

INDIA FOUNDATION  
FOR THE ARTS  
Annual Report 2020-2021



PANIC  
LOCK  
DOWN

LOSS  
OXYGEN  
SANITISE

COVID-19

ANXIETY  
PAUSE  
ISOLATION  
STAY HOME  
STAY SAFE

LOVE  
VIRTUAL

MASK UP  
FEAR  
SOCIAL

2 M

DISTANCE



# ABOUT US

*Over 25 Years of Celebrating the Arts*  
*www.indiaifa.org*

India Foundation for the Arts (IFA) is an independent, nationwide, not-for-profit organisation that has been making grants and implementing projects in the arts and culture across India since 1995. We have supported over 682 projects disbursing over Rs 34.26 crore (USD 4.61 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 and implement** critical work that challenges dominant narratives and speaks truth to power. We focus on journeys that seek unheard voices and untold stories, which are often ignored, erased, or silenced. As a facilitator, catalyst, and provocateur in the field, we embark on and 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.

“Turning things upside-down and inside-out, casting aside hierarchies, IFA digs deep in its efforts to nurture human bonds through the arts.”

Justin McCarthy  
Dancer, Musician



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## INTRODUCTION

The year 2020-2021 has been an unprecedented one—some say in the entire history of the human race. With the deadly COVID-19 invading the world, it will be marked as a year of tremendous loss—of lives, safety, intimacy and freedoms, which the privileged tend to take for granted. The arts sector in India was severely impacted, with the lockdown and its aftermath decimating their vulnerable economies. Receiving no support from any quarter, artists and cultural practitioners did what they always do—drew upon their resourcefulness and collective spirit for their common survival. As institutional negligence and government inefficiencies compounded our miseries, artists dived into relief work, organised fundraisers, and built support systems for the medical and emotional needs of communities. They also experimented with their arts practices to see what they could do with new technologies, new mediums and differently-engaged audiences. It is not for nothing that some call artists the hope-makers of the future, the shamans who heal broken worlds. They helped us stay sane during the pandemic.

At India Foundation for the Arts (IFA), even as we were concerned about the artists, we took inspiration from what they were doing for the ruptured world. Perhaps unprecedented times call for unprecedented efforts which then give unprecedented results. In the same year that became a ‘zero year’ for many enterprises, IFA supported the maximum number of projects in its entire history. We received over 1100 enquiries (up from 850 last year) across our programmes, of which about 956 proposals (up from 300 last year) were developed and/or evaluated at various levels. We closed the year having supported 55 projects.

This extraordinary year, during which we were mostly locked inside the virtual world, also happened to be the year of two 25-year anniversaries—that of IFA’s grantmaking, and of the internet in India! To mark both, we created 25x25—a special initiative of 25 grants of Rs 25,000 each on the theme of the internet in India. Another highlight this year was the review of the Arts Practice programme by a panel of four experts—Justin McCarthy, Sanjay Kak, Neelam Man Singh and Gitanjali Rao—leading to the launch of the rearticulated programme with categories for explorations, arts platforms, productions, and workshops/ seminars / residencies.

With dissemination and outreach IFA very quickly adapted to the online world and learnt to engage you through digital platforms. This included fourteen editions of emails *Staying Connected* series, twelve sessions of presentations *Throwback Thursdays with IFA*, and three sessions of discussions *Cross Currents: A Series of Curated Conversations*, all of which reached the work of our grantees to you. IFA also spent time understanding the anxieties of the field through two *Listening Posts* with artists, and two more with our grantees who are teachers and artists, under the Arts Education programme. To quickly respond to the needs of the field and build capacity to embrace the online world we organised a two-phase expert-led digital workshop for artists.

Besides the pandemic and its continuing impact on the budgets and motivations of funders, the amendment to the Foreign Contribution Regulation Act (FCRA) created tremendous pressures on our resource mobilisation. The team put together a *Fund for Supporting Arts and Culture during COVID-19 (F-SAC)* after making our website more accessible for you to contribute online. Please do consider contributing; whatever the amount, it will aid our journey to keep the arts and culture relevant and vibrant. We felt really grateful to all the foundations, trusts, corporates, and individual donors who came forward to help us through this difficult year.

With our masks on and blindfolds off, we have seen the structural and systemic inequalities and injustices of the world. And if there is anything that has helped us get through this pandemic, it has been the support we have given and received, and the power of solidarity. We can hope for a better world only if we imagine it together.

Poet Shankha Ghosh, whom we lost on April 21, 2021, had perhaps written about these impossible times when he began a Bangla poem with:

আমাদের ডান পাশে ধ্বস

আমাদের বাঁয়ে গিরিখাদ

আমাদের মাথায় বোমারু

পায়ে পায়ে হিমালীর বাঁধ

*There is landslide on our right*

*On our left a gorge*

*Over our heads a bomber plane*

*And our feet in shackles of ice*

And the same poem titled *Ai, Aro Bendhe Bendhe Thaki* (Come, Let Us Stay More Closely Tied To Each Other), ends with the collective spirit that alone brings hope for humanity, when he says:

কিছুই কোথাও যদি নেই

তবুও কজন আছি বাকি

আয় আরও হাতে হাত রেখে

আয় আরও বেঁধে বেঁধে থাকি

*If there is nothing anywhere*

*Even then some of us are left*

*Come let us hold hands*

*Come let us stay more closely tied to each other*

(Translated by Arundhati Ghosh)

We hope the various stories in this report too stand out as examples of such comradeship and give you hope. Please do share with us what you think. As always, your words enrich our quest.

Arundhati Ghosh  
Executive Director



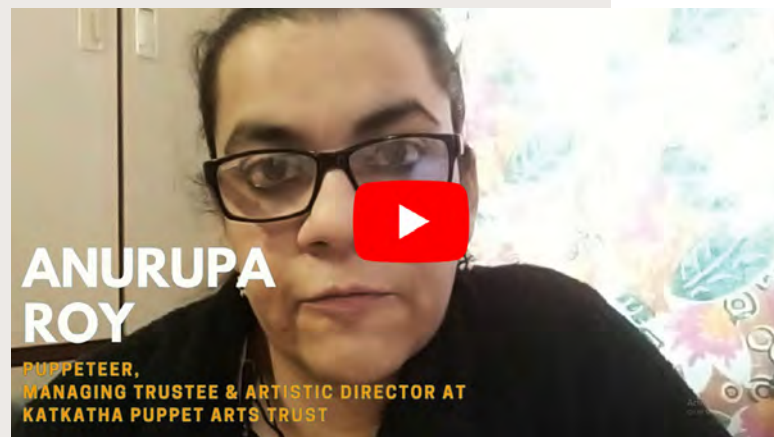
# #BEHINDTHESEEN: THE ARTS QUOTIENT AND IFA

Artists have the unique capacity to give us solace and direction in the face of adversity. They have kept us grounded and on track, and nourished us during the pandemic. To honour them and their work, IFA partnered with The Arts Quotient to showcase six artists and their journeys of courage and resilience during the pandemic in a series of six films titled *#BehindTheSeen* featuring Bindhumalini, singer, composer; Anurupa Roy, puppeteer; Shaili Sathyu, theatre director, playwright and educator; Samhita Arni, writer and teacher; Irawati Karnik, theatre artist, director, and playwright; and Swarnamalya Ganesh, dancer, dance historian, and performance studies scholar.



**#BehindTheSeen with Bindhumalini** explored her work, her inspirations, her sources of energy and how she coped during the pandemic.

**#BehindTheSeen with Anurupa Roy** traversed through her work with collaborators, puppets and people, and her stories of solidarity and sources of sustenance during the pandemic.



**#BehindTheSeen with Shaili Sathyu** sought out the adventures of Gillo Repertory, a theatre group working with children across small towns and villages, and the stories of their busy lives, making work collectively, and the passion and faith with which they thrive.

**#BehindTheSeen with Samhita Arni** examined her process of collaborating with other writers during the pandemic, communicating through stories, and connecting with her students through online teaching.



**#BehindTheSeen with Irawati Karnik** delved into her study of the world through theatre, about rethinking the medium which has gone online during the pandemic, and the shifting role of the arts through time.



**#BehindTheSeen with Swarnamalya Ganesh** travelled into the world of dance with which her identity is intrinsically linked. The film was on being a 'classical' dancer in contemporary times and responding to 21st-century questions, and the importance of slowing down and sharing space.



# ARTS RESEARCH

It was a year unlike any other. Right at the start, the COVID-19 outbreak brought our daily routines to a screeching halt. Keeping in view the challenges and uncertainties posed by the contagion and the various forms of lockdowns, we reworked our annual calendar and deferred announcing the Request for Proposals (RFP), in the hope that some kind of normalcy would soon resume. However, as the pandemic continued to spread its tentacles and people slowly became accustomed to negotiating a virus-affected world, we circulated the RFP in nine Indian languages.

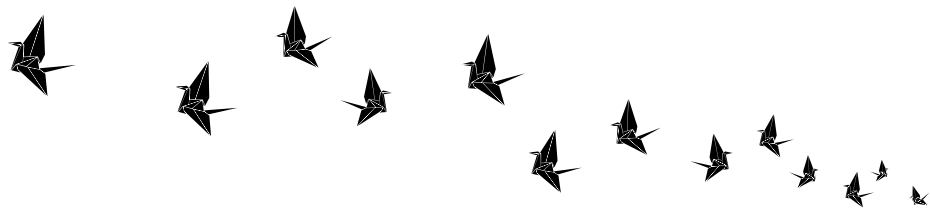
Contrary to our expectations, the response from the field was swift and overwhelming. We received over 600 proposals in multiple languages from across India, covering a broad disciplinary spectrum. What stood out was not just the record number of applicants (the highest this programme has ever received), but the courage and determination with which many who were infected with the virus shared their project ideas with us from the quarantine centres. Even the most basic conversations about the application process assumed a more humane and reflective aspect. This reaffirmed our faith in the human capacity to create and endure in the face of adversity.

This year, we extended support to 14 projects in English, Gujarati, Hindi, Kannada, and Santali in the areas of architecture, disability and arts, local cinema, popular music, photography, traditional arts, and literary, visual and performing arts. Many of these projects attempt to break free from the dominant strains of discourse, while others explore hitherto underexplored areas in the arts and culture.

Of the grants made in the previous years, Deepti Navaratna, Nirmala, Padma Venkataraman aka A Mangai, Rajesh Devraj and Sharbendu De completed their projects.

As the resurgent wave of COVID-19 continues to take a devastating toll on every sector of life, we at IFA hold fast to our commitment to the arts with the belief that they have the potential to be a steadying force in times of uncertainty.

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



# ARTS RESEARCH: GRANTS



SHARANYA RAMPRAKASH  
Bangalore, Karnataka  
Rs 3,96,000 over one year and six months

For research that will attempt to explore the hitherto unresearched and marginalised narratives of lead actresses of the mainstage as well as frontline comic actresses of the Company Theatre in Kannada (1960 to the present). It will examine ways in which they define and defy notions of female respectability and vulgarity through their performances and selfhood. The outcomes of this project will be a series of essays in Kannada, a photo essay and a script outline for a theatre performance.

*This grant is made possible with support from Tata Trusts, with the corpus interest of an earlier seed grant.*

MOHAMMAD GOWHAR FAROOQ BHAT  
New Delhi, Delhi  
Rs 1,34,500 over one year

For research to trace the history of the music labels of audio cassettes in Kashmir and explore the articulations they fostered. The research will focus on marginalised sections and communities of Kashmir, whose interventions challenged the existing social and cultural norms, cultivating a new and popular music scene. It will also put into perspective how these forms impacted the production of media and continue to influence the contemporary music culture in the Valley. The outcome of this project will be an essay.

MIRIAM CHANDY MENACHERRY  
Mumbai, Maharashtra  
Rs 4,00,000 over one year and six months

For research to explore and compile the personal stories of a tenacious group of women producers, directors, writers and film technicians working in Bollywood in Kerala, a film industry dominated by men. The project will construct vivid and contrasting accounts of the Women in Cinema Collective as they defiantly challenge the rules of commercial cinema in the state. The outcomes of this project will be a manuscript for a book and an installation.

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

For research into the contribution of Art Deco as a modernist art movement in India, with a focus on the architecture of Delhi. At the intersection of arts and architecture, this project will attempt to examine the role of Art Deco in shaping the cultural identity of Delhi under British rule. It aims to build appreciation for this ignored and diminishing style and for the lesser-known artists, patrons, architects, artisans and local people associated with its propagation. The outcomes of the project will be a digital exhibition of photos, inventories of buildings, maps, collection of oral narratives, a visual publication, and a pocket guide with maps and overview of public typologies.

**PARVATHI RAMANATHAN**  
Ravanasamudram, Tamil Nadu  
Rs 4,00,000 over one year  
and six months

For research that will trace the articulations of the Ilangai Tamil / Sri Lankan Tamil refugee community, about their homeland through their cultural practices. It will study how the community in its interactions with the Indian nation-state and Tamil Nadu state machinery uses performative acts to negotiate their roles and identities in their present liminal status. The outcome of this project will be a series of essays.

**SERAL MURMU**  
Singhbhum, Jharkhand  
Rs 3,99,500 over one year  
and six months

For a feature-length documentary film on the history of Santhali cinema. The project will look at the impact cinema has had on the cultural landscape of Santhals across Assam, Bihar, Jharkhand, Odisha, and West Bengal. It aims to study the impact of affordable digital technology on the Santhali film industry, which democratised film as a medium, thus affecting storytelling in cinema, and mass production and consumption of content. The outcome of this project will be a feature-length documentary film.

**MRIDU RAI**  
Kazitar, Sikkim  
Rs 4,00,000 over one year  
and six months

For research that will bring forth alternative narratives from the Darjeeling Himalayas through stories of people, their lived experiences, and cultural spaces. Looking beyond the dominant imagery and narratives that continue to reinforce colonial tropes, this project aims to explore the realities of people through extensive archival research, contemporary photography, and oral narratives. The outcomes of this project will be a photobook and two exhibitions of photographs by young contemporary photographers from Kalimpong and Darjeeling.

**PANKTI DESAI**  
Navsari, Gujarat  
Rs 3,92,000 over one year  
and six months

For research to analyse the role of Gujarati Little Magazines between the 1960s and 1980s as a modern phenomenon which emphatically articulated the voice of dissent and cultivated alternate discourses of nation and culture. By examining the editorials, manifestos, advertisements, literary writings, non-fictional writings, and cover pages of the magazines, the project will explore the socio-political and cultural conditions that contributed to its heyday. It will also investigate how the culture of dissent in Gujarat was later effaced. The outcome of this project will be a monograph in Gujarati and English.

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

For research to explore the history and chart the boundaries of Qawwalis in Hindi cinema as a distinct musical genre. The project aims to analyse how the industry used these songs not only to entertain but also to narrate different stories, often subverting the norms of this traditional form. It will also attempt to understand the ways in which cinema has influenced the performance of traditional Sufi Qawwalis. The outcomes of this project will be an essay and multimedia audio-visual documentation on a digital platform.

**RAJDEEP KONAR**  
Santiniketan, West Bengal  
Rs 4,00,000 over one year  
and six months

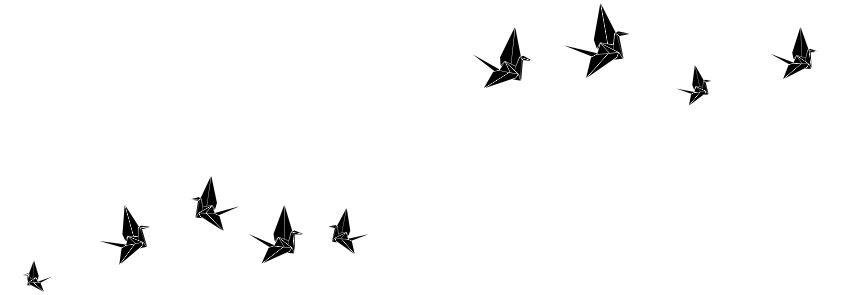
For research to study the theatre practices of two Kolkata-based blind theatre groups—Blind Opera and Anyadesh. The project aims to understand how theatrical training, techniques, and practices work as tools for blind pedagogy, healing, and care. It will particularly enquire into the nature of the customised theatre practices adopted by the two groups that make them effective for blind individuals. The outcome of this project will be a monograph.



“ ૨૦૧૮ મા મે સૌપ્રથમ વાર આઈફા મા અરજી મોકલાવેલી જે પસંદગી પામી નહોતી. જોકે આઈફાએ મને સતત માર્ગદર્શન પૂરું પાડ્યું અને પ્રસ્તાવના તૈયાર કરવામાં મદદ કરી જેને કારણે ૨૦૨૦-૨૧ મા આ ગ્રાન્ટ મેળવવી મારા માટે શક્ય બની. આઈફા ના ગ્રાન્ટી તરીકે મારા માટે લોકોનો સમ્પર્ક કરવાનું, પુસ્તકાલયોમાં શોધખોળ કરવાનું, જરૂરી માહિતી ભેગી કરવાનું અને અલભ્ય સામયિકો મેળવવા નું સરળ બન્યું જે મારા ગુજરાતી લઘુ સામયિક ઉપરના વ્યક્તિગત પ્રકલ્પ ના ભાગ રૂપે અશક્ય જણાતું હતું.

Though my proposal did not get selected in 2018, IFA guided me to develop and sharpen it, and I was successful in 2020. As a grantee of IFA it became easier for me to contact people and access libraries than when I had attempted this project on my own.

Pankti Desai  
Researcher and Grantee | Arts Research





# ARTS PRACTICE

This was a difficult year for the Arts Practice programme. The pandemic and the resultant lockdown caused a drastic drop in the number of enquiries and applications, especially from the field of performing arts. But the year ended on an optimistic note with the programme review ushering in a freshly rearticulated Arts Practice programme that will be launched next year.

Out of nearly 100 queries and draft proposals received, about 30 projects were developed by programme staff and 20 were internally discussed. Of these, four projects were selected for support. These explore different dimensions of filmmaking that include an experimental film combining animation and documentary, a film document, a collaborative docu-fiction, and a short animation film.

This year we reviewed the Arts Practice programme that has been running for seven years. As part of this process, Sammitha Sreevathsa and Chithra KS developed the *Voices from the Field* reports for performing arts and literature, and visual arts and film, respectively. These consisted of interviews with various practitioners across disciplines on the needs and aspirations of the field, as well as their expectations from funding bodies. The review panel comprising Justin McCarthy, Sanjay Kak, Neelam Mansingh, and Gitanjali Rao met online over two days to help us give shape to the rearticulated Arts Practice programme.

The panel recommended implementation of projects under four categories: i) *Productions*: For creating performative, aural, visual, digital, literary, or interdisciplinary work and other forms yet to be imagined, with a maximum budget of Rs 5 lakh; ii) *Workshops / Residencies / Seminars*: For creating environments and situations which foster exchange, dialogue, debate, learning, and mentorship, with a maximum budget of Rs 3 lakh; iii) *Explorations*: For probing, testing and playing around with ideas that are nascent, risky or unprecedented, with a maximum budget of maximum Rs 75,000; and iv) *Arts Platforms*: For building and stimulating networks and spaces—physical or otherwise—that bring together artists within or across practices on common ground with the aim of building solidarities, enabling creativity, and sustainability of their practices with a maximum budget of Rs 1.5 lakh.

The programme was closed from November 2020 to March 2021 for the review and preparations for the launch of the rearticulated programme.

Many of the artists previously supported under the programme achieved national and international recognition this year.

Amit Dutta's film was premiered on MUBI; Wanphrang Diengdoh's film was screened at the New York Indian Film Festival's online edition and nominated for *Best Actor* and *Best Screenplay*; Ish Shehrawat was invited to participate in the Yokohama Triennale curated by Raqs Media Collective, in which the IFA-supported sound installation became a part of a larger body of sound installations; Umashankar had a retrospective curated by Nida Ghouse at Haus der Kulturen der Welt, Berlin; Soumya Sankar Bose's photo book has been shortlisted for the prestigious Photobook Awards by Aperture magazine and Paris Photo; and Ram Ganesh's play *Undaunted* received the *Sultan Padamsee Playwriting Award 2020*. We also received information that films by Pallavi Paul and Prantik Basu will premiere at the International Film Festival of Rotterdam, 2021.

## ARTS PRACTICE: GRANTS



SHAHI AJ  
Kollam, Kerala  
Rs 5,00,000 over one year and six months

For creating an experimental film combining animation and documentary to explore Urdu writer Naiyer Masud's literary universe of Lucknow, juxtaposing the real city today with the imaginary city in the fiction, with special emphasis on the city's Persianate architectonics. *This grant is made possible with part-support from Cholamandalam Investment and Finance Company.*

SAJAD RASOOL MALIK  
Srinagar, Jammu and Kashmir  
Rs 5,00,000 over one year and six months

For the making of a short animation film that looks at the life of a cat and her kitten, in Downtown Srinagar, the old part of this city in Kashmir. The film will be composed with over 6000 drawings, pushing the boundaries of practice for the artist who is a graphic novelist and writer. The outcome of this project will be a 15 minute animation film.

RENU SAVANT  
Mumbai, Maharashtra  
Rs 5,00,000 over one year and six months

For making a film document exploring the lives of Nepalese migrant labourers in the fishing village Mirya, her ancestral place in coastal Maharashtra. The film will focus on the precariousness of migrant labourers in the context of CAA-NRC as well as the COVID-19 pandemic, and subsequent lockdowns. *This grant is made possible with support from Voltas Limited under its CSR Initiative.*

KARTHIK KUDUVA GOPINATH  
Bangalore, Karnataka  
Rs 5,00,000 over one year

For making an experimental film in collaboration with Visual Effects artists in the Tamil film industry, to explore the precariousness of the lives and work of freelance Computer Graphics and Visual Effects artists in the south Indian film industry. The outcomes of the project will be the film and part of the work hosted on an online portal as interactive digital fictions. *This grant is made possible with support from the Sir Ratan Tata Trust (SRTT).*

“ My project, to understand the role and the impact of freelance VFX artists in movie production, requires a lot of travel across many cities. Discussing the intention of this project with the artists and getting them involved in making a small production has been a time-consuming process. IFA's grant has been greatly helpful in providing enough money and time to work on all aspects of the project.

Karthik Kuduva Gopinath  
Contemporary Artist and Grantee | Arts Practice





## ARTS EDUCATION

This was a distressing year for the Arts Education programme Kali Kalisu (Learn and Teach) due to the pandemic. The key aspects of this programme, which include facilitating artists and teachers to develop arts projects in schools, and teacher training workshops, cannot be carried out unless schools remain open, and since they have been shut since March 2020, we had to pause all these activities this year. Most of our current grantees, caught up in the uncertainty over school reopening, could not complete their projects and have been given extensions.

As COVID-19 forced the closure of educational institutions, the sustainability of arts education is itself under threat. It was, however, heartening to see some of our grantees create *Vataara Shaales* or community schools in varied spaces in their localities such as verandahs, temples, and the community halls where groups of children came to study.

When the pandemic situation improved slightly, we conducted a teacher training workshop in Gadag, Karnataka. Through this we were able to reach 33 direct and 288 indirect beneficiaries at the schools. Participants explored ways to transform language and arts lessons into active, student-centred explorations of logical thinking, comprehension, writing, and articulations. Characterisations through drama as well as puppetry were also used.

We also organised two Kalayatras—travelling modules—that were conducted online for teachers of Dakshina Kannada and Koppala districts. There were 47 teachers from Dakshina Kannada district and 31 teachers from Koppala district who participated.

For the trainings and Kalayatras our erstwhile grantees who have done valuable work with children in schools, shared their projects, including processes and methodologies, with teachers. This was an attempt to encourage and inspire them to think of projects in their own schools. We also organised two online meetings with grantees where 60 teachers and artists across Karnataka shared their concerns as well as the pressures and roadblocks they were facing. They also discussed alternative strategies to ensure the continuation of their projects and provided suggestions for IFA.

The third edition of *Hejjegalu*, a publication that aims at sharing the impact of Kali Kalisu and its contributions in the field, was brought out this year. Its editors were two of our teacher grantees, Ningu Solagi and Kotresh B.

After 11 years of training, grantmaking and discourse building across government schools in Karnataka, we had started grantmaking in schools nationally just last year. However, the pandemic forced us to stop working on it this year. Instead, we decided to use our resources to better understand the scope of the programme and the practices of others in the field. To this effect, IFA organised a two-day webinar titled *Interwoven Tapestries: Lessons from Arts Education* on March 25 and 26, 2021. The conversations and questions raised at the webinar enriched our knowledge about the existing arts-integrated work in education across the country. We also commissioned a report on the discussions among the webinar's 16 panellists. This report will feed into the review of the Arts Education programme that will determine its future and is slated for 2021-2022.

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

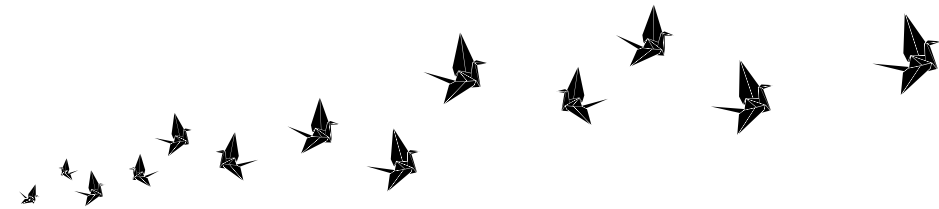
## ARCHIVES AND MUSEUMS

COVID-19 derailed our plans for the year since all museums and archives, on which this programme is dependent, were closed indefinitely. Thus, instead of partnering with four institutions we could only manage to collaborate with two, which our panel of experts—Joyoti Roy, Surajit Sarkar, Tapati Guha-Thakurta and Sundar Ganesan—had helped us to select from a larger list of possibilities.

We selected five projects to implement this year—three in collaboration with the People's Archive of Rural India (PARI) and two with Victoria Memorial Hall (VMH), Kolkata. They cover a wide range of disciplinary interests and propose various types of outcomes and innovative public engagements. PARI is an online archive that records and brings to national focus the labour, livelihoods, languages, arts, crafts, histories, and cultures of rural Indians. And VMH, which will celebrate its centenary in 2021, has a rich collection that encapsulates the history of the Indian subcontinent beginning from 1650. Our Request for Proposals for both these institutions received overwhelming responses, thus giving us not only a sense of the need in the field for continuing artistic and scholarly work, but also the dearth of such opportunities.

The Memorandum of Understanding (MoU) with the Museum of Christian Art, Goa was also signed for collaboration in 2021.

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



## ARCHIVES AND MUSEUMS: PROJECTS

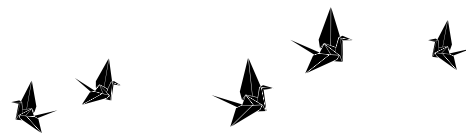
**In collaboration with the Victoria Memorial Hall (VMH), Kolkata:** Victoria Memorial Hall was the brainchild of the Viceroy, Lord Curzon, and was dedicated to Queen Victoria, whose death in 1901 concluded an important chapter of British imperial rule. Known as ‘The Taj of the Raj’, the sprawling 64-acre museum complex and garden is recognised as one of the finest examples of Indo-British art and architecture. Its vast collection and rich textual archive encapsulates the history of the Indian subcontinent beginning from 1650. The VMH will celebrate 100 years of its formal opening to the public this year.

**ARJUN MOTWANI**  
Kolkata, West Bengal  
Rs 1,95,000 over one year

For the implementation of a Foundation project by IFA, which will result in an essay titled *Indian Commodities and Commodified Indians in Late Eighteenth Century Portraiture* based on the paintings at the Victoria Memorial Hall (VMH) Kolkata. The paintings by European artists, commissioned by the European administrators in India, present Europeans amidst their dazzling material objects and the ‘natives’ who were at their beck and call. While the essay will focus on the biography of the exotic objects and the lived reality of the native labourers in the paintings, it will also offer insights into larger questions around the ‘Orient’, transcontinental trade, and the material culture of colonial India in the eighteenth century. The outcome will be the essay, an online exhibition or a website, an interactive social media platform, and talks at the Victoria Memorial Hall.

**MADHUJA MUKHERJEE**  
Kolkata, West Bengal  
Rs 2,00,000 over one year

For the implementation of a Foundation project by IFA to create a site-specific exhibition titled *Route No 033*, comprising photographs, images, videos, voices, sounds, and noise. The installation will present a centre-less, rhizomatic map of certain sites in Kolkata that will make visible the multiple narratives of the city. The intention is to show that a city is like a palimpsest; layered with overlapping histories, intersecting maps, and intermeshed stories with numerous entries and exits. The outcomes will be the exhibition, and talks and lectures.



**In collaboration with the People’s Archive of Rural India (PARI):** The People’s Archive of Rural India (PARI) is both a living journal and an online archive. It covers the most complex part of our country—rural India—which has more than 833 million human beings, 780 languages, multiple cultures, and unrivalled occupational diversity. It captures these many worlds through video, still photo, audio, and text articles. PARI is today one of India’s largest repositories of rural knowledge and its stories have been translated into more than 12 Indian languages.

**NOBINA GUPTA**  
Kolkata, West Bengal  
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA, to create *Jol-a-bhumi r Golpo Katha / Stories of the Wetland* that will document and disseminate the stories of the East Kolkata Wetlands (EKW) as experienced by the community, created by the young people of the community. The EKW—the largest stretch of sewage-fed wetlands in the world that sustains a population of over a lakh, and a diverse species of flora and fauna—is under threat today. This project will empower children from the EKW community to tell their own stories to the world through the PARI (People’s Archive of Rural India) platform. The outcomes will be a series of research and workshop-based narratives that will take multiple forms such as podcasts, paintings, photo-stories and comics.



**SUBASRI KRISHNAN**  
New Delhi, Delhi  
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA, to create an audio-visual archive of the lives of 10 ‘stateless people’ who have served in detention centres in Assam. The project titled *Facing History and Ourselves*, will attempt to problematise the official narratives of the state in the public domain, with a series of open-ended conversations of a more personal nature around the ideas of home, kinship, friendship, work, and experiences in the detention centres. It will also address the larger questions, which the artist has been engaged with over the years, around memory, citizenship, and the location of the nation-state in the state of Assam. The outcomes will be a series of audio/video recordings, each accompanied by a descriptive text about the person being interviewed and their family.

**KESHAV WAGHMARE**  
Pune, Maharashtra  
Rs 2,00,000 over one year

For the implementation of a Foundation project by IFA, which will result in an audio-visual documentation titled *Influential Shahirs: Narratives from Marathwada*, an archive of eight shahirs / poet performers—four men and four women in Maharashtra. These shahirs inspired by Dr BR Ambedkar’s ideals of social revolution, have been a source of great inspiration for the masses and their songs have helped to sustain the Dalit movement in the rural areas of the region. Yet little is known about the poets or the compositions, as their work has been completely ignored by the mainstream establishment. This project seeks to recognise, acknowledge, and archive their work and their role in the promotion and sustenance of a long-running socio-political movement. The outcomes will be a series of eight articles and eight audio/video recordings of live performances.



## PROJECT 560

In the middle of the pandemic and the nationwide lockdown, the Request for Proposals (RFP) for all three sections of Project 560 namely *Neighbourhood Engagements*, *Curated Artistic Engagements* and *Arts Projects (Research / Practice)* were widely publicised through our website and social media channels. For the applicants' convenience, this year we enabled online submission of proposals, for the first time. Queries and draft proposal ideas were discussed over phone and email.

We received 26 proposals under Arts Projects (Research / Practice), 11 under Curated Artistic Engagements and 12 under Neighbourhood Engagements.

Under Neighbourhood Engagements, interviews of shortlisted applications were held online by the IFA team. The three grants made under this category range from artistic engagements with the farmers' market in Shivanahalli, to research into the history of the Sindhi community in Bangalore, and artistic engagements exploring the ecology of birds in Kammanahalli.

Shortlisted proposals under Arts Projects (Research / Practice) and under Curated Artistic Engagements were jointly evaluated in an online session by an external panel of experts. The panel consisted of Anjum Hasan, writer; P Sheshadri, filmmaker; Padmavati Rao, theatre maker; and Mathangi Krishnamurthy, scholar and professor of Anthropology at IIT Madras.

Grants made under Arts Projects (Research / Practice) support two projects that explore the soundscapes and the smells-capes of Bangalore. Grants under Curated Artistic Engagements also support two projects—a series of artistic events based on football skills and an exploration of Bangalore's growth through Public Sector Units and industrial townships.

With these seven grants, Project 560 has covered a vast spectrum of cross-disciplinary projects based in different social geographies of the city.

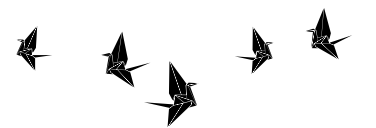
Among grants made in the previous years, the Visual Art Collective (VAC) carried out a series of events titled *Bangalore Connect* that included an exhibition of landscapes as a homage to artist Rumale Chennabasaviah, an online comics workshop on the city, a series of short films on food stories of Bangalore, a photography exhibition, and a curated show around fabric, textiles, archival materials and quilts. Chanakya Vyas collaborated with various cultural practitioners, including game designers, dramaturgs, visual designers, folklorists, and urbanists, to weave the forms of live-action role-playing with that of a board game through detailed research on lake neighbourhoods in Bangalore. In the wake of the COVID-19 lockdown, the project was then reimagined as an online game experience. The grant to Gayathri Iyer culminated in a performance titled *Sundara*, an artistic exposition of the life and times of the devadasi Venkata Sundara Sani who lived in Bangalore in the early 20th century.

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



When I first began working on my project, I was unsure about its direction. IFA gave me ample time and space to reflect and give shape to my ideas. What I learnt during the grant period is bound to come in useful for my future projects. As the grant coincided with the ongoing pandemic, it has been a source of support and a stimulating space to engage in.

Rukmini Swaminathan  
Researcher and Grantee | Project 560



## PROJECT 560: GRANTS

**Curated Artistic Engagements** supports projects that involve the curation of a year-long series of artistic and cultural engagements that reflect upon, ask questions of, and/or offer multiple imaginations of the city.

**SHAONA SEN**  
Bangalore, Karnataka  
Rs 6,00,000 over one year and six months

For a community-based art practitioner who is a football coach and co-founder of Shining Stars Football Club, to create a series of participatory art events based on football skills and tactics as a form of art and creative expression, with children from two marginalised communities in Bangalore. The outcomes of the project will be zines, magazine, murals, a community playbook kit, roadside games, exhibitions, performances and a festival.

**INDU ANTONY**  
Bangalore, Karnataka  
Rs 3,83,000 over one year

For an exploration into the distinct smells that make up the city of Bangalore. Drawing upon interviews and research, the project seeks to understand the relationship between memory, associations, people, and places through olfactory perceptions and imaginations. The outcomes of this project will be a book containing photographs, research text, and an olfactory map of Bangalore with specially created samples of perfume.



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

**RUKMINI SWAMINATHAN**  
Bangalore, Karnataka  
Rs 75,000 over eight months

For the creation of an online soundscape of the city, drawn from journeys undertaken on the route of the Number 201 series of buses in Bangalore. Weaving together personal and shared experiences on Bangalore's bus journeys, this project, through the sensorial experience of sound and written text, aims to understand the persona of the city through sonic experiences on the bus. The outcomes of the project will be a curated bus album of soundscapes and songs played in the bus, a website containing the bus route maps embedded with the sounds on these routes, and a journal of personal impressions from the bus trips.

**SHARATH NAYAK**  
Bangalore, Karnataka  
Rs 6,00,000 over one year

*This Grant was amicably cancelled based on reasons mutually agreed upon by the Grantee and IFA due to unavoidable circumstances.*

For creating a series of participatory art events around a few industrial campuses in the city, to trace the unacknowledged story of the villages surrounding these institutions—villages that contributed to the formation of Bangalore as a metropolis. The outcomes of this project will be a digital archive of the collected stories, curated walks, performances led by the members of the community, and a travelling exhibition to showcase cartographic representations reflecting personal experiences of the community.

**Neighbourhood Engagements** supports projects for engagements with the spaces, stories, and people of neighbourhoods in Bangalore.

**GANAPATHY BP**  
Bangalore, Karnataka  
Rs 25,000 over five months

For an artistic engagement to explore the Raithara Santhe or farmers market in the Shivanahalli neighbourhood of Bangalore. Drawing from detailed interviews with residents, shop owners, and pushcart sellers, the project seeks to identify the community's stories, memories and experiences of this neighbourhood's unique food culture through artistic interventions. The outcome of the project will be artwork/s evoking the santhe, displayed at a central location in Shivanahalli.

**NIKITA TERESA SARKAR**  
Bangalore, Karnataka  
Rs 25,000 over five months

For a series of artistic engagements exploring the ecology of birds in the Kammanahalli neighbourhood of Bangalore. By inviting residents to experience, share and create spaces for birds, the project will attempt to build their connections to the environment and encourage them to be accountable to it. The outcomes of the project will be the artistic interventions that the residents will undertake, and a film documenting their reflections.

**TEJSHVI SAJJU JAIN**  
Bangalore, Karnataka  
Rs 25,000 over five months

For examining the history, memories, and experiences of the Sindhi community that has made Bangalore its home post the Partition of India. Through interviews across two generations, the project will explore notions of identity and home, memories of tradition, and experiences within the changing cityscape of Bangalore. The outcome of the project will be a short film.



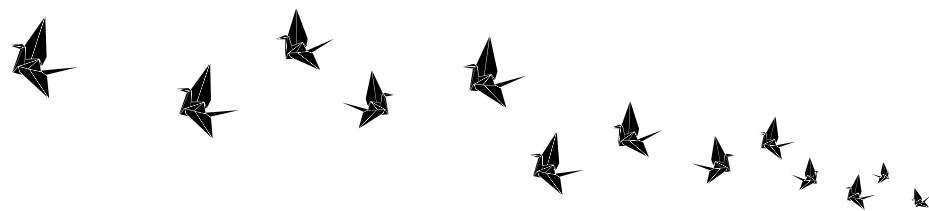
## 25x25

In 2020 IFA completed 25 years of supporting the arts in India. We discussed a great many ideas on how to celebrate this momentous occasion, but with the merciless onslaught of the pandemic and the dire hardships faced by people in India and across the world, we felt that it would be inappropriate to celebrate. However, we wanted to mark the occasion with an initiative that would also give a boost to artists in this difficult time. Serendipitously we found out that the internet would complete 25 years in India in 2020, a year that obliged us to totally depend on it for everything because of the pandemic. Thus we launched the 25x25 initiative to make 25 grants of Rs 25,000 to 25 artists to mark the silver jubilee of both IFA and the Internet in India.

When we sent out a call for proposals on the theme *25 Years of Internet in India*, it got an overwhelming response from all parts of India, rural and urban, from places such as Agartala, Ahmedabad, Alwal, Bangalore, Baroda, Belgaum, Bhilai, Bhubaneswar, Chennai, Delhi, Faridabad, Gandhinagar, Goa, Gurgaon, Guwahati, Hassan, Hospet, Imphal, Jaipur, Kolkata, Kota, Lucknow, Mandasaur, Mumbai, Namakkal, Palakkad, Pauri Garhwal, Puducherry, Pune, Santiniketan, Sonapat, and Thiruvananthapuram. IFA staff evaluated the proposals and selected 25 projects across artistic forms, disciplines, and mediums. These included the creation of algorithm-generated imagery, animation, audio drama, comics, film, musical performances, devised theatrical pieces, photography, poetry, zines, and more. The names of the selected grantees were announced online on IFA's anniversary, September 21.

These projects culminated in a two-day festival of 25 innovative artworks presented online, titled *25x25 GOING LIVE!* on February 27 and 28, 2021. While the 25 cultural practitioners looked back over the internet's years in India through various socio-political prisms, many of them also imagined the future, using the techno-cultural experiences of 25 years as the backdrop.

*This initiative is made possible with support from lead donor Kshirsagar Apte Foundation, and philanthropy partners Titan Company Limited, and Priya Paul and Sethu Vaidyanathan.*



## 25x25: GRANTS

AISHWARYA GUHA

Anjuna, Goa

Rs 25,000 over four months

For the making of an audio-drama based on 25 stories of women, who have used the internet to flip the power structure and reverse the gaze. Titled *Watching You, Watching Me*, the drama will explore the many-layered and complex relationships that women have had with visibility on the internet and the numerous ways in which they have dared to both defy and re-imagine it. The outcome of the project will be the audio-drama.

SHRUTHI VISHWANATH

Pune, Maharashtra

Rs 25,000 over four months

For a series of artistic engagements where womxn artists, rural and urban, will inhabit cyberspace at midnight for 25 nights, through live and pre-recorded videos of their performances, conversations, and feminist readings. The theme of these sessions will be a celebration of occupying space and claiming agency. The outcomes of the project will be these sessions and a condensed five-minute video.

ANDREW PRASHANTH

Chennai, Tamil Nadu

Rs 25,000 over four months

For the making of a 25-panel non-fiction comic on the evolution of the internet in India, using the graphic narrative format. Following significant moments of internet use in the lives of the grantee and his collaborator, who grew up in the 1990s, the project will connect these personal memories to important milestones in the history of the internet in India. The outcome of the project will be a manuscript of the non-fiction comic.

SAHIL AHUJA

Jaipur, Rajasthan

Rs 25,000 over four months

For the making of a short film that explores the impact on education and shifts in the lives and work of teachers, who are compelled to use digital technology and the internet to teach during the pandemic. Interviews will be conducted with teachers in and around Jaipur whose lives have been disrupted.

“During these hard times, it is important that artists have the funds to pursue their work. At the same time, the 25x25 initiative of IFA celebrates the resilience of artists, supporters and the audience in an unprecedented year.”

Priya Paul & Sethu Vaidyanathan  
Philanthropy Partners for 25x25

**DEBKAMAL GANGULY**

Pune, Maharashtra  
Rs 25,000 over four months

For an excavation of decades of email archives, and interviews with the excavators, in an attempt to trace human journeys through their digital footprints over the years. The outcome of the project will be a creative essay using excerpts of emails, images and graphic attachments.

**VINAY ABHISHEK VEMU**

Secunderabad, Telangana  
Rs 25,000 over four months

For the making of an audio play titled *The Chat Room in Alwal* that will relive the moments of accessing internet cafes for the first time 25 years ago. The outcomes of the project will be the play, and a blog with photographs of the internet cafe.

**VANDANA KUMARI PANDEY**

New Delhi, Delhi  
Rs 25,000 over four months

For the creation of a digital project titled *Priyanka's Story*, which uses the Forum Theatre technique of the Theatre of the Oppressed to examine the issues of increased online harassment against women in India. With a collaborative audience as 'spect-actors' whose responses aim at resolving the issues around online safety in the protagonist's life, four videos will be created and disseminated sequentially, such that interventions from the preceding video influence the protagonist's actions in the next one. The outcome will be a 20-minute film compiled from the four videos and interventions, which will serve as a public resource.

**SANSKRITI CHATTOPADHYAY**

Kolkata, West Bengal  
Rs 25,000 over four months

For a video art project that seeks to explore digital consciousness. It will attempt to find moments of invisibility from the omniscient calculations of the internet, to prove that human beings can still be thinking individuals, in control of the choices they make and the identities they create for themselves. The project will explore fictional, seemingly simplistic ways of becoming invisible from digital consciousness. The outcome of the project will be a video tutorial.

**KAAMNA PATEL**

Mumbai, Maharashtra  
Rs 25,000 over four months

For a photography-based exploration of notions of nostalgia, temporality, hyperreality and alienation in the age of technology and the internet. Based on the itinerary for a seven-day tour to Japan that never happened due to the pandemic, the project uses multiple visual devices to photographically simulate the tour. The outcome of the project will be a set of still images.

**SOUMENDRA BHATTACHARYA**

Kolkata, West Bengal  
Rs 25,000 over four months

For the creation of an experimental mixed media audio-visual presentation titled *Sharif*, created as a collaborative work by a group of five artists engaging in diverse art forms. It explores the physical and emotional isolation of people in a world hyperconnected through technology. The outcome of the project will be an audio-visual presentation that explores the journey of three friends over five years, 2011 to 2015, a time when the internet had entered all aspects of their lives.

**KHAYAL AJAYBHAI TRIVEDI**

Ahmedabad, Gujarat  
Rs 25,000 over four months

For a study of the complex and multi-dimensional relationship we have with the internet. It will be explored through an imagined conversation between an artist and the internet where the power dynamics will shift between them over time. The outcome of the project will be an animated website that will enable active viewer participation.

**MATTA SRI VAMSI**

Bangalore, Karnataka  
Rs 25,000 over four months

For an exploration of the various stories of people from marginalised communities that they have shared on the internet, thus claiming their own space which they are often denied in society. Taking the form of letters written to the internet the outcome of this project will be a publication.

**ABHISHEK HAZRA**

Bangalore, Karnataka  
Rs 25,000 over four months

For speculation on the future of artistic sovereignty, amidst threats to digital privacy in the age of surveillance statecraft. As a diagnosis of the precariousness of arts philanthropy in the subcontinent, the project will combine elements from superfiction, participatory art, and institutional critique. The outcome of the project will be a video lecture performance.

**SHAKTI MILAN SHARMA**

New Delhi, Delhi  
Rs 25,000 over four months

For the making of a zine that explores aspects of sexuality on the internet, through the erotic lives and experiences of people online. The project encompasses a wide range of issues and concerns related to menstrual and mental health, adolescence, sexual orientation, cyber-crimes, pornography, cybersex, consent, and privacy. The outcome of the project will be the zine.

**JOE PAUL CYRIAC**

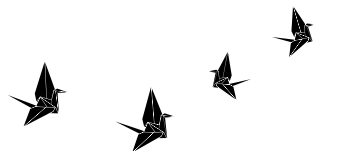
Trivandrum, Kerala  
Rs 25,000 over four months

For the making of a series of tricolour gum bichromate prints and sculptures by appropriating images collected from panoramas of India uploaded by Google Street contributors. The outcome of the project will be this series of prints and a lecture-performance.

**SHRUTI CHAMARIA**

Bangalore, Karnataka  
Rs 25,000 over four months

For a photo documentation of the abandoned, ignored, and almost invisible infrastructure of cybercafés in Bangalore. The outcome of the project will be an online photo exhibition.



**BHUMIKA AHUJA**  
New Delhi, Delhi  
Rs 25,000 over four months

For an exploration of the history of social media in India over the past 25 years through embroidery on textile and stop motion animation. A storyline with 100 frames will be embroidered on pieces of textile which will then be stitched together as a single fabric. This will be documented to create a stop motion animation film. The outcomes from this project will be the embroidered cloth and the stop motion animation film.

**RITWIKA PAL**  
Kolkata, West Bengal  
Rs 25,000 over four months

For the creation of a short film about love and the internet, which will be a collage of art, animation and videography. Oscillating between fiction and reality, the film titled *Love in the Time of Internet* will explore the interactive spaces of the internet and the ways in which it affects couple relationships. It will attempt to capture both love and the internet through the lens of a rapidly changing world. The outcome of the project will be the film.

**ANANDANA KAPUR**  
New Delhi, Delhi  
Rs 25,000 over four months

For an exploration of trans-human and cyborg identities through the creation of an e-Devi—the Goddess of faster internet connections and better download speeds—and a portal with the rituals for online darshans by devotees. This project attempts to study the construction of digital deities, while also highlighting the need for crafting a more ethical and critical engagement with the virtual world. The outcome of the project will be a cyborg goddess in Augmented Reality; a mobile-friendly e-darshan portal; and a bilingual (Hindi and English) devotee initiation pledge about safe online behaviour.

**SUKANYA DEB**  
Gurgaon, Haryana  
Rs 25,000 over four months

For the creation of hypertext poetry / fiction based on an exploration of the place of pornography and erotic imagery in India from the past to contemporary times. Through research into erotic and desirous images, from those created under royal patronage to the more recent ones in the digital sphere, the project seeks to focus on the contemporary understandings of terms such as ‘erotic’ and ‘sexual’, particularly from the point of view of female and queer pleasure. The outcome of this project will be a website containing the hypertext poetry/ fiction alongside a selection of erotic images, and a foldable booklet.

**RUSTAM MAZUMDAR**  
New Delhi, Delhi  
Rs 25,000 over four months

For the creation of an audio-visual medley that explores habitual tendencies of violent human behaviour, and how it is impacted with increasing internet use. The project aims to explore the ways in which the internet acts as a medium that perpetuates and enhances the contexts that cause violent behaviour. The outcome will be an audio-visual medley of montages which incorporates archival footage, basic animation, stop motion cinema, and live-action embedded with music.

**SUBUHI JIWANI**  
Mumbai, Maharashtra  
Rs 25,000 over four months

For the making of a short film exploring urban India’s engagement with online dating. Drawing from interviews with men and women across different Indian cities, online research and the grantee’s personal experiences, the project intends to weave together stories of four protagonists and their quests on dating apps. The outcome of this grant will be the short film.



**VIKRAM PHUKAN**  
Guwahati, Assam  
Rs 25,000 over four months

For the creation of a theatrical performance that will look at death and mourning in the age of the internet, through the particular lens of queer communities online. Based on testimonials, the performance will involve an ensemble of five actors. It will be interactive and devised, using text, movement and spatial design.

**SANDHYA KUMAR**  
Bangalore, Karnataka  
Rs 25,000 over four months

For the creation of three short videos that explore the impact of internet shutdowns and throttling, across different regions in India. With specific reference to the year-long blackout of communications including internet services in Kashmir, this project seeks to unravel the idea of ‘digital apartheid’ in which citizens are denied the means to participate in a highly networked and digitised world.

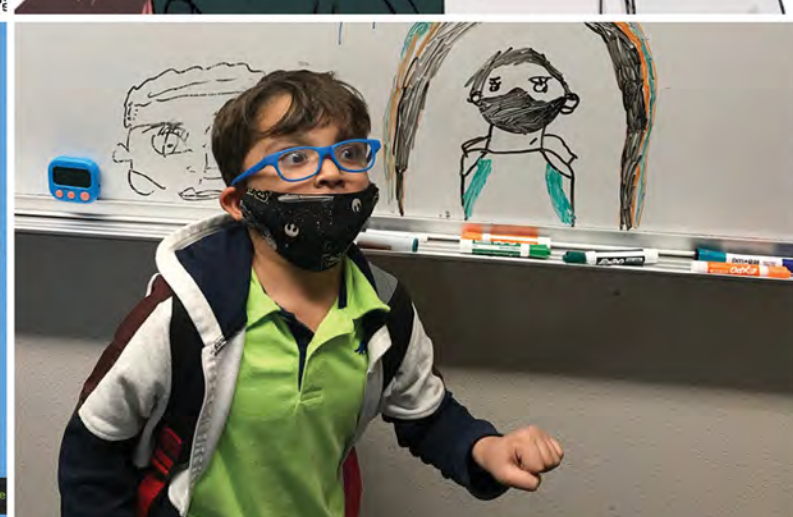
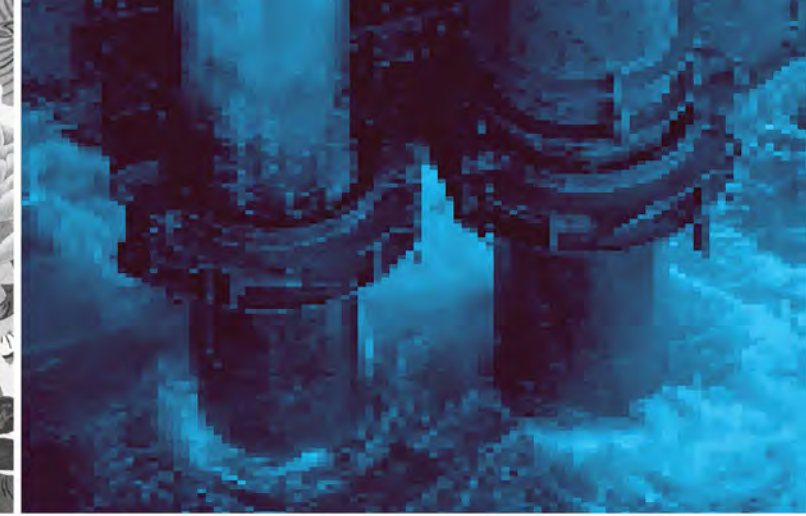
**AMOOPLYA NARAYAN**  
Bangalore, Karnataka  
Rs 25,000 over four months

For the creation of a dystopic science fiction tale exploring the human relationship with the internet and the possible impact of its absence. The project aims to explore themes of human rights, censorship, net neutrality and imposed restriction of access to the internet, through interviews with diverse users. The outcome of this project will be a dramatised reading with music, interspersed with illustrations.

“ In times of the pandemic, when many of our partners have struggled to relook at the needs of the community from a fresh perspective, our support has been to help them in their endeavours and keep the momentum going.

Ritika Gandhi and NE Sridhar  
Corporate Social Responsibility, TITAN Company Ltd  
and Philanthropy Partners for 25x25







## THE IFA ARCHIVE

The idea of the IFA Archive was conceived in 2015 to celebrate and mark the milestone of the twentieth year of grantmaking and implementing projects at IFA. Thereafter, the physical site in Bangalore and the online archive, accessible at [www.theifaarchive.org](http://www.theifaarchive.org), was launched on October 25, 2018. At the IFA Archive, our aim is to create a repository of all the physical and digital material that emerged from the 650+ projects which we have supported and implemented over the past 25 years. We hope that in time, the archive will become a space for artistic, curatorial, and scholarly interventions; and reflect our journey with the arts in India.

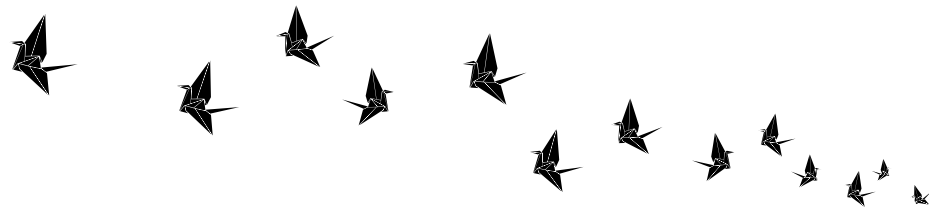
This year unfortunately began with a nationwide lockdown and the team worked from home till June 2020. IFA followed a staggered staff presence policy to ensure the safety of the team, and consequently, work that required the team to be physically present in the archive was affected. But we improvised the work plan and kept our spirits up.

The team made available online an additional 26 grants and projects from 2006, and processed another 38 grant and project files from the years 2004 and 2005 for pre-digitisation. The team also processed born digital deliverables submitted to IFA from the grants and projects made in 2016, 2017 and 2018.

With COVID-19 restrictions in place, the physical archive was closed to visitors throughout this year. We received and responded to queries over emails as far as possible. The online space currently holds the materials of 300+ projects from the years 2006 till 2015.

After a thorough examination of the resources available at various national, corporate and private non-profit archives, this year the archive team framed the IFA Archive Access Policy that defines the process and regulations for accessing the IFA Archive onsite and online. It will be implemented from April 2021.

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



## SMART: STRATEGIC MANAGEMENT IN THE ART OF THEATRE



Junoon, our managing partner for the past five years, closed down this year, so now IFA is the sole manager of the SMART programme. Some changes were also made to the constitution of the SMART core team, with Sanjna Kapoor going on long-term leave, and Menaka Rodriguez, who has been a mentor and facilitator, joining it.

IFA applied for support to the International Relief Fund 2020 for Organisations in Culture and Education, with a recommendation from Leonhard Emmerling, Regional Programme Director, South Asia, Goethe-Institut / Max Mueller Bhavan. We received funding for the period of September 01, 2020 to December 31, 2020 of 15,349.59 Euros (Rs 13.32 lakh).

The pandemic upset this year's plans to renew the programme. The SMART core team, divided into subgroups, started meeting online regularly to chart the way forward in these unprecedented times. A short training was organised to get everyone acquainted with online functioning.

SMART commissioned five researchers—Aopala Banerjee, Komita Dhanda, Tanya Mahajan, Tanvi Shah, and Ponni Arasu—towards building a bank of researched stories from 20 theatre groups from across the country. Through interviews and phone calls with these groups, the researchers framed stories around strategies, experiments, and explorations to engage with ideas of vision, audience building, communications, sustaining a group, funding, and related topics explored by SMART. These stories will be used by SMART facilitators as examples, inspirations, and discussion points during the workshops and the course.

We organised two online sessions of *SMART In the Round*, a series of public engagements envisioned as conversations on creativity, culture and context, launched this year. The first, titled *Fear, Funding and Freedom of Expression*, was on September 29, 2020. Vinutha Mallya, a journalist and editor, moderated the session with panellists Aditi Mangaldas, a dancer, choreographer; Bose Krishnamachari, an artist, curator; Purva Naresh, a playwright, director; and Sambhaji Bhagat, an activist, playwright and balladeer. The second titled *Why We Do What We Do* on December 20, 2020, was a freewheeling conversation between Maya Krishna Rao, a teacher and theatre practitioner and Deepika Arwind, a poet, playwright, and theatre practitioner, on what inspires them as artists. Both the sessions were well attended and were widely viewed on social media.

A three-day online SMART workshop was conducted from December 02 to December 04, 2020; it was customised to deal with the time of pandemic, with sessions covering problems and challenges in today's context, vision of the group, brainstorming on the way forward, SWOT analysis, and finally, goals/objectives and outcomes. The workshop was attended by 10 theatre groups with 18 participants from Bangalore, Coimbatore, Hyderabad, New Delhi and Palakkad.

*This programme is made possible with support from Goethe-Institut / Max Mueller Bhavan New Delhi and supported with funds from the International Relief Fund of the German Federal Foreign Office, the Goethe-Institut, and other partners: [www.goethe.de/relieffund](http://www.goethe.de/relieffund).*



## GRANTEE ORIENTATION

With lively exchange of ideas and fun-filled conversations, grantee orientations are usually exciting days at IFA. For these sessions, grantees across programmes visit the IFA office in Bangalore and interact with one another and members of the IFA team. Over two days, grantees learn about us and the work we do at the Foundation, present their projects and share their challenges.

Unfortunately, this year the pandemic prevented us from holding these sessions at the IFA office. Given the restrictions on physical presence at the office, we organised a grantee orientation session online for the first time on August 20 and August 21, 2021. We held a similar online session for the grantees selected under the 25x25 initiative on October 12, 2020.

We have realised that the grantee presentations have familiarised us with the plurality and diversity of the field of arts and culture in varied linguistic, cultural, and social spaces. Through these sessions we gain a deeper knowledge of the stories and narratives that these projects seek to unearth or explore. Moreover, our grantees enlighten us about the needs of the field and how best we can help them communicate the under-represented stories that their projects deal with.

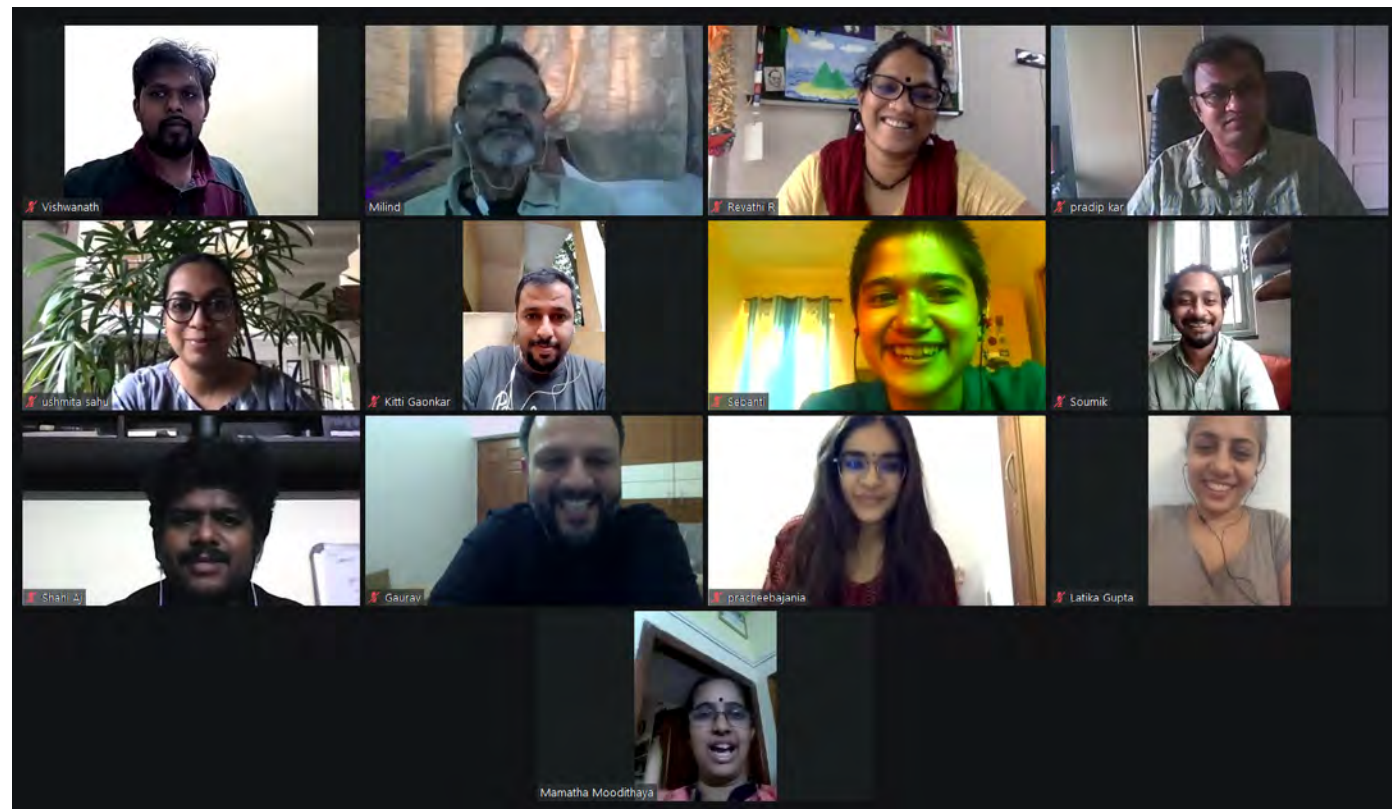
### Online Grantee Orientation:

From L to R (Top Row): Vishwanath E, Milind, Revathi R, Pradip Kumar Kar;

From L to R (Second Row): Ushmita Sahu, Krishnamoorthy Narasimha Gaonkar, Sebanti Chatterjee, Soumik Mukherjee;

From L to R (Third Row): Shahi AJ, Gaurav Jain, Prachee Bajania, Latika Gupta;

Bottom Row: Mamatha MJ



## LISTENING TO THE FIELD

### LISTENING POSTS

Artists and cultural practitioners, whom IFA aims to serve, found themselves socially and economically vulnerable during the pandemic. To listen to their concerns about the effects of the pandemic and the subsequent lockdown on their lives, IFA organised two online *Listening Posts* on April 13 and April 23, 2020 in which 53 artists participated. They also suggested ways for IFA to support the field.

They feared that the loss of income and employment for artists—whether in rural or urban areas and working in traditional or contemporary forms—would reduce their negotiating power in the long run. Their other concerns were artists on the margins having limited access to digital platforms for creating and showcasing their work which would lead to their further alienation and exclusion; not being able to work on collaborative projects; and the new challenges in fundraising for the arts and culture sector because of the changed priorities and financial situations of both corporate and individual donors.

They proposed that IFA continue to organise project showcases online as well as capacity building workshops in various skills, including workshops for young arts managers and on ways to use and monetise the arts through digital technology. They suggested that IFA extend support to more artists to continue their work by making smaller grants, and encourage work that takes into account questions of ecological sustenance and survival.

For the team at IFA, it was an experience of deep connection and learning in a time of isolation. A few weeks later IFA sent all the participants a note on which of their suggestions we had already executed, the ones we were going to organise and which ones we were unable to take forward since they fell outside our scope or ability.

### WORKSHOPS

Responding to the needs of performing artists, as expressed during the *Listening Posts* organised by IFA in April 2020, we announced an online workshop *Embracing the Digital Space*. This two-part workshop facilitated by Keerthi Kumar aimed at enabling dance/music practitioners and organisers to use online platforms for performing, teaching or generating work for the virtual space/virtual audiences.

This was part of our efforts to support artists during this difficult time. Beginning with a basic overview on generating digital work, the workshop provided an understanding of how to make professional work available for online audiences. *Part I: Beginner's Module* was held on June 16, 2020 with 27 participants, and *Part II: Advanced Module*, on July 07, 2020 with 32 participants. The recordings of these two workshops are made available to the public on IFA's YouTube channel.

“ The fact that IFA does not stop at being excellent, but tries to be relevant at all times, is commendable, enlightening, and inspiring.

Gitanjali Rao  
Animator and Filmmaker





## RESOURCE MOBILISATION AND OUTREACH

The outbreak of the pandemic, the lockdown, and its subsequent impact greatly affected and influenced the work of the Resource Mobilisation and Outreach (RMO) team this year. The changing non-profit regulations and amendments to the Foreign Contribution Regulation Act (FCRA) placed additional pressure on the team's ability to raise funds. Despite these challenges, and in what has undoubtedly been a difficult year for communities across the country, we were able to raise a total of Rs 104.35 lakh for our work.

In the midst of the lockdown, we were invited to participate in the online *Common Roots Music Festival* over four Saturdays in May 2020, as one of their featured non-profit beneficiaries. This inspired us to host our own online fundraisers, and we organised four such events.

On August 22, 2020, we hosted the first fundraiser, *Story Reading by Motley*, of *Teen Ishqiya Afsaane (Three Love Stories)* by Ismat Chughtai, featuring Ratna Pathak Shah, Heeba Shah and Naseeruddin Shah. This was followed by an on-demand streaming of the recording on October 03 and 04, 2020, as the second fundraiser in support of IFA. We are grateful to Motley for their longstanding association with IFA and generous contribution in these difficult times.

Our third fundraiser was organised on February 12 and 13, 2021. This was Video on Demand streaming of a *Ghatam Ensemble* in association with Udupa Foundation featuring Sukanya Ramgopal, an acclaimed ghatam player, and her students Giridhar Udupa, Ganesh Murthy, Sachin Deviprasad, Srinidhi R Koundinya, and Sumana Chandrashekar.

Our fourth fundraiser held on March 27, 2021 featured *Songs of Kabir* composed and sung by Shubha Mudgal accompanied by Aneesh Pradhan (tabla), Sudhir Nayak (harmonium), Vighnesh Kamath (additional percussion), Pooja Vazirani (tanpura), and Shantanu Herlekar (tanpura). This fundraiser was organised in association with SIFF Academy of Classical and Contemporary Arts and with support from Arif Vazirally, an individual donor.

Under consultancies, IFA was commissioned by the Wellcome Trust UK to undertake a research project on mapping work in the area of mental health and the arts in Bangalore. The research, which included interviews with 24 respondents from Bangalore, was conducted by Pallavi Chander, a creative arts therapist and a former IFA grantee. Darshana Dave of IFA also put together six 'India Stories' of organisations from across the country working with arts and mental health. Work continued on the book project on Kasuti—a traditional form of folk embroidery native to Karnataka, supported by the Infosys Foundation, and undertaken by our partner Craft Revival Trust—although the pandemic caused some delay.

This year we also embarked on a partnership with Reaero India Pvt Ltd on a project to build a Virtual Museum for Kodava Heritage and Culture.

In an effort to connect with our diverse donor base, the team put together a *Fund for Supporting Arts and Culture during COVID-19 (F-SAC)* and shared donation appeals and specific programme proposals with a wide range of foundations, trusts, corporate CSR and individual donors. We are extremely delighted with the support we received from varied donors for our diverse initiatives.

One of the highlights this year was the support received from the Kshirsagar-Apte Foundation, Titan Company Limited, and Priya Paul and Sethu Vaidyanathan for our 25x25 initiative to mark 25 years of grantmaking at IFA. We continued our engagements with Citi India for the Arts Education and Project 560 programmes; Goethe-Institut / Max Mueller Bhavan New Delhi for the Archives and Museums and SMART programmes; Titan Company Limited for the Arts Research programme; Technicolor India Private Limited for specific Arts Practice grants; and the Lohia Foundation for The IFA Archive. We received support from Cholamandalam Investment and Finance Company, Infosys Foundation, Parijat Foundation, Niraj Bajaj Charitable Trust, and Voltas Limited towards programmes. We also received support from the International Relief Fund 2020 for Organisations in Culture and Education, Germany towards our SMART programme.

Our circle of individual donors continued to be a critical source of support and encouragement in these difficult times. We are heartened to see many long-term relationships built with our donor circles translate into support across our initiatives. Through the year, we raised over Rs 31 lakh through individual donations ranging from Rs 250 to Rs 5 lakh from over 140 individual donors. Three fundraising campaigns created by our team, which included a very engaging year-end appeal, received matching support from our payment partner, Danamojo. The power of the individual donors to drive change and create impact was laid bare to us especially this year. We are grateful to every single one of our individual donors who placed their faith in our work.

In the area of communication and outreach, the team looked into curating communication material that would allow IFA to stay in touch with our diverse audiences in these times of isolation. The team introduced the *Staying Connected* series to share outcomes from the world of arts and culture, available online, from the projects previously supported by IFA.

With the pandemic looming over us all, the team will continue to explore new ways of connecting with our audiences with relevant and meaningful communication; and ensuring that we are able to raise resources to continue supporting the field of arts and culture.

“ I have seen how IFA has tirelessly worked over the years with a number of artists and supported them and celebrated their work. The arts define the tallest heights of evolution which need constant nurturing, and IFA is doing a fabulous job in spite of the pandemic and other challenges. Kudos, IFA!

Venu Puvvada  
Vice-President of Engineering, Qualcomm, Bengaluru



## THROWBACK THURSDAYS WITH IFA AND CROSS CURRENTS

Every year IFA organises multiple events across the country, often partnering with other cultural organisations to showcase our grants and projects to spread awareness and encourage public engagement. But in the pandemic year 2020-21, the lockdowns and restrictions on social gatherings forced us to put all physical events on hold and find new ways of engaging with technology and online platforms to share our work.

IFA introduced a virtual series of conversations and presentations titled *Throwback Thursdays with IFA*, held every alternate Thursday on Zoom and streamed live to our Facebook page. Later, the recordings were also put up on YouTube. These highly engaging sessions, organised between May and October 2020, provoked vibrant interactions with the audience.

Between January and March 2021, IFA presented a set of three *Cross Currents: A Series of Curated Conversations* on the theme of *Play as Practice*. IFA invited grantees whose projects embodied the philosophy of play within their artistic practice, and experts whose work engaged with the idea, to share their stories and insights.

### THROWBACK THURSDAYS WITH IFA



**May 28, 2020**

First in the series of *Throwback Thursdays with IFA*, we presented *We Exist: Trans-ing the City*, where Poornima Sukumar along with transwomen artists Shanthi and Chandri from the Aravani Art Project were in conversation with Sumana Chandrashekar and Arundhati Ghosh.



**June 11, 2020**

Next was *Where the Birds Never Sing: A Photographic Project on the Memories of a Massacre*, where Soumya Sankar Bose presented his work on Marichjhapi and was in conversation with John Xaviers and Arundhati Ghosh.



**June 25, 2020**

In this session, filmmaker Aditi Maddali was in conversation with Arundhati Ghosh on the documentary film *Pani Pata Poratam ('Songs of our Soil')*, on women's songs from Telangana. The link to the film was made public a week in advance so that people could watch it and be prepared for the discussion.



**July 09, 2020**

*Folklore and Oral Traditions in Classrooms* was a discussion with Savita Uday, a researcher, educator, farmer and folklorist who runs the not-for-profit organisation Buda Folklore in Uttara Kannada, Karnataka. This discussion was conducted in Kannada and Savita was in conversation with Krishna Murthy TN and Arundhati Ghosh.



**July 23, 2020**

Curators Lina Vincent and Aparajita Bhasin were in conversation with Suman Gopinath and Arundhati Ghosh in a session titled *Every Object Tells a Story: Two Art Projects at the Goa Chitra Museum*, about their projects, where they had engaged with the Goa Chitra Museum and worked with objects that they selected from the collection.



**August 06, 2020**

This session was titled *Once There was a Lake: A Presentation* by Chanakya Vyas. Chanakya is a playwright, performance maker and educator. He was in conversation with John Xaviers and Arundhati Ghosh, and spoke about the making of a theatrical game about lakes in the city of Bangalore.



**August 27, 2020**

*Nannura Kaudi ('Quilt from My Place')* was a conversation with Jahanara, a teacher at the Government Higher Primary School, Mukta Gudalur, Koppala district in Karnataka. Jahanara spoke about her engagement with students, families and neighbourhood communities and the practice of quilt making as an expression of collective labour and aesthetics. She was in conversation with Radhika Bharadwaj and Arundhati Ghosh. A student also joined Jahanara in conversation.





**September 10, 2020**

Singer/songwriter and poet Ronidkumar Chingangbam aka Akhu was in conversation with Sumana Chandrashekar and Arundhati Ghosh in a session titled *Emu Gi Wari* ("Stories of My Mother"), where Akhu sang songs from his album and shared his experiences of the research and journeys for his musical work on the lives and stories of the Manipuri diaspora.



**September 24, 2020**

*Hijrat Ke Bol* was a session conducted in Hindi, where Nirmala, an independent scholar, folk singer and theatre practitioner based in Kurukshetra, presented her work on how folk songs in Haryana have kept alive the memories of the Partition of India. Looking beyond the conventional modes of history writing, she spoke about the lasting effects of the divide on the lives of the survivors, especially women. She was in conversation with Tanveer Ajsi and Arundhati Ghosh.



**October 08, 2020**

Architect and urban designer Ramya Ramesh was in conversation with Suman Gopinath and Arundhati Ghosh in a session titled *A Journey in Space and Time: The Making of the Raman Research Institute (RRI) Archival Gallery*. She spoke about how she designed the physical archival space located in the library of RRI and curated a permanent display of the archival material.

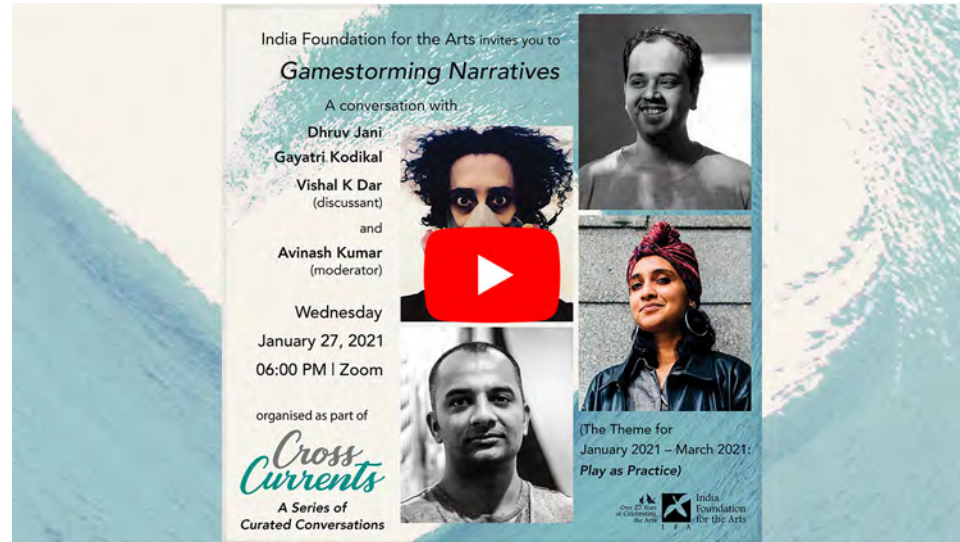


**October 22, 2020**

*Art in the Neighbourhood: Exploring Richards Town* was a conversation with Anaheeta Pinto, Monisha Suresh and Anna Alexander, members of the Richards Town Residents Association (RTRA); and artist Aditya Fernandes on artistic explorations in the Richards Town neighbourhood. The speakers shared their experiences of bringing together children of the Pourakarmikas and of the residents in the locality, through an artistic intervention that explored their neighbourhood. The speakers were in conversation with Menaka Rodriguez and Arundhati Ghosh.



## CROSS CURRENTS



**January 27, 2021**

*Gamestorming Narratives*, a conversation with Dhruv Jani, Gayatri Kodikal, Vishal K Dar (discussant) and Avinash Kumar (moderator), focused on gaming as a form of artistic expression and how stories can be told through this stimulating, diverse, and unusual medium. It took a closer look at how multi-player games open up possibilities to imagine fantasy worlds, investigate the past and speculate on the future, in the context of the IFA-supported projects by Dhruv and Gayatri.



**February 17, 2021**

*City as Playground*, with Vaibhav Dutt, Sumona Chakravarty, Nilanjan Das, and Sumana Chandrashekar (moderator), explored how artists use play to address the systemic problems of cities. Cities today go through rapid transformation, and the changes in infrastructure, ecology, sounds, and smells impact relationships and notions of work, play and leisure. The conversation addressed how artists negotiate these spaces to create opportunities for artistic play and creative expression.



**March 17, 2021**

*Learning Through Play* was a conversation with Ningu Solagi, Keerthivathi and Krishna Murthy TN which focused on why play matters in children's learning and education, with reflections from their extensive teaching experience. The speakers explored the power of play in classrooms, and how through play children can develop important skills and knowledge that support their ability to become focused, motivated learners and critical thinkers. The conversation was held in Kannada.

## PROJECT SHOWCASE AT BIC



**August 19, 2020**

IFA collaborated with the Bangalore International Centre to showcase the work of researcher Ushmita Sahu. She was in conversation with Mortimer Chatterjee on the life and work of artist-designer Riten Mozumdar, one of the most significant figures in the history of modern Indian design. The talk drew a diverse audience of artists, architects, designers, and scholars.

## 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, 2021, 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, 2021, 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 Brahmaya & Co.**  
Chartered Accountants  
ICAI Firm Registration No: 000515S

**G Srinivas**  
Partner  
Membership No: 086761  
UDIN No: 21086761AAAAEV3950

Place: Bengaluru | Date: November 24, 2021

 “ IFA has the experience, the expertise, and the insight to take risks, jump off a cliff and choose a project that defies all the neat and tidy expectation of grant support.

Neelam Mansingh  
Theatre Artist





## BALANCE SHEET AS AT MARCH 31, 2021

PARTICULARS	AS AT 31.03.2021 (₹)	AS AT 31.03.2020 (₹)
<b>SOURCES OF FUNDS</b>		
CORPUS FUND	20,45,83,739	20,44,17,066
ACCUMULATED SURPLUS	(1,96,97,594)	(1,93,91,043)
	<b>18,48,86,145</b>	<b>18,50,26,023</b>
PERFORMING ARTS FUND		
Opening balance	2,50,94,622	2,50,03,766
Add: Contribution received during the year	-	-
Add: Interest received during the year	1,36,000	13,34,525
Less: Expenditure during the year	(30,000)	(12,43,669)
	<b>2,52,00,622</b>	<b>2,50,94,622</b>
CITIGROUP GLOBAL MARKETS INDIA PVT LTD		
Opening balance	15,01,482	37,10,773
Add: Contribution received during the year	1,88,750	-
Add: Transfer from Accumulated surplus	-	22,53,521
Add: Interest received during the year	-	2,66,457
Less: Expenditure during the year	(7,14,232)	(47,29,269)
	<b>9,76,000</b>	<b>15,01,482</b>
LOHIA FOUNDATION		
Opening balance	7,91,700	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	(7,91,700)	(22,95,148)
	<b>-</b>	<b>7,91,700</b>
SIR RATAN TATA TRUST (CORPUS FUND)		
Opening balance	69,57,645	68,97,059
Add: Contribution received during the year	-	-
Add: Interest received during the year	5,28,250	5,40,586
Less: Expenditure during the year	(4,48,000)	(4,80,000)
	<b>70,37,895</b>	<b>69,57,645</b>
SIR RATAN TATA TRUST (ARCHIVAL MUSEUM FELLOWSHIP GRANT)		
Opening balance	6,15,358	10,44,082
Add: Contribution received during the year	-	5,00,000
Add: Interest received during the year	2,435	56,920
Less: Expenditure during the year	(17)	(9,85,644)
Less: Repayment	(4,88,500)	-
Less: Transfer to IFA Corpus Fund (LC) after settlement	(1,29,275)	-
	<b>-</b>	<b>6,15,358</b>
TITAN COMPANY LIMITED (ARTS RESEARCH)		
Opening balance	31,72,801	65,62,194
Add: Contribution received during the year	1,15,528	5,68,000
Add: Interest received during the year	1,12,960	3,53,179
Less: Expenditure during the year	(16,17,943)	(43,10,572)
	<b>17,83,346</b>	<b>31,72,801</b>
CAPITAL ASSET FUND	17,72,466	19,78,015
CURRENT LIABILITIES	22,30,669	26,59,453
<b>TOTAL</b>	<b>22,38,87,143</b>	<b>22,77,97,099</b>
<b>APPLICATION OF FUNDS</b>		
FIXED ASSETS (Written-down value)	18,69,567	20,75,116
INVESTMENTS (AT COST)		
Corpus Fund Investment	18,88,92,299	19,10,57,968
Performing Arts Fund Investment	17,00,000	17,00,000
SRTT Corpus Fund Investment	68,00,000	68,00,000
SRTT Archival and Museum Fellowship Investment	-	-
Citigroup Global Investment	15,00,000	15,00,000
Titan Company Limited Investment	14,38,969	21,31,732
	<b>20,03,31,268</b>	<b>20,31,89,700</b>
CASH AND BANK BALANCES		
Cash in Hand	700	1,135
Cash at Bank	87,27,478	1,06,41,907
OTHER CURRENT ASSETS	1,29,58,130	1,18,89,241
<b>TOTAL</b>	<b>22,38,87,143</b>	<b>22,77,97,099</b>

## INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED MARCH 31, 2021

PARTICULARS	AS AT 31.03.2021 (₹)	AS AT 31.03.2020 (₹)
<b>INCOME</b>		
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES	36,01,892	1,40,44,302
DONATIONS, SUBSCRIPTION, EVENTS & ARTS SUPPORT	1,15,94,906	89,33,067
INTEREST ON CORPUS INVESTMENT	1,26,41,897	1,00,95,283
PROFIT ON SALE OF CORPUS INVESTMENTS	89,20,303	2,49,29,132
MISCELLANEOUS INCOME	1,12,056	23,947
<b>TOTAL</b>	<b>3,68,71,054</b>	<b>5,80,25,731</b>
<b>EXPENDITURE</b>		
<b>PROGRAMME COSTS</b>		
<b>GRANTS AND PROJECTS</b>		
Arts Research	38,26,062	29,75,480
Arts Practice	19,44,900	38,50,484
Arts Education	1,06,000	27,11,030
Project 560 Expenses	19,94,500	18,63,750
Fellowship / Production Cost (SRTT AMF Funded)	-	9,85,644
IFA Archive	24,19,571	22,95,148
Archival and Museum Programm	4,97,500	-
25x25 Grant Initiative Expense	6,47,907	-
<b>PROGRAMME SUPPORT COSTS</b>		
Arts Education - Evaluation, Orientation, Monitoring and Staff Costs	4,57,948	31,82,049
Arts Education - Plan India Expenses	4,000	1,64,114
Developing Collaborations (SRTT AMF)	40,000	-
Selection of Fellows (SRTT AMF)	1,10,583	-
Arts Practice - Evaluation, Orientation and Monitoring	-	2,51,330
Arts Research - Evaluation, Orientation, Monitoring and Staff Costs	49,20,544	15,74,092
Dissemination	46,123	1,43,948
Fellowship - Orientation	-	1,882
Grant Showcase	24,551	3,36,403
The WellCome Trust Expenses	91,860	-
Project 560 Expenses	-	44,726
AMP related Expenses	-	71,895
Past Forward	-	33,29,965
Acquiring Research on Contemporary Dance	-	1,34,000
SMART Programme Expenses	2,01,534	11,88,148
SMART-IRF 2020 Expenses	9,91,649	-
Catalyst Programme Expenses	-	2,77,289
Programme Staff Costs	1,09,51,255	1,08,67,292
Other Programme Costs	1,34,224	3,71,789
SRTT-AMF Grant Expenses	39,794	-
	<b>2,94,50,505</b>	<b>3,66,20,458</b>
Less: Programme expenditure met out of own funds	2,58,48,630	2,25,76,156
	<b>36,01,875</b>	<b>1,40,44,302</b>
<b>EXPENDITURE MET OUT OF OWN FUNDS</b>		
PROGRAMMES	2,58,48,630	2,25,76,156
OPERATING EXPENSES	75,78,383	1,05,02,276
BOARD MEETING EXPENSES	-	5,69,935
FUNDRAISING EXPENSES	65,310	4,23,041
<b>TOTAL</b>	<b>3,70,94,198</b>	<b>4,81,15,710</b>
<b>EXCESS OF INCOME OVER EXPENDITURE FOR THE YEAR</b>	<b>(2,23,144)</b>	<b>99,10,021</b>

## Significant Accounting Policies and Notes to the Accounts for the year 2020-21

## 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 encasement 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. 93,10,720 (Previous year Rs. 77,21,720).
- Previous year's figures have been regrouped where necessary.

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“ In paying close attention to what the arts need—and what society itself desperately needs—the eternal restlessness of IFA matches the process of making art.

Sanjay Kak  
Independent Documentary Filmmaker

Centre Spread:

A collage of images from projects supported under of the 25x25 initiative

*Page on Left:*

**Top:** Shweta Chaudhuri, in a still from Soumendra Bhattacharya's project titled *Sharif*

Image Credits: Aditya Gupta

**Centre L:** *The Mnemonic Frame* | Digital photograph and word cloud from the extracts of of Deb Kamal Ganguly's email account

Image Credits: Deb Kamal Ganguly

**Centre R:** Still from from Subuhi Jiwani's film *Don't assume a girl is on Tinder just because she wants sex*, made as part of her project about urban Indians on dating apps

Image Credits: Subuhi Jiwani

**Bottom L:** Screenshot from *dezire.cloud*, a hypertext fiction project by Sukanya Deb;

**Bottom R:** Screenshot from Sahil Ahuja's project titled *Mam Aapki Aawaaz Nahi Aa Ri (Ma'am we cannot hear you)*

Image Credits: Sarah Krantz

*Page on Right:*

**Top L:** Still from Abhishek's project *The Aesthetics of Nandan-Flat Formalism* displaying 'Flat-Formal', as part of their CSR program, performing deep drilling for the precious oil sloshing around in your biometric container

Image Credits: Abhishek Hazra

**Top R:** Image of Antonio Canova's statue of *Psyche's Revival by Cupid's Kiss* at the centre of the collage from Ritwika Pal's project titled *Love in the Time of the Internet*

Image Credits: Ritwika Pal

**Centre L:** *(In)Coded* | From Sanskriti Chattopadhyay's project that explored digital consciousness;

**Centre R:** (clockwise from left) Akash Ghosalkar, Nihir Jain and Sahir Mehta rehearse for a reading of Vikram Phukan's play titled *Dry Ice*

Image Credits: Jai Khadilkar

**Bottom:** Collage from Oishorjyo's project titled *Watching You, Watching Me* representing digital realities of women and queer folk who exist in digital spaces, where the collation and collusion of our desires with market (unreal) politik both evolves and devolves daily marginalisations

Image Credits: Oishorjyo

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