enquiries and concerns that their projects address. We also use this opportunity to share with our grantees IFA's mission, values and ways of functioning, as well as the challenges that we face in the field.

We organised three such sessions in 2019: on May 16 and 17; August 21 and 22; November 28 and 29.

Over the years we found that these presentations have given us a deeper and more nuanced understanding of the incredible linguistic, cultural, and social diversity of the field. These meetings help us understand what propels the narratives that these projects seek to explore. They also give us the 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) Syed Fakruddin Huseni, KV Nayaka, Bharathi A Koppa, Aliyeh Rizvi, Ram Ganesh Kamatham and Gyandev Singh; From L to R (Front Row) Srikanth, Manju, Suchitra Deep, Sunitha R, Lakshmi Bhat, Gayatri Chandrashekar and Pushpa Bhat



OPEN HOUSE

The IFA Open House sessions are a mark of our sustained effort to venture into and eventually support relatively unexplored areas in the arts and culture. They are part of our ongoing efforts to foster relationships and collaborations in the field and make the Foundation more accessible across regional, artistic, and language contexts. They also enable us to create a presence in cities and towns that are under-represented in our grantmaking. These public dialogues and discussions have helped us build partnerships and networks with artists, scholars, communities, and arts and culture organisations. Several participants at these meetings later reach out to us with project ideas and proposals, which we then develop and facilitate.

However, this year we were unable to do more than one such meeting since most of the year was taken up by the preparation for the festival *Past Forward: Celebrating Critical Practices*. So the sole Open House was organised in association with the Film Society of Bhubaneswar at the Odissi Research Centre in Bhubaneswar on January 23, 2020 with Programme Officer John Xaviers addressing the participants and responding to their questions.



Participants at the IFA Open House organised in association with the Film Society of Bhubaneswar at the Odissi Research Centre in Bhubaneswar, Orissa





GRANT SHOWCASE

IFA organises multiple grant showcases across the country every year to increase awareness about and encourage public engagement with the arts, as well as to raise support for our projects. This year we partnered with several cultural institutions to showcase our grants and projects across the country. We organised over 13 presentations, performances, film screenings and panel discussions at venues in Bangalore, Hyderabad, Delhi, Santiniketan, Hyderabad, Mumbai and Bhubaneswar. Partner institutions include the Bangalore International Centre in Bangalore; Studio Safdar and Centre of Art and Free Expression (CAFE Jamia) in Delhi; Project 88 and G5A in Mumbai; Lamakaan in Hyderabad; and Film Society of Bhubaneswar in Bhubaneswar. Our audience was diverse and included scholars, researchers and artists, as well as students, journalists, business professionals, homemakers and philanthropists. The discussions that ensued made it evident that they share a deep passion for the arts.



August 30 & 31, 2019

IFA in collaboration with Majha House organised a two-day IFA Film Festival at the Guru Nanak Dev University, Amritsar. Ten IFA-supported films were screened in a variety of languages and cinematic forms: *Out of Thin Air* by Shabani Hassanwalia and Samreen Farooqui, *Leh Kharyok* by Ladakh Arts and Media Organisation, *City of Photos* by Nishtha Jain, *Kitte Mil Ve Mahi* by Ajay Bharadwaj, *Gali* by Samreen Farooqui and Shabani Hassanwalia, *Kumar Talkies* by Pankaj Rishi Kumar, *The Nine Months* by Merajur Rahman Baruah, *I, Dance* by Sonya Fatah and Rajiv Rao, *The Common Task* by Pallavi Paul, and *Pala* by Gurvinder Singh. Filmmaker Shabani Hassanwalia was present on both days for audience interactions.

September 06, 2019

On the occasion of the Board Meeting, we organised *Listening: Inside, Outside*, presentations by Avner Pariat and Sharbendu De at The Park, Bangalore. They shared their Arts Research projects on the legends of the Khla or tiger in Meghalaya, and the Lisu tribe of Arunachal Pradesh, respectively.

September 27, 2019

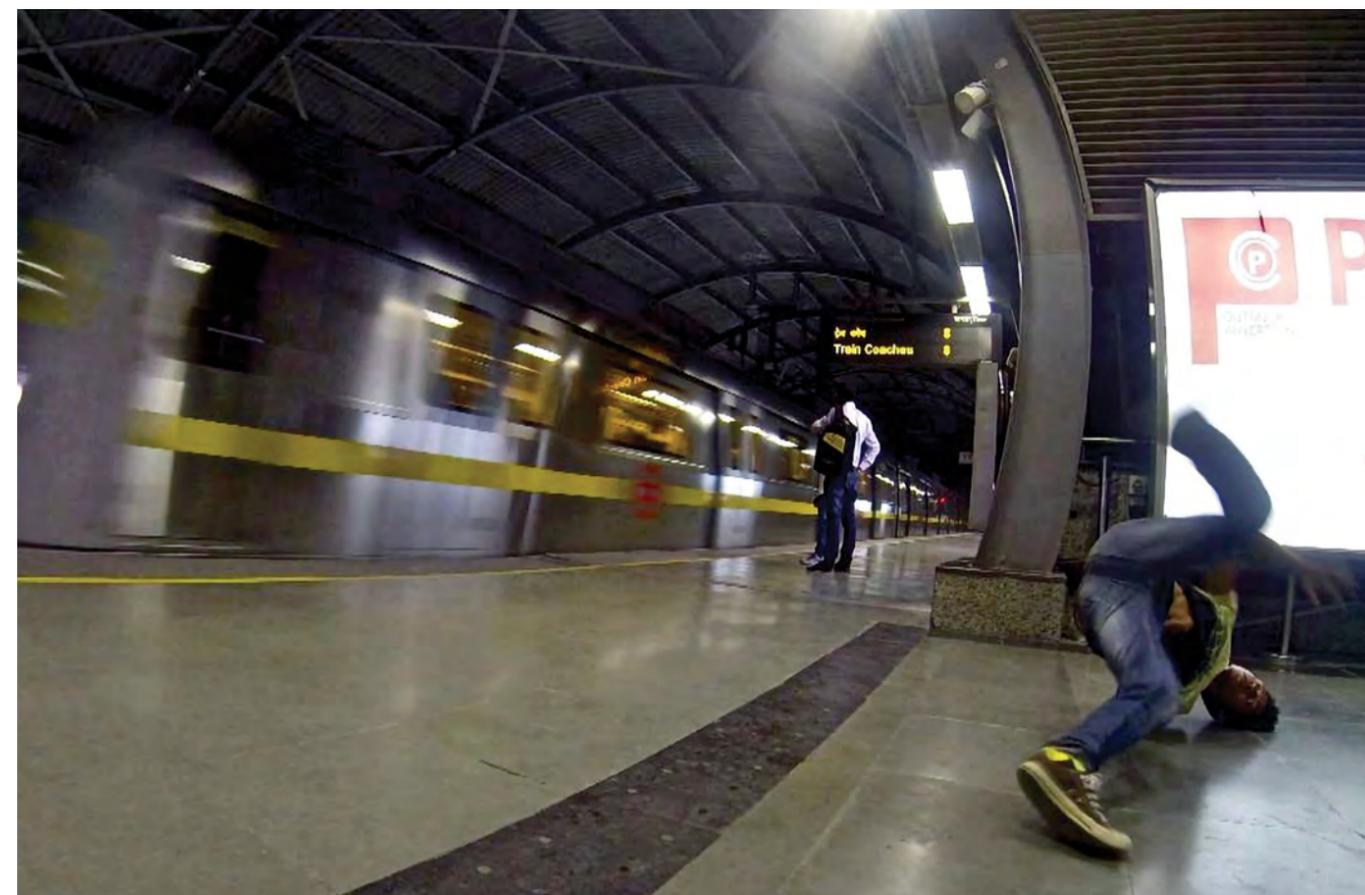
IFA in collaboration with Lamakaan, Hyderabad, organised a premiere screening of *Pani Pata Poratam (Songs of our Soil)* followed by a discussion with the filmmaker Aditi Maddali and writer-scholar Dr Gogu Shyamala. Through Uyyala songs, an agricultural tradition rooted in the political expression of women in Telangana, the film traces the histories of their resistance and memories of disillusionment.

September 27-29, 2019

IFA in collaboration with the Film Society of Bhubaneswar organised *The Indian Documentary Film Festival Bhubaneswar* at the Odissi Research Centre in Bhubaneswar. The film festival screened three IFA-supported documentaries in different languages covering a range of subjects: *In Search of Aseemun* by Taran Khan, *Every Time You Tell a Story* by Amit Mahanti and Ruchika Negi, and *Pani Pata Poratam (Songs of our Soil)* by Aditi Maddali. Filmmakers Amit Mahanti and Aditi Maddali were present for audience interactions.

October 11, 2019

IFA in collaboration with the Indian Music Experience organised a screening of *The Other Song*, a film by Saba Dewan, in Bangalore. The film is about the art and lifestyle of the tawaifs or courtesans in North India.



A still from *Gali*, a documentary film by Samreen Farooqui and Shabani Hassanwalia



October 17 & 18, 2019

IFA in collaboration with the Centre of Art and Free Expression (CAFE Jamia) in Delhi organised a screening of *Pani Pata Poratam (Songs of our Soil)* followed by a discussion with the filmmaker Aditi Maddali. On October 18, the film was screened in collaboration with Studio Safdar in Delhi.

October 30 - November 01, 2019

IFA in association with the Bangalore International Centre in Bangalore organised a three-day festival titled *Past Forward: Celebrating Critical Practices*. IFA presented 43 projects from the Arts Practice Programme through seven performances, five film screenings, two workshops, six panels, and six exhibitions/installations, and invited over 60 artists from across the country to participate in the festival.

November 09-28, 2019

IFA collaborated with RMZ Foundation in presenting *CONTINUUM*, at RMZ Gallery in Bellandur, Bangalore for an exhibition featuring the works of Abul Kalam Azad, Alakananda Nag, Anitha Balachandran, Avik Mukhopadhyay, Dhruv Jani, Pallavi Paul and Sahej Rahal, Sarbajit Sen, and Soumya Sankar Bose. The exhibition included photographs, video projection, animation projection, gaming projection, graphic narrative and film screenings.

January 09-February 29, 2020

IFA in collaboration with Chatterjee & Lal organised *IMPRINT: Riten Mozumdar*, an exhibition in Mumbai curated by Ushmita Sahu, on the life and times of Riten Mozumdar.

January 20-29, 2020

IFA in collaboration with International Theatre Festival of Kerala (ITFOK) 2020 organised the screening of four IFA supported documentaries—*The Nine Months* by Merajur Rahman Baruah, *Mayabazar* by KM Madhusudhanan, *Kshurasyadhara* by Vipin Vijay, and *Pala* by Gurvinder Singh during the ITFOK Festival 2020 at the Kerala Sangeetha Nataka Akademi Campus, Thrissur.

January 23-26, 2020

IFA in collaboration with the Indian Film Festival Bhubaneswar (IFFB) hosted by Film Society of Bhubaneswar at Odissi Research Centre organised a screening of the film *Lorni—The Flaneur* by Wanphrang Diengdoh followed by a conversation with the film director

February 28, 2020

On the occasion of the Board Meeting, IFA organised presentations by Sharanya Iyer, Pallavi Chander and Gayatri Chandrashekar at The Park in Bangalore. They shared their Project 560 projects on diverse neighbourhoods in the city.

A visitor at *CONTINUUM*, an exhibition hosted at The Gallery in Bellandur, Bangalore



February 29, 2020

IFA collaborated with Culturebagh and G5A Foundation for Contemporary Culture to organise a symposium on the life and times of Riten Mozumdar by Ushmita Sahu in Mumbai.

March 01, 2020

IFA collaborated with the Nabanna Earth Weekend (NEW) held at the Gitanjali Cultural Complex in Santiniketan and presented the works of Ronid Chingangbam (Akhu) and Nirmala in a panel discussion moderated by Arundhati Ghosh.

March 06 & 07, 2020

IFA collaborated with Women's College in Shillong to organise a talk by Rini Barman titled *Metal Metaphors: Ornaments in Assam and the Stories of Identity, Craft and Exchange*. She shared the findings from her research on the evolution and cultural significance of the handmade Axomiya Gohona (jewellery) of Assam and the rise of the new jewellery industry. On March 07, she spoke at the North-Eastern Hill University in Shillong, in collaboration with its Department of English.

Aside from this, grantees of IFA also organised presentations of their work where they acknowledged IFA and received critical acclaim. Sharanya Ramprakash presented *Akshayambara* in Bangalore at Ranga Shankara and Bangalore International Centre; Jyoti Dogra presented *Black Hole* in Chennai, Pondicherry and Bareilly; Aditi Maddali screened her film *Pani Paata Poratam (Songs of Our Soil)* in Mumbai and Cochin; Tejaswini Niranjana organised a talk in Bangalore titled *Madly in Love with Music: Hindustani Sangeet in 20th Century Mumbai* and was in conversation with Pallavi MD; and Wanphrang Diengdoh screened *Lorni—The Flaneur* at the Tallinn Black Nights Film Festival, Estonia.

Some of these Grant Showcases have been made possible with support from Titan Company Limited and Technicolor India Private Limited.



“The RMZ Foundation has a natural synthesis with IFA in our goals to create a positive impact in society and encourage artists across the country, through our continued support and sustained programming in various locations. Our collaboration on *CONTINUUM*, an exhibition of select work supported by IFA in the past five years held at our space in Bangalore, was a positive experience. We are happy to be a supportive platform to IFA and other such organisations doing impactful work in forging a path ahead for sustenance of the arts, and helping create ecosystems that encourage diverse creative expressions. We wish them the very best and look forward to such promising collaborations in the future.

Anu Menda
Managing Trustee, RMZ Foundation





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. The slowing down of the economy has impacted budgets available for the arts and culture. The primary focus was to secure new multi-year partnerships and connect with potential donors. The team was able to raise a total of Rs 125.29 lakh through its efforts.

Our fundraising initiative *Catalyst-Arts, An Inspiration for Excellence*, that brings accomplished artists to talk about their pursuit of excellence to corporate houses and which started in November 2015, continued this year. We conducted a session for Titan Company Limited in Bangalore with Rahul Ram and Arundhati Nag; and another with Raghu Rai for the Executive Council of NASSCOM in Mumbai.

IFA organised a fundraiser on March 12, 2020 with an evening of Sufi music in Bangalore with Mir Mukhtiyar Ali and his team Faku Deen, Gulam Husain, Rakesh Kumar and Deepak Paramasivan at Chowdiah Memorial Hall. This evening was made possible with the generous support of the Titan Company Limited; The Jamun Bangalore; and individual donors who include Kavita Iyer, Sandeep Singhal, Indraneel Roy Choudhury, Srinath Prabhu, Arif Vazirally and Sajan Poovayya. We would also like to thank Radio Mirchi for helping us promote the event.

We offered a consultancy to UNESCO New Delhi on a two-city report on the Implementation of 1980 Recommendations on the 'Status of the Artists'. It involved roundtable discussions in Bangalore and Delhi, with 36 visual, performing and literary artists. We continued our pilot project of training school teachers in arts integration in Lunkaransar, Rajasthan, working with our local NGO partners, in partnership with Plan India. Work progressed steadily on our current book project on Kasuti, a traditional form of folk embroidery native to Karnataka, supported by the Infosys Foundation.

One of the highlights of our fundraising from institutional donors was the support from Goethe-Institut / Max Mueller Bhavan New Delhi towards the newly articulated Archives and Museums programme as well as towards Strategic Management in the Art of Theatre (SMART) programme. We continued our engagements with Citi India for the Arts Education programme and Project 560; with Tata Trusts for the Archival and Museum Fellowship; with Titan Company Limited for the Arts Research programme; with Technicolor India Private Limited for specific Arts Practice grants; and with the Lohia Foundation for The IFA Archive. We also received support from the Shekhar Bajaj Charitable Trust and Parijat Foundation towards programmes.

We engaged with several partners to showcase *Past Forward: Celebrating Critical Practices* in October 2019. Besides venue support from Bangalore International Centre (BIC), we were delighted to secure support from Biocon Foundation, RMZ Foundation, the Sandeep and Gitanjali Maini Foundation, Goethe-Institut / Max Mueller Bhavan Bangalore, C Krishniah Chetty Group of Jewellers, Jaithirth (Jerry) Rao; and through advertisements for the festival brochure. Kempegowda International Airport Limited, Bengaluru came on board to promote the event as outreach partners for the festival.

Besides this, Titan Company Limited and Technicolor India Private Limited generously provided outreach support, which enabled us to travel with our grant showcases to Bangalore, Bhubaneswar, Delhi, Hyderabad and Santiniketan. IFA envisions more such partnerships in the future.



A Musical Evening featuring Mir Mukhtiyar Ali along with Faku Deen, Gulam Husain, Rakesh Kumar and Deepak Paramasivan held at the Chowdiah Memorial Hall, Bangalore

Our individual donors continue to be an important source of support and encouragement across all our initiatives. We are happy to report that we ended the year with 108 *Donor Patrons* and that our *Friends of IFA* Circle has grown to over 430. This year we received a donation of Rs 8 lakh from a group of army veterans, Rs 1.50 lakh for the Arts Education publication *Hejjegalu* from donors Kavita Iyer and Sandeep Singhal, and Rs 2 lakh from Illana Cariapa towards grant support. We are grateful to our many *Donor Patrons* and *Friends of IFA* who place faith in our work every year and continue to support us even in difficult times.

In the area of communication and public relations, we have made efforts to generate accessible and engaging communication materials across our work. This year the team focused on engaging audiences for *Past Forward: Celebrating Critical Practices*. We started an Instagram handle to coincide with the festival, expanding our social media outreach along with Facebook, Twitter and YouTube. We would like to increase our regional and linguistic reach in the coming year. The challenge for the team will be to respond to the current crisis and ensure we share relevant and meaningful communication.



INDEPENDENT AUDITOR'S REPORT TO THE BOARD OF TRUSTEES, INDIA FOUNDATION FOR THE ARTS, BENGALURU

Opinion

We have audited the financial statements of India Foundation for the Arts ("the Trust") which comprise the Balance Sheet as at 31st March, 2020, the Income and Expenditure Statement and the Receipts and Payments Account for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion and to the best of our information and according to the explanations given to us, the accompanying financial statements give a true and fair view of the financial position of the Trust as at 31st March, 2020, and of its financial performance for the year then ended in accordance with the accounting principles generally accepted in India.

Basis for Opinion

We conducted our audit in accordance with the Standards on Auditing (SAs) issued by ICAI. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Trust in accordance with the Code of Ethics issued by ICAI that are relevant to our audit of the financial statements in India, and we have fulfilled our other ethical responsibilities in accordance with the Code of Ethics. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management of the Trust is responsible for the preparation of these financial statements that give a true and fair view of the state of affairs, results of operations and cash flows of the Trust in accordance with the accounting principles generally accepted in India. The responsibility includes the design, implementation, and maintenance of internal control relevant to the preparation and presentation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Trust or to cease operations, or has no realistic alternative but to do so.

The management is also responsible for overseeing the Trust's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with generally accepted accounting principles in India will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with SAs, we exercise professional judgement and maintain professional skepticism throughout the audit. We also:

- a. Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform the audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, internal omissions, misrepresentations, or the override of internal control.

- b. Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Trust's internal control.
- c. Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Other Legal and Regulatory Requirements

We report that

- a. We have sought and obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purpose of our audit.
- b. The financial statements dealt with by this Report include the transactions related to foreign contribution received and utilised under the Foreign Contribution (Regulation) Act, 2010.
- c. In our opinion, proper books of account as required by law have been kept by the India Foundation for the Arts, Bengaluru so far as appears from our examination of those books.
- d. The Balance Sheet, the Statement of Income and Expenditure and the Receipts and Payments Account, dealt with by this Report are in agreement with the books of account.

For Brahmayya & Co.
Chartered Accountants
ICAI Firm Registration No: 000515S

G Srinivas
Partner
Membership No: 086761
UDIN No: 20086761AAAADC3198

Place: Bengaluru | Date: October 30, 2020



BALANCE SHEET AS AT MARCH 31, 2020

PARTICULARS	AS AT 31.03.2020(₹)	AS AT 31.03.2019(₹)
SOURCES OF FUNDS		
CORPUS FUND	20,44,17,066	20,44,17,066
ACCUMULATED SURPLUS	(1,93,91,043)	2,68,55,543
	18,50,26,023	17,75,61,523
PERFORMING ARTS FUND		
Opening balance	2,50,03,766	
Add: Contribution received during the year	-	
Add: Interest received during the year	13,34,525	
Less: Expenditure during the year	(12,43,669)	
	2,50,94,622	2,50,03,766
CITIGROUP GLOBAL MARKETS INDIA PVT LTD		
Opening balance	37,70,773	
Add: Contribution received during the year	-	
Add: Transfer from Accumulated surplus	21,93,521	
Add: Interest received during the year	2,66,457	
Less: Expenditure during the year	(47,29,269)	
	15,01,482	37,70,773
LOHIA FOUNDATION		
Opening balance	2,94,799	
Add: Contribution received during the year	25,27,049	
Add: Recovery of Rental Deposit Specific to the Fund	2,65,000	
Add: Interest received during the year	-	
Less: Expenditure during the year	(22,95,148)	
	7,91,700	2,94,799
SIR RATAN TATA TRUST (CORPUS FUND)		
Opening balance	68,97,059	
Add: Donations received during the year	-	
Add: Interest received during the year	5,40,586	
Less: Expenditure during the year	(4,80,000)	
	69,57,645	68,97,059
SIR RATAN TATA TRUST (ARCHIVAL MUSEUM FELLOWSHIP GRANT)		
Opening balance	10,44,082	
Add: Donations received during the year	5,00,000	
Add: Interest received during the year	56,920	
Less: Expenditure during the year	(9,85,644)	
	6,15,358	10,44,082
TITAN COMPANY LIMITED (ARTS RESEARCH)		
Opening balance	65,62,194	
Add: Donations received during the year	5,68,000	
Add: Interest received during the year	3,53,179	
Less: Expenditure during the year	(43,10,572)	
	31,72,801	65,62,194
CAPITAL ASSET FUND	19,78,015	20,46,695
CURRENT LIABILITIES	27,21,473	23,55,007
TOTAL	22,78,59,119	22,55,35,898
APPLICATION OF FUNDS		
FIXED ASSETS (Written-down value)	20,75,116	21,43,796
INVESTMENTS (AT COST)		
Corpus Fund Investment	19,10,57,968	18,06,90,782
Performing Arts Fund Investment	17,00,000	23,35,982
SRTT Corpus Fund Investment	68,00,000	68,00,000
SRTT Archival and Museum Fellowship Investment	-	15,93,466
Citigroup Global Investment	15,00,000	45,00,000
Titan Company Limited Investment	21,31,732	28,38,411
Other Investments	-	16,00,000
	20,31,89,700	20,03,58,641
CASH AND BANK BALANCES		
Cash in Hand	1,135	1,360
Cash at Bank	1,06,41,907	1,30,06,968
OTHER CURRENT ASSETS	1,19,51,261	1,00,25,133
TOTAL	22,78,59,119	22,55,35,898

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED MARCH 31, 2020

PARTICULARS	CURRENT YEAR(₹)	PREVIOUS YEAR(₹)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES	1,40,44,302	1,86,42,685
DONATIONS, SUBSCRIPTION, EVENTS & ARTS SUPPORT	89,33,067	1,09,32,811
INTEREST ON CORPUS INVESTMENT	1,00,95,283	99,48,420
PROFIT ON SALE OF CORPUS INVESTMENTS	2,49,29,132	2,31,52,798
MISCELLANEOUS INCOME	23,947	2,16,354
TOTAL	5,80,25,731	6,28,93,068
EXPENDITURE		
PROGRAMME COSTS		
GRANTS AND PROJECTS		
Arts Research	29,75,480	29,94,450
Arts Practice	38,50,484	65,17,100
Arts Education	27,11,030	26,82,190
Project 560 Expenses	18,63,750	9,00,000
Fellowship / Production Cost (SRTT AMF Funded)	9,85,644	26,20,000
IFA Archive (Lohia Foundation Funded)	22,95,148	27,05,627
PROGRAMME SUPPORT COSTS		
Arts Education - Evaluation, Orientation, Monitoring and Staff Costs	31,82,049	25,73,970
Arts Education - Corporate Programme - TATA-AIG	-	6,849
Arts Education - Plan India Expenses	1,64,114	2,45,774
Review Panel expenses	-	1,23,473
Developing Collaborations (SRTT AMF)	-	93,373
Selection of Fellows (SRTT AMF)	-	1,19,853
Arts Practice - Evaluation, Orientation and Monitoring	2,51,330	7,51,350
Arts Research - Evaluation, Orientation, Monitoring and Staff Costs	15,74,092	12,45,544
Dissemination	1,43,948	4,80,551
Fellowship - Orientation	1,882	99,798
Grant Showcase	3,36,403	11,50,264
Project 560 Expenses	44,726	6,58,293
AMP related Expenses	71,895	-
Past Forward	33,29,965	-
Acquiring Research on Contemporary Dance	1,34,000	-
SMART Programme Expenses	11,88,148	5,11,580
Catalyst Programme Expenses	2,77,289	13,61,527
Programme Staff Costs	1,08,67,292	1,10,39,289
Other Programme Costs	3,71,789	4,90,095
	3,66,20,458	3,93,70,950
Less: Programme expenditure met out of own funds	2,25,76,156	2,07,28,265
	1,40,44,302	1,86,42,685
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	2,25,76,156	2,07,28,265
OPERATING EXPENSES	1,05,02,276	1,11,32,585
BOARD MEETING EXPENSES	5,69,935	4,90,143
FUNDRAISING EXPENSES	4,23,041	7,81,179
TOTAL	4,81,15,710	5,17,74,858
EXCESS OF INCOME OVER EXPENDITURE FOR THE YEAR	99,10,021	1,11,18,210

Significant Accounting Policies and Notes to the Accounts for the year 2019-20

A. Accounting Policies

- The financial statement is prepared on accrual basis under historical cost convention as per generally accepted accounting principles.
- (a) Grants received by the India Foundation for the Arts, to the extent utilised for revenue purposes are taken as income.
(b) Grants disbursed by the India Foundation for the Arts, are treated as expenses and unutilised grants, when received back, are treated as income.
(c) Donations in foreign currencies are taken into account at the conversion rates as credited by the banks.
(d) Assets acquired, treated as expenditure as these are met out of current year's income and the assets so acquired are shown notionally as fixed assets at cost less depreciation (written down value method under the Income Tax Act) by contra credit to capital assets fund.
(e) Since the entire cost of fixed assets, is met out of revenue, depreciation is not charged to income and expenditure separately.
(f) Assets disposed off or written off, are deleted both from gross fixed assets and the corresponding capital assets fund account.
- Income accrued from investment of dedicated grant funds or where the grant received are required to be kept invested, is credited to 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.
(b) Income from mutual funds (growth schemes) are accounted for at time of redemption.
- Retirement benefits to officers and staff in the form superannuation and gratuity are funded by means of policies taken with Life Insurance Corporation of India. Leave encashment is accounted for an actual payment when leave is encashed, since leave is not allowed to be accumulated beyond 60 days.

B. Notes

- Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the funds having surplus investments.
- Grants committed and installments pending disbursement out of previously sanctioned grants is Rs 77,21,720 (Previous year Rs 79,18,150).
- Previous year's figures have been regrouped where necessary.



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

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Front Office Assistant

A Aslam Basha

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Clothes designed by Riten Mozumdar for
the label *Pallavi* by Bharati Sharma
From the grant made to Ushmita Sahu
Image Credit: Heirs of Riten Mozumdar

Inside Cover:
A set of memory maps on the neighbourhood
of Malleswaram in Bangalore
From the grant made to Suchitra Deep

Centre Spread:
Mughal Princess Zeb-un-Nissa's quarters at
Zenana Mahal
From the grant made to Prachee Bajania
Image Credit: Rajesh Rajan

End Cover:
Bougainvillea blooms separating the Zenana
and Mardana Mahals at Qil-e-Ark palace in
Aurangabad, Maharashtra
From the grant made to Prachee Bajania
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